

**DEVELOPMENT OF INNOVATIVE MOTIFS FROM EXISTING ADINKRA  
SYMBOLS FOR 'AHENEMA' FOOTWEAR**

**By**

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## DECLARATION

I declare that, this research work is my own work towards the Master of Philosophy degree in Integrated Art (Leather Technology) and that to the best of my knowledge; it contains no materials previously published by another person, nor materials which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text.

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## ABSTRACT

The Akan communities in Ghana are identified with ahenema; footwear. Originally, ahenema was designed for the royals and decorated with symbols made from gold and that made the slipper an expensive one. Nowadays, the producers cut the motif from rubber to decorate on ahenema and this makes it affordable. Every Ghanaian or a foreigner can buy and use ahenema. The footwear is still decorated with the same old symbols and do not attract the youth to patronize. Again, the traditional way of polishing ahenema discourages some people from using ahenema. The researcher adopted the qualitative research method and also employed descriptive and experimental approaches. Simple random sampling was used to select ahenema producers, users of ahenema and some youth in the Kumasi Metropolis. The researcher did interview, direct observations and pictures taken. Data were gathered, analyzed and interpreted. Some traditional symbols and their significance for application on ahenema were identified and observed. Six motifs were developed from selected Adinkra symbols and were used to decorate on ahenema after the researcher had gone through series of sketches and drawings. Wax-polished ahenema footwear was produced from spraying paint and decorated with the innovative motifs. Many people would be attracted to use ahenema, if exhibitions and trade fairs are organized on ahenema periodically. Ahenema can also be given or attached to as prize for award winners.

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## CHAPTER ONE INTRODUCTION

### 1.1 Overview

This chapter throws light on the orderly concept upon which this study was conducted, which are the background to the study, statement of the problem, research objectives, research questions, significance of the study, delimitation, limitation and definition of terms.

### 1.2 Background to the Study

Man needs both spiritual and physical protection in this world. The spiritual protection of everyman is in the hands of God (Holy Bible, KJV, Isaiah 41:10). The physical protection depends on the individual and his understanding in practising hygiene and the availability of body protective items in his possession. Man physically protects himself from the head to the feet. Man walks everywhere he goes and needs to protect the foot from getting contact with the things in the environment which are harmful. Man has produced foot protective items which can be used to protect it when walking on stones, in mud, climbing heights, running and playing games which are in the form of pair of shoes, pair of sandals and pair of slippers.

Protecting the foot when performing an activity is indispensable in man's life. Every person tries to protect the foot with some footwear designed for the activity he is performing, and may sometimes go extra to use a quality and a prestige one. It is well established that some societies are identified with a particular type of footwear they use and has become part of their culture. For example in Ghana, the Akan ethnic group is identified with a slipper called 'Ahenema'. This footwear was in the form of 'nkronua' (a slipper with leather uppers and wooden sole) in the early nineteenth century (Agya Sei, 2014) It was later modified by using quality leather for the uppers and decorated

with signs and symbols made from gold and other precious metals, and it became a footwear for the royals in the Akan ethnic group. (Boahin 2014).

Ghanaians value ahenema footwear very much because of the philosophical concept it carries; the shape of the sole and the signs and symbols used to decorate its uppers. Nowadays, ahenema has become a common footwear which everyone in the Ghanaian society can buy and use.

### **1.3 Statement of the Problem**

Culture is one thing that brings Africans together as one people with a common destiny. Some African countries are identified with a particular culture and Ghana is not exempted. Ahenema is a slipper which is identified as footwear for the Akan Ethnic groups in Ghana. Ahenema was initially designed for the royals in the Akan communities. According to Agya Sei (2014), it was a heavy leather sole with a leather uppers and decorated with symbols made from precious metals such as gold.

Ahenema was expensive and could not be afforded by the ordinary people.

Nowadays, ahenema is produced from bona and goat leather which makes it cheaper and available as other footwear on the Ghanaian market. The same old traditional symbols are used to decorate on ahenema tops every day and this repetition does not offer varieties for choice. The Ghanaian youth see different footwear with variety of designs on them. Majority of the youth are attracted to buy these footwear and do not patronize ahenema footwear despite its affordability and availability on the market.

Again, the traditional way of polishing ahenema to make it black is by the use of jet, locally called impaboaduro. After polishing ahenema with jet, the user has to wait for time to allow the jet to dry on the slipper before it can be used. One will soil things around if the jet is not dried on the ahenema before using it. To keep the jet and make

it ready for the next use, it needs extra care because the jet is mixed with thinner which is highly inflammable. Majority of Ghanaians see this traditional way of polishing ahenema and taking extra care of the polishing material as time challenging and are discouraged from using ahenema. It is therefore necessary to research into the repetition of the same old symbols and the traditional method of polishing black ahenema. .

#### **1.4 General Objective**

To find out the names and their philosophical meanings of symbols on ahenema footwear, develop innovate symbols and produce wax-polished ahenema footwear.

#### **1.5 Specific Objectives**

1. To identify the different kinds of traditional symbols used on ahenema footwear and their significance.
2. To find out the behaviour of Ghanaians towards the symbols found on ahenema footwear.
3. To develop innovative symbols based on existing motifs for production of wax-polished ahenema footwear.

#### **1.6 Research Questions**

1. What are the different kinds of traditional symbols and their significance for application on ahenema footwear?
2. What is the behaviour of Ghanaians towards the symbols found on ahenema footwear?
3. How can innovative symbols based on existing motifs be used for the production of wax-polished ahenema footwear?

### **1.7 Significance of the Study**

1. This research work will be added to the literature available for Leatherwork students and help in research studies on Ghanaian Culture.
2. This study will encourage the \_\_ahenema‘ producers to innovate more symbols to enrich the Ghanaian Culture.
3. This study will awaken the interest of Ghanaians to observe symbols on \_\_ahenema‘ footwear and find their philosophical meanings which promote good life and lead a good life.
4. This study will make \_\_ahenema‘ footwear users more proud and encourage them to use those with philosophical symbols on the \_\_uppers‘ to promote Ghanaian culture and to attract more users.

### **1.8 Delimitation**

The research is delimited to the following:

- Ghanaian symbols (\_\_Adinkra‘ symbols on \_\_ahenema‘)
- Goat/sheep leather
- Producers of \_\_ahenema‘ footwear within Kumasi Central Market in the Kumasi Metropolitan.
- Users of \_\_ahenema‘ footwear within Kwadaso and Asuoeyeboa townships in the Kumasi Metro.

### **1.9 Limitation**

Due to no or poor documentation on indigenous products, the review of the related literature was difficult. Again the designers who produce the motifs for \_\_ahenema‘ tops were not willing to release the motifs and allow pictures to be taken.



### 1.10 Definition of Terms

The terms used in this study have been accordingly explained to suit the meanings and connotations applicable to this research. Below are the terms used in this research and their explanations:

**Culture:** It is the life style of a particular group of people; how they behave, what they belief, what they value, the symbols they accept and are passed on by communication and imitation from one generation to generation.

**‘Ahenema’:** A traditional pair of slippers with philosophical signs and symbols on its uppers and sole normally wears by royals from Akan ethnic group in Ghana.

**Impact:** The effect or impression of one person or thing on another.

**Footwear:** Attire, such as shoes or slippers, for the foot.

**Uppers:** The top part of footwear that covers the foot.

**Sole:** The part of an item of footwear on which the sole rests and upon which the wearer treads.

**Jet:** A compact velvet-black coal that takes a good polish and is often used for jewellery. Thinner is one of its solvent.

**Raffia:** Pale yellow dried fibre obtains from a type of palm tree used for making containers, hats and other articles.

**Hide:** The outer cover of big animals such as bull and elephant.

**Sign:** It is something that suggests the existence of a condition or fact.



**Symbol:** A material object used to represent something invisible or represent something else by association or resemblance.

**Royal:** Belonging or connected to a king or queen or a member of their family.

**Buna:** A synthetic rubber obtained by polymerizing butadiene or by copolymerizing it with compounds such as styrene or acrylonitrile.

### **1.11 Organization of the Rest of the Text**

This research has been presented in five chapters according to the manner and approach the study was conducted. The chapter two presents theoretical and related literature reviewed. The chapter three highlights on the methodology adopted by the researcher which include, the research design, library research, instruments used for data collection, population sampling techniques used and sample, and the procedure used in data collection. The chapter four also highlights on the data presentation; its analysis and interpretation of findings. The summary, conclusions and recommendations are presented in the chapter five.

## **CHAPTER TWO REVIEW OF RELATED LITERATURE**

### **2.1 Overview**

Apart from the history of 'ahenema' who is a Ghanaian, the related literature reviewed aimed to understand the existing research findings regarding the area to be researched into. The review was carried out from various authors and their findings which include symbols, footwear, culture, chemical and physical properties of leather, structure of hides and skins and goat skin. These areas have been reviewed in order to suit the study.

## 2.2 History of ‘Ahenema’ Footwear

According to Agya Osei, (2014) the footwear for the Akan Community was made from hide and raffia or stem of certain creeping plants. The hide was used as the sole and the raffia or the stem was used as the uppers. The raffia was twisted and plaited to make it stronger and more rigid. The hide was doubled or packed by laying one on the other, depending on the thickness one wanted. This footwear was later improved and quality leathers were used for the both uppers and the sole, as the leather quality was being improved in the Ghanaian Society. This continued and later decorated with gold. This made the footwear precious and expensive. The group of people in the society who could mostly afford the footwear were the royals. The footwear became the only footwear the royals were using every day and everywhere. The society saw that the footwear was highly patronized by the royals, could be afforded by the royals and suited the royals; it was given the name ‘\_ahenema’ (royal dignitary). Due to these, the footwear was reserved for only the royals. The modern society has made ‘\_ahenema’ open to everybody including foreigner. Everyone in the society can buy and use ‘\_ahenema’ anywhere and at any time.

Obuobisa (1998) tells the history as footwear introduced to Ghanaians by the Moshie and Fulani tribesmen from North Africa. Through trading activities these tribesmen introduced to the people of Northern Ghana some leatherwork products including ‘\_nkronua’ (a footwear with a wooden sole and a leather uppers). The people of Northern Ghana also introduced to the people in the Southern part of the country through the same trading activities. The leather products from the Moshie and the Fulani tribesmen. The Akans saw the leather products and embraced the ‘\_nkronua’. It was modified by using expensive leather and putting signs and symbols made from gold and other

precious metals on the uppers. The product became expensive and was used by the royals, hence the name ‘\_ahenema’ (footwear of a royal dignitary). Boahen, 2014.

Gold is important from generation to generation among the Akan people in Ghana (Ashante, Brong, and others) in the south. Ghana was formerly called ‘\_Gold Coast’ meaning the land has been blessed with gold. Jewels and other body item were made in gold. Gold dust served as ‘\_currency’ and many objects and at the king’s court was covered in gold leaf. The pair of ‘\_ahenema’ footwear below (plate 4.) was belonged to a court dignitary of an Ashanti King. This footwear is made of leather, decorated the edges with gold leaf and covered with black velvet. Black straps with green fabric are lining inside and decorated externally with wooden objects covered with gold.



**Plate 1.** Ahenema footwear once belonged to a court dignitary of an Ashanti King  
(Source: en.wikipedia.Traditional\_footwear)

Nowadays, ‘\_ahenema’ footwear is produced and decorated with rubber (buna) or leather on the uppers, sample shown in (plate 5). This makes ‘\_ahenema’ footwear common and affordable on the Ghanaian market and everyone can buy and use.



**Plate 2.** Showing pictures of ‘Ahenema’ footwear made from leather and buna.

### 2.3 Symbol

It is something that stands in for something else by resemblance, association, or convention, especially something invisible represented by a material object. Symbols are complex messages and communication that often can have different levels of meaning ([wikipedia.org/wiki/Symbol/2014](http://wikipedia.org/wiki/Symbol/2014)). This brings out the difference between signs and symbols, as signs have a single and only one meaning. Human cultures use symbols to indicate specific social structures and ideologies. Symbols are also used to represent aspects of a group of people and their specific culture. Symbols carry specific meanings depending on the cultural background; in other words, the meaning of a symbol is not spelled out in the symbol itself but is culturally learned. Symbols serve as vehicle of conception and are the basis of all human understanding and knowledge. Symbols help us to understand the world in which we live. It serves as the grounds upon which a group of people make judgments. In this wise, people use symbols not only to make sense of the world they find themselves in, but also to identify and cooperate in society through constitutive rhetoric. ([wikipedia.org/wiki/Symbol/2014](http://wikipedia.org/wiki/Symbol/2014))



## 2.4 Footwear

Footwear is a kind of article or clothing wore on a person's foot. Footwear is a covering on the foot usually to protect or shelter it. The two main parts of footwear are the sole and the uppers. The sole is the underside and the uppers is the top. The following are kinds of footwear:

Boot – footwear that covers the whole foot and extends to the lower leg.

Clog – footwear which sole is made of wood.

Flats – slippers or shoes without heel or with very low heel.

Shoe –footwear with flexible upper of leather that is wear to cover the foot below the ankle.

Carpet slipper – a footwear with low sole that can be slipped on and off easily, and usually worn indoors.

## 2.5 Ghanaians

Ghana is in West Africa and the people from Ghana are called Ghanaians. Some researchers suggest that Ghanaians were long ago living around the Niger River. It is believed that the name 'Ghana' is from the empire covering Sudan-Mali area called Gana. Gold Coast, a formal name was changed to Ghana after independence by Dr. Kwame Nkrumah and Dr. J. B. Danquah. The world is now a global village and therefore Ghana is a country on the globe and cannot be in isolation. The CHAPTER 003, articles 6,7and 8 of the Constitution of the Republic of Ghana 1992 spells out who is a Ghanaian. Any person who falls under the following is a Ghanaian:

- (1) Every person who was a citizen of Ghana before the constitution is still a Ghanaian.
- (2) A person born by Ghanaian parents in Ghana or outside Ghana after the coming into force of this constitution is a Ghanaian.



- (3) Any found in Ghana whose parents are not known and below seven years is presumed to be a Ghanaian.
- (4) By virtue of adoption, a child not more than sixteen years is a Ghanaian.
- (5) A man or woman married to a Ghanaian can apply to become a Ghanaian.
- (6) A child born of a woman registered as a citizen continues to be a Ghanaian unless he renounces that citizenship. (Source: <http://www.ghanaweb.com/GhanaHomePage/republic/constitution.php>)

## **2.6 Culture**

Culture refers to the beliefs, experience, attitudes, hierarchies, and religion, notions of time and material objects and possessions acquired by a group of people through individual from generation to generation. Li & Karakowsky (2001).

Values are the core of every culture. They tendencies for preferences of certain state of affairs to what is right-wrong, good-evil or natural-unnatural. Values remain unconsciously holding them. Therefore they cannot be directly observed by others. Values can only be inferred from the way people act under different circumstances.

Symbols and rituals are the tangible aspects of the practices of a culture. The true cultural meaning is revealed only when the practices are interpreted by the insiders.

## **2.7 Layers of culture**

Even within the same cultural group, people have different layers and ideologies within themselves. The following are different layers of culture:

- 1) National level: Associated with the nation as a whole.
- 2) Regional level: Associated with linguistic or religious differences within a nation.

- 3) Social class level: Associated with opportunities in education and occupational differences
- 4) Gender level: Associated with gender (male vs. female)
- 5) Corporate level: Associated with employee in an organization.
- 6) Generation level: Associated with the differences between grandparents and parents, parents and children. Hofstede, G. (1997).

## **2.7 The Chemical and Physical Properties of Leather**

### **2.7.1 Overview**

Every article produced, becomes an asset to the producer and the consumer.

Rationally, everyone tries to own articles that are made from quality materials. There is the need for every producer to go further to find out the properties of materials employed in production. This will equip the producer with a full knowledge and the capability to examine material being quality or substandard. Leather is a wonderful material with and can be used for many purposes. Its unique characteristics and basic properties make it the ideal choice for different applications and uses. The researcher discusses chemical and physical properties of leather which is the main material for the uppers of ahenema. Further discussions will also be on the properties that underline the implications of choosing goat/sheep leather for ahenema uppers.

### **2.7.2 Chemical properties of leather**

One cannot talk on chemical properties of leather without considering the chemical content of the skin. The skin has two major layers called dermis and epidermis. The dermis is positioned below the epidermis and supports the annexes (nail, hair, etc.). The dermis varies in thickness from area to area. Collagen fibres are the most abundant and collected together into variable oriented bundles. The collagen fibres containing amino

acids like poline, hydroxyproline and glycine are forming a fibrous structure. The dermis contains elastic fibres and forms a mesh and the main component is called elastin. The principal provides the skin with the elasticity for all movements. (Miller and Levine 1998).

Epidermis is the outermost layer of the skin and most of the cells within it undergo cell division (mitosis). New cells are produced and push the older cells to find their way to surface up on the skin. Here the older cells become flattened, lose their cellular contents, and begin making keratin (a tough fibrous protein).

The chemical properties of skins and hides are almost the same in all species, but the chemical properties differ from leather to leather due to the different tanning chemicals and methods, the sex and age and the environment.

### **2.7.3 Chemical Composition of Hides & Skins**

According to Miller and Levine (1998), the chemical constituents of hides and skins can be divided into four main groups, such as:

1. Protein - 19 % to 33 % on the green weight
2. Water - 60 % to 70 % on the green weight
3. Minerals - 0.36 % to 0.5% on the green weight
4. Fatty matter - 2 % to 30 % on the green weight

The relative proportions of these materials vary from skin to skin depending upon the species, age, breed, feeding and other habits of the animals. (Jacinto et al. 2004).

### **2.8 Structure of Hides and Skins**

Most hides and skins consist of three parts, such as

- a) Epidermis,
- b) Hypodermic or adipose tissue.
- c) Corium or true skin

The epidermis is a comparatively thin layer which forms the upper boundary of the skin. This layer takes only 1% of the total thickness of the skin and protects the corium which is the most important part of the skins. The corium is a much thicker layer of connective and other tissues which constitute the true leather forming substance of the skins and hides. (Miller and Levine 1998).

### **2.8.1 Structural Difference between Hides and Skins**

Hide and skin have different structures and properties and below are the differences:

#### **2.8.1.1 Properties of hide**

According to Miller and Levine (1998), the properties of hide are the following:

- 1) Fiber length is medium.
- 2) Number of fibers is huge.
- 3) The thickness of hair is medium.
- 4) The fiber bundles of female are more uniform than male.
- 5) Only one hair grows from one hair follicle.
- 6) Fiber weaving is parallel.
- 7) Fiber structure is compact at butt area and lower in neck and Belly side.
- 8) The hair is random, scattered on the grain surface.
- 9) Fat gland is optimum.



10) The hair root does not fully enter into the corium layer.

11) Grain surface is smooth.

#### **2.8.1.2 Properties of Skin**

1) The epidermis of calfskin is thinner than cowhide.

2) Grain surface is smooth.

3) Fat content is less than cow.

4) Calf skin has 100% cutting value.

5) The hair follicles are much smaller than cow.

6) Collagen bundles have fine structure as compared to cow hides and useful for the finest of leather.

#### **2.9 Goat Skin**

Skin of goat is known as goat skin. The importance of goat leather is well known in spite of the fact that their availability is less than 10% of total leather production. The classic glazed kid leather is among the best leather in high quality for producing shoes. This is because one can use the skin almost in its full thickness on the shoe uppers of less than 1.0 mm. This is due to the specific structure of the goatskin; it is tight fibred and has a very tough grain layer, providing an outstanding form stability and therefore an excellent support for the foot (Asubonteng 2014).

##### **2.9.1 Structure of Goat Skin**

Goats can live on a variety of foods and can supply milk and meat. They are adaptable to difficult climates and are popular in Africa and South America.

To determine the qualities of the goat skins depends on the type of animal, the method of cure, the method of slaughter and the marketing practice, between the villages and the world market there is a system of collectors and dealers. The practice of handling skins and the business methods of each area have long been established by customer and tradition. These factors, different each part of the works, are important in determining the quality, characteristics, and price of the skins. The skins are identified by the origin and are sold either on a size specification by the dozen or by the pound. Goat skins are available in various parts of the world, Bangladesh goat skins are usually considered the best, and among them again the quality differs with districts of production. The normal size below the former and above the latter are called kids and babies respectively. In many respects the skin may be regarded as having a structure intermediate between that one of the calf and of the sheep and its structural variations at different locations due to differences in the breed of animal and place of origin (Jacinto et al, 2004).

The epidermis of the goat skin covers approximately 1.0 to 2.6% of the total thickness of the skin and comparatively thicker at the neck and back bone, hairs are not equally numerous in all the locations on the skin. The grain layer of goat skin occupies approximately 24 to 54% of the entire thickness of the skin. This thickness over the area of the skin normally varies as follows:

Butt 24 to 40%, neck 32 to 54%, back bone 26 to 54%, and belly 27 to 45% of the total thickness of the skin. In the grain layer the collagen fibres are compactly woven because of the lesser number of glands and cellular components. The grain layer of the goat skin is comparatively more compact than the sheep skin. In goatskin density network of elastic fibre is found covering approximately two-thirds of the grain layer. There is more elastin in goat skin and a relatively greater amount is present in the back bone and

neck origins. In goat skin, a considerable amount of elastin is often found throughout the corium and this is like to play an important part in controlling the swelling of the skin in the liming process. The presence of a large amount of elastic in goat skin textures the skin in the pre-tanning processes. A fairly uniform merging of the grain fibre into corium is usually found in good quality goat skin. The corium of goat skin occupies approximately 45 to 75% of the total thickness of the skin. In general, goat skin of the northern region has a comparatively thicker corium than those from the south. The collagen fibres in this layer are fuller and firmer than the corresponding ones in the sheep skins but are hardly equal to those in the calf skin. The weave pattern in goat skin and angle of weave is usually found even in the butt area. A considerable amount of reticular tissue is present in goat skin. In the goat skin, subcutaneous adipose layer (flesh) covers roughly one to two percent of the total thickness of skin. (Jacinto et al. 2004).

### **2.9.2 Properties of Goat Skin**

The characteristics of goat skin are stated below:

- a. There are more elastin fibres in goat skin than in sheep skin, and a relatively greater amount is present in the neck and backbone regions.
- b. The grain layer of goat skin usually occupies 25% of the total thickness of the skin.
- c. The tight natured fibre of goat skin is recognized.
- d. In goat skin a very low angle of weave is usually found even in the butt area.
- e. In the grain layer the collagen of the goatskin fibres are compactly woven.
- f. A considerable amount of reticular tissue is present in goatskin.

- g. The goat skin has a wider pattern of hairs and a denser structure of skin.
- h. The goat skin has straight hair follicles, and consequently straight hairs. The hair follicles in goat skin are quite deeply rooted and down roughly 0.8 to 2.9 mm. below the skin surface.
- i. The glands and fat cells are very much less in number of goat skin.

## 2.10 Physical Properties of Leather

The physical properties of leather include the following: Tensile Strength, Insulation, Moisture Content, Moisture Content, thermostatic, soft and supple, flexibility and stiff, resistant to abrasion, breathability and dye absorbent.

### 2.10.1 Tensile Strength

A high tensile strength, tear resistance help leather items to last for a longer period while retaining their feel and look. A tensile strength of leather is calculated as shown below:

$$\text{Tensile Strength} = \frac{\text{Breaking load}}{\text{Cross - section area/metre square}}$$

(Source: Ethiopia Authority for Standardization ESA 1990 Rawhide and skins volume, 6 Addis Ababa, Ethiopia)

Oliveira et al, (2007), proved tensile strength and elongation at break test of lamb skin increases as the thickness increases. Stosic (1994) also proved that physical properties of skin are directly related to the skin. However, Jacinto et al. (2004) proved that there is a poor correlation between the tensile strength, thickness of the leather and the percentage elongation. The effects of age and sex of goat on the quality and quantity of the skins and leather were important than the group the goat is from. For a better quality,



attention should be paid to the factors affecting skin and its quality and the use of advanced techniques for processing the skin.

#### **2.10.2 Insulation Properties**

Leather is a good heat barrier and provides excellent heat insulation. It contains a large amount of air and air is a poor conductor of heat. This makes leather a very comfortable item for the human skin.

#### **2.10.3 Moisture Content**

Leather is able to hold large quantities of water vapour such as human perspiration and then dissipate it later. This makes leather a comfortable item to wear or sit on.

#### **2.10.4 Thermostatic Properties**

Leather's thermostatic properties make it warm in the winter and cool in the summer. This makes leather comfortable to wear and use anytime and everywhere in the year.

#### **2.10.5 Dye Absorbency**

Leather can be dyed in different colours. This makes it more possible for production of leather clothing and cover for furniture and other colour sensitive applications.

#### **2.10.6 Soft and Supple**

The soft and supple properties render leather clothing a second skin. The body temperature is warmed. It does not scratch and it is not itchy. It is non-irritating to the skin.

#### **2.10.7 Flexibility and Stiffness**

Leather can be made to be flexible and to be stiffen. It can be moulded into different shapes.

### **2.10.8 Resistance to Abrasion**

Leather is resistant to abrasion (does not scratch when hard object is rubbed against) in both dry and wet environments. This makes leather an excellent protector of human skin.

### **2.10.9 Breathability**

Leather contains many fibres that are breath (exchange air). The breathability makes leather comfortable to wear in all the climates.

### **2.10.10 Physical Properties**

The important physical properties of upper leather which determine its suitability for use in shoe making are:

#### **i) Tensile Strength**

It is an indication of the resistance of upper leather to break. Tensile strength figures show a great variability over the whole hide.

#### **ii) Stitch Tear Strength**

It determines the resistance to tear of the upper leather due to Stitches; when the shoe is in regular use.

#### **iii) Slit Tear Strength**

It indicates the resistance of upper leather to tear in lasting through perforations, sharp angles or along seams. It is a function of leather thickness.

#### **iv) Percentage of Elongation at Break**

A certain amount of elongation without break is necessary for pulling over leather on the last.

#### **v) Reaction of Finish to two dimensional stretch**

The changes in the finish of upper leather when the leather is subjected to two dimensional stretch is measured using Tens meter.

#### **vi) Bond Strength**

The bond strength of leather is important in stuck on shoe construction when the upper leather is bonded to soles.

#### **vii) Resistance of Upper to heat and Pressure**

The upper leather must be able to resist the effects of heat and pressure applied in the direct moulded and the injection moulded sole process of footwear construction.

### **2.11 Functional Properties of Uppers Leather**

#### **i) Break and Piping of Leather**

When the upper leather is folded grain inwards, creases, and wrinkles appear on the finished surface of the leather. A coarse break is usually an indication of inferior leather or an inferior part of the skin that is inferior to strength and durability. Piping or loose vamp leather may cause wrinkling at the heel and toe in lasting.

#### **ii) Comfort Properties**

Properties, which affect foot hygiene and properties which determine the extent to which the upper material adopt to the shape of the foot during fitting and conform to the shape of the foot during wear.

#### **iii) Flex Endurance**

The supple leather has to undergo a large number of flexes in wear without creaking of the finish or breaking of the grain. A finish which does not damage up to 10,000 flexes in Ball's Flexometer will be considered satisfactory in wear.

## 2.12 Properties of ‘Ahenema’ Uppers Leather

In Ghana, goat and sheep leathers are commonly used for the production of ahenema uppers. Goat and sheep leather exhibit the same characteristics apart from the general characteristics of leather discussed above. These characteristics attract the makers of ahenema to choose goat/sheep leather for ‘ahenema’ uppers.

### 2.12.1 Characteristics of Goat/Sheep Leather that Attract ‘Ahenema’ Producers

The producers are attracted by tensile strength, soft and supple, lightweight and flexibility, durability and water resistant.

### 2.12.2 Tensile Strength

The tensile strength makes the uppers of ahenema last longer, despite the several vigorous actions the uppers goes through when the user is walking. Tension is created within the uppers the number of times the user steps on the ground and lifts the leg as it is demonstrated in (Plate 3). Since the tensile strength is great, the leather will not break.



**Plate 3.** Showing uppers leather of ahenema being pulled and stretched as the user steps on the ground and lifts the foot.



### **2.12.3 Soft and Supple**

The soft and supple properties of goat/sheep leather make the users feel comfortable and no problems of scratching and itching on the body. It maintains the temperature it absorbs the body.

### **2.12.4 Lightweight and Flexibility**

Lightweight and flexibility make goat/sheep more acceptable to be used for ahenema uppers than any other leather. This is because the sole of ahenema is already made from materials that are heavy as compared to the soles of other sandals and slippers. It does not add bulkiness and the user becomes smart in moving the legs. The flexibility of the leather allows the user to control the foot, rather than the footwear controlling the movement of the foot and the leg.

### **2.12.5 Durability**

The durability of goat/sheep leather attracts many people to buy and use ahenema. Once the item is bought, it can be used for several years before repair-works come in.

### **2.12.6 Water Resistant**

Goat/sheep leather resisting water makes it friendly to be used in the precipitating environments. It does not easily get soaked and become heavy to make walking difficult.

### **2.12.7 Conclusion**

All different varieties of leather have common characteristics and properties being; tensile strength, insulator, flexibility, breathable, moisture content and dye absorbent. Variation may come in, depending on the following; the environment, the type of bleed, the sex, the age of the animal etc.

### **2.13 Symbolism**

Originally adinkra are symbols, created by the Asantes from Ghana and the Gyaman from Cote d'Ivoire. Adinkra are used in fabrics, pottery and logos. They are incorporated into architectural features and other structures. Woodcut, sign writing as well as screen printing are normally employed to print adinkra into fabrics. Adinkra symbols appear on some traditional gold weights mostly from Akans. The symbols are also carved on stool. Tourism has led to new departures in the use of the symbols in such items as \_T' shirts and jewellery .The symbols have a decorative function but also represent objects that convey traditional wisdom, aspects of life or the environment. There are many different symbols with distinct meanings, often linked with proverbs. Each Adinkra Symbol has a unique name and meaning derived either from a historical event, plant life, human attitude, animal behahieur, a proverb, forms and shapes of inanimate and man-made objects. Adinkra symbols have abstract, spiritual, psychological, metaphysical, philosophical aspects of life.

## **CHAPTER THREE METHODOLOGY**

### **3.1 Overview**

This chapter explains the methodology the researcher employed, the library researches, population and sampling for the study and the systematic application of research tools to obtain the necessary data to achieve the set objectives.

### **3.2 Research Design**

The research utilized the qualitative research design as the main method of gathering data where descriptive method of research and a case study were employed in the study. Descriptive research has the following to be considered: case study, ethnographic

studies, exposes fact or exploratory observation studies, among others. For the purpose of this thesis, the type of descriptive research to be considered is case study (Best 1981).

A case study is defined as careful study of some social unit (as a corporation or division within a corporation) that attempts to determine what factors led to its success or failure. It is also a detailed analysis of a person or group from a social or psychological or medical point of view, (Word Web, 2014). Case study is not limited to individuals and their behavioural characteristics; it also carried on with a group in the same community. Wiersma, W. (1995), argues that the greatest advantage of this method is that, it tries to understand the whole individual in relation to his or her environment or their environment if it is certain group of people. However, since the researcher has to investigate deeply into the dynamics of an individual's personality, he/she must be trained in the planning and structuring of the case study, in obtaining the necessary data and interpreting the data, (Alice, 2006).

### **3.3 Qualitative Research**

It is the study of symbolic discourse that consists of the study of conversations and texts. Connolly, P. (2007) and Creswell, J W. (1994), also conclude that qualitative research deals with the study where the interpretive principles are used by people to make sense of their symbolic activities. Qualitative research can also be explained as the study of contextual principles, the roles of the participants, a set of situational events that guide the interpretation of discourse, and the physical setting (TingToomey, 1984).

Qualitative research seeks out the why, not the how of its topic through the analysis of unstructured information – things such as interview transcripts, emails, notes, feedback forms, photos and videos. It doesn't just rely on statistics or numbers, which are the domain of quantitative researchers.

### 3.4 Library Research Activities

In carrying out the study, the researcher made library a home and its importance to this study cannot be over emphasised. In the library pieces of information were sought from books including dictionaries, encyclopedia, pamphlets, catalogues and internet. The researcher visited Kwame Nkrumah University of Science and Technology Library and University of Education, Winneba Library (Kumasi campus) in the process of carrying out the research.

### 3.5 Population and Sampling

The scientific method of population identification and sampling strategies were used. Since every member in the population could give the necessary information needed for the research, a simple random sampling was applied. The identified population was based on the location of ahenema makers, users and the youth in the Kumasi Metropolis.

#### 3.5.1 Target Population

In this study the target population was the ahenema makers, users of ahenema footwear and the youth in the Kumasi metropolis. The recorded statistics is found below in the Table 1.0.

**Table 1: Target population was the ‘ahenema’ producers, users of ‘ahenema’ footwear and some youth in the Kumasi metropolis.**

TARGET POPULATION	NUMBER
Producers of ‘ahenema’ footwear in Kumasi Central Market	30
Users of ‘ahenema’ footwear in the Kumasi Metropolis	30
Ghanaian youth in the Kumasi Metropolis	50



These numbers of target population were chosen for the researcher to have a limit and to be able to assess all the target groups within the set period for this research.

### 3.5.2 Accessible Population

The accessible population was identified as all the makers of ahenema footwear at Kumasi central market, all the ahenema footwear users at Kwadaso and Asuoeyeboa communities and all the youth in the Kumasi metropolis. The recorded statistics are shown below in **Table 2**.

**Table 2: Accessible Population**

ACCESSIBLE POPULATION	NUMBER
Producers of 'ahenema' footwear in Kumasi Central Market	15
Users of 'ahenema' footwear in the Kumasi Metropolis	15
Ghanaian youth in the Kumasi Metropolis	20

Because the accessible population are scattered all over the Metropolis, these numbers were chosen to enable the researcher to complete within time.

### 3.5.3 Sampling Strategy

Sampling method was carried out and its purpose was to select a section of the population for the study. For the purpose of the research, the sampling group was taken out of the accessible group. After identifying the population, simple random sampling was employed because the researcher believed that, each and every member of the population had an equal and independent chance of being selected and providing the necessary information needed for the study. The numbers of respondents in the respected areas of research are indicated in Table 3. Below:

**Table 3: Sampled populations taken out of the various accessible populations**

<b>SAMPLE POPULATION</b>	<b>NUMBER</b>
Producers of 'ahenema' footwear in Kumasi Central Market	3
Users of 'ahenema' footwear in the Kumasi Metropolis	3
Ghanaian youth in the Kumasi Metropolis	5

These sample population were chosen to enable the researcher to test small group for experience to ensure the correct information needed for the study.

**Table 4: Total of all selected respondents from Kumasi Metropolis**

<b>POPULATION</b>	<b>SELECTED RESPONDENTS</b>
Producers of 'ahenema' footwear in Kumasi Central Market	30
Users of 'ahenema' footwear in the Kumasi Metropolis	30
Ghanaian youth in the Kumasi Metropolis	30
Total	90

The total selected population (90) was to enable the researcher to attend to many people to get the correct data for this research.

### **3.6 Instruments for Data Collection**

Data can be collected for case study through observation, interviews, questionnaire or recorded data from newspapers, schools, centre for national culture, museums, palaces, court, etc. These are techniques normally adopted by qualitative researchers. The two major techniques employed in this research are observation and interview. The researcher was particular about using the structured and unstructured interviews and direct observation in collecting data needed for the study from respondents.

### **3.7 Validation of Instruments**

For the validation and reliability of pieces of information and to avoid errors, the researcher made available the interview and observation guides to colleagues and the research supervisor for vetting. The pieces of information obtained from various libraries, Centre for National Culture, palaces were also made available to colleagues and the thesis supervisor for vetting.

### **3.8 Observation**

Qualitative studies according to Best (1981) do not allow the description of observation generally as in quantitative research. In other words, Williman (2001: 91) argues that —descriptive research relies on observation as a means of collecting data. It attempts to examine situations in order to establish what the norm is, that is, what can be predicted to happen again under the same circumstance. Observation is the act of making and recording a measurement (Word Web, 2001). Observation is acknowledged as the most efficient and direct way of examining people for a purpose or an intended course. Data collected through observation may be often more real and true than data collected by any other method. Direct observation is the best preferred method to use mostly if possible (Kulbir, 2003, p. 158). The researcher visited a number of ahenema makers in the Kumasi Central Market and a lot was observed, from assembling of tools and materials to the finishing point of ahenema footwear. The researcher observed the process of casing the leather (goat skin), burnishing the leather, cutting the top (uppers) from the whole pieces of leather cutting the down (sole), designing on the both uppers and the sole, placing and attaching cut-out designs on the uppers, assembling the parts by gluing, entering the uppers-ends into the holes on the sole, nailing and polishing. The researcher also observed the uses of the various tools

being; a cutting tool, a punching tool, a striking tool, a stitching tool and employed polishing tool that are to make ahenema footwear a complete. How ahenema footwear is stored in the process of production and after production were observed by the researcher. For validation and reliability of observations, the researcher joining hands and handled activities and various situations in the process of producing ‘\_ahenema’ footwear by the producers.

### **3.9 Interview**

An interview is a conversation between two or more people where questions are asked by the interviewer to elicit facts or statements from the interviewee. Interviews are a standard part of qualitative research. (en. [Wikipedia.org/wiki/interview](http://Wikipedia.org/wiki/interview)).

Frey and Oishi (1995:01) explained interview as a purposeful conversation in which one person asks prepared questions and another person answers them. It is done to find information on a particular area or topic to be researched into. Interview is a useful tool which leads to further research using other methodologies such as experiments and observations (Jensen and Jankowski 1991:101).

The qualitative research interview seeks to describe and the meanings of central themes in the life world of the subjects. The main task in interviewing is to understand the meaning of what the interviewees say. Interviewing, when considered as a method for conducting qualitative research, is a technique used to understand the experiences of others. (en. [Wikipedia.org/wiki/interview](http://Wikipedia.org/wiki/interview))

KVALE (1983, p.174) defines the qualitative research interview as —an interview, whose purpose is to gather descriptions of the life-world of the interviewee with respect to interpretation of the meaning of the described phenomenon. Collecting these



descriptions can be done in several ways, of which face-to-face interviews are the most common.

—Face-to-face interviews can be recorded on a mobile phone, of course with the permission of the interviewee. Using a mobile phone or any voice recorder has the advantage and makes the interview report more accurate than writing out notes. However, voice recorder makes the researcher feel reluctant in taking notes and becomes risky should the voice recorder malfunction. Taking notes during the interview is important for the interviewer, even if the interviewee's voice is recorded. It will serve the purpose of: (1) to check if all the questions have been answered, (2) in case of malfunctioning of the tape recorder, and (3) in case of "malfunctioning of the interviewer", (Raymond Opdenakker, 2006, page 41).

The researcher prepared an interview guide to carry on the interview. It was prepared to serve as a channel to direct and control the researcher not to deviate from hitting the nail on the head to get access to the needed information for the study. (McNamara, 1999)

### **3.9.1 Conducting Interview**

As it has been stated earlier, qualitative research goes with interview this left with the researcher no alternative and therefore adopted the face-to-face interview approach. The researcher dealt with three different groups. Three separate interview guides were prepared to interview each group. The groups were: Ahenema makers in the Kumasi Central Market, the users of ahenema footwear in the Kwadaso and Asuoeyboa townships in the Kumasi Metropolis and the youth in the Kumasi Metropolis. The interview guides contained nine major questions for the makers of ahenema footwear, nine major questions for the ahenema users and seven major questions for the youth.

These major questions had their respective minor questions which were asked during the interview process to make them clear, understandable and answerable. The work places of the producers of ‘\_ahenema’ footwear and the meeting places with the users of ‘\_ahenema’ footwear and the youth were visited several times. Since the target groups were featuring very busy people, the researcher adopted a humble approach and it worked to perfection to tap the pieces of information needed from these groups. Since the interview questions were written in English language, the researcher interpreted to the interviewee for easy understanding, the researcher took notes and recorded the voices of the interviewees on a mobile phone. All the interviews conducted were recorded, played and translated down in English.

### **3.9.2 Validation of Conducted Interview**

The date, time and venue were booked according to the specification and within the convenience of the interviewee. Despite some recorded failures in schedules for interview, the researcher kept on rearranging with respondents for the disappointed times to be rebooked in a humble manner.

### **3.9.3 Interview Guide**

Interview guide serves as a principle controlling the questions set by the researcher to achieve expected results from conducting an interview. In conducting the interview, the researcher drafted interview questions to serve as a guide. The following were considered.

\*Can the questions be easily understood \*Are

the questions biased?

\*Are the questions necessary to the evaluation?

\*Will interviewees be willing to provide the information needed?

\*Are the questions applicable to all interviewees?

\*Do the questions allow interviewees to offer their opinions/expand on basic answer ?

\*Will the questions be straight forward to analyse?

#### **3.9.4 Validation of Interview Guide**

For the researcher to ensure that the prepared interview questions were free from errors the questions were vetted by the researcher, it was made available to colleagues to do vetting and ended in the hands of the thesis supervisor for vetting and approval.

#### **3.10 Primary and Secondary Data**

The data were collected in the form of primary and secondary data. The primary data comprised all data from interactions with respondents and their environment. The primary data collection included interviews, discussions, direct personal observation, and the pictures taken. The secondary data comprised the entire literary materials sited and used from internet, books, articles and unpublished thesis that were related to this study.

#### **3.11 The Administration of Instruments**

The researcher used interview guides and observations to collect data needed for the study. The researcher asked questions and explained further to make it easy for the respondents to get the impression.

### **3.12 The Data Collection Procedure**

Data collection procedure was established on the assorted data into primary and secondary data. The primary data were collected through observations, interviews, discussions and pictures were taken from the \_\_ahenema‘. The secondary data were assembled through the use of materials from books, internet, magazines and newspapers.

### **3.13: Data Collection for Research Question One**

*What are the different kinds of traditional symbols and their significance for application on „ahenema“ footwear?*

The objective of this research question was to identify the different kinds of traditional symbols used on \_\_ahenema‘ footwear and their significance. The researcher visited some \_\_Ahenema‘ Producers in the Kumasi Central Market asked questions, observed and took pictures on traditional symbols the producers use to decorate on \_\_ahenema‘

### **3.14: Data Collection for Research Question Two**

*What is the behaviour of Ghanaians towards the symbols found on „ahenema“ footwear?*

The objective of this research question was to find out the behaviour of Ghanaians towards the signs and symbols found on \_\_ahenema‘ footwear. The researcher used interview guide to find data from \_\_ahenema‘ producers, \_\_ahenema users and some youth in the Kumasi Metropolis.



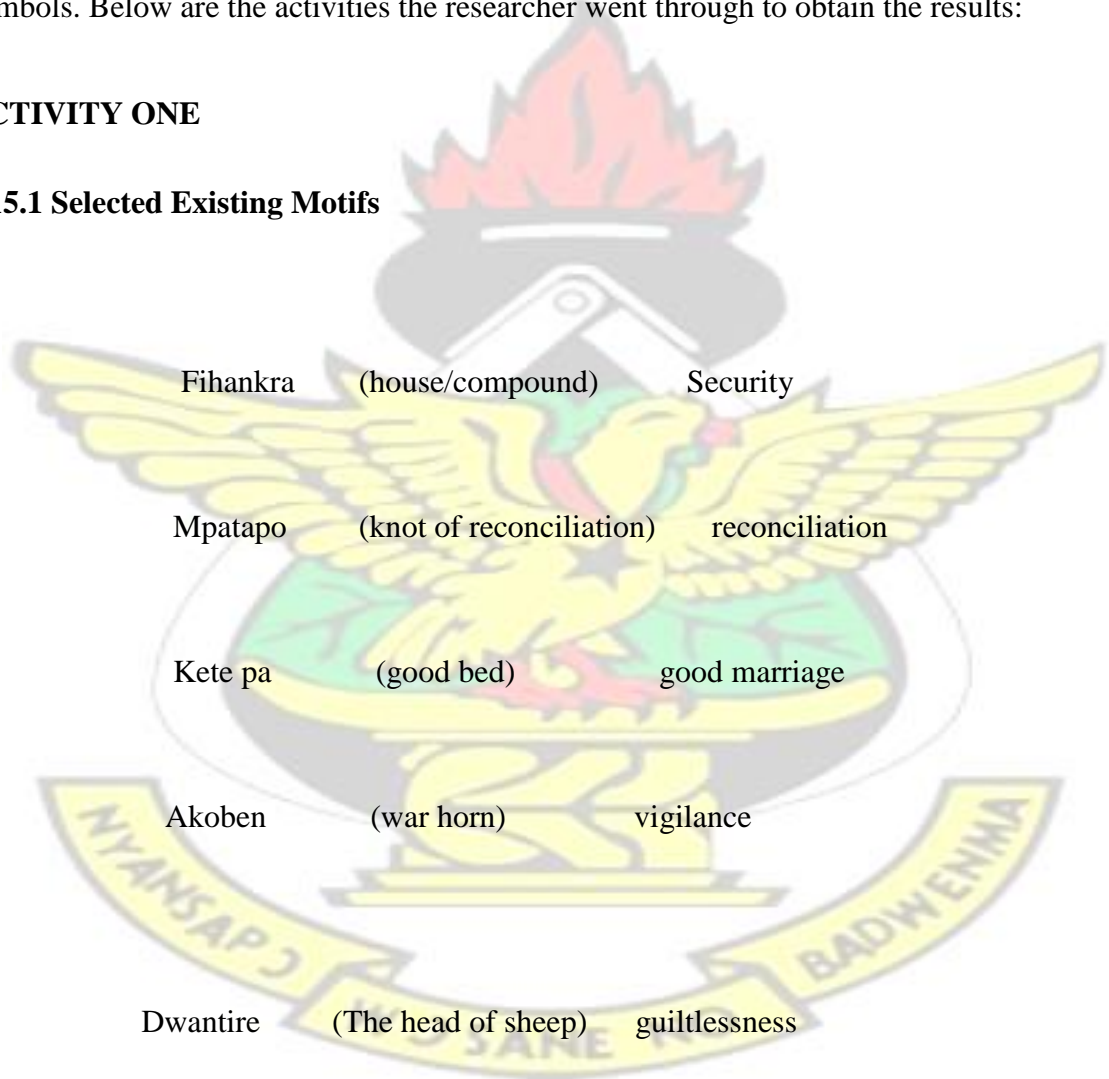
### 3.15: Data Collection for Research Question Three

*How can innovative symbols based on existing motifs be used for the production of wax-polished „ahenema” footwear?*

The objective for research question three was to develop innovative symbols based on existing motifs for production of wax-polished ‘ahenema’ footwear. The researcher went through series of sketches and drawings and developed six motifs from adinkra symbols. Below are the activities the researcher went through to obtain the results:

#### ACTIVITY ONE

##### 3.15.1 Selected Existing Motifs



Fihankra (house/compound) Security

Mpatapo (knot of reconciliation) reconciliation

Kete pa (good bed) good marriage

Akoban (war horn) vigilance

Dwantire (The head of sheep) guiltlessness

Akokonan (The leg of a hen) nurturing

Sankofa (Return and take it) Learn from the past



Sesa wo suban (I change or transform my life) transformation



Onyankopon adom nti biribiara beye yie (By God's grace, all will be well)  
Hope



Mmere dane

(Time changes)

Life's dynamics



Owuo atwedie (The ladder of death) Mortality



Pempamsie (Sew in readiness) Steadfastness



**Figure 1: Showing the Selected existing motifs (adinkra symbols) for innovation**

### 3.15.2 Development of motif "BANBO WO BAAKOYE MU".

Plate 5: Showing the developmental stages of an innovative motif from combination of two Adinkra symbols, **FIHANKRA** \_'security ' (safety) and MPATAPOL knot of reconciliation".



**Plate 5:** FIHANKRA “security “ (safety) and **MPATAPO** —knot of reconciliation" (peace making reconciliation)



**Plate 6:** (BANBO WO BAAKOYE MU) = ‘oneness provides security‘ ‘Innovative design from FIHANKRA and MPATAPO

### 3.15.3 Development of motif (WO ANI KU WO AWAREE HO A, EBEYE PAPA)

Plate 7: Showing the developmental stages of an innovative motif from combination of two Adinkra symbols, **KETE PA** "good bed" (good marriage) and **AKOBEN** "war horn" (vigilance, wariness).



**Plate 7:** **KETEPA** "good bed" (good marriage) and **AKOBEN** "war horn" (vigilance, wariness)



**Plate 8: (WO ANI KU WO AWAREE HO A, EBEYE PAPA)** \_ ‘ good marriage is assured by being vigilant‘.

Innovative motif from **KETE PA** "good bedl (good marriage) and **AKOBEN** "warhorn" (vigilance, wariness).

### 3.15.4 Development of motif ‘ME TIRIM FITAA NA MERETWE WO ASO’

Plate 9: Showing the developmental stages of an innovative motif from combination of two Adinkra symbols, **DWANTRE** \_ ‘the head of sheep‘ (guiltlessness) and **AKOKO NAN** \_ ‘leg of a hen" (mercy, nurturing)



**Plate 9:** **DWANTIRE** \_ ‘the head of sheep‘ (guiltlessness) and **AKOKO NAN** \_ ‘leg of



a hen" (mercy, nurturing)



**Plate 10:** ME TIRIM FITAA NA MERETWE WO ASO \_‘no bad intension punishment from me‘.

Innovative motif from **DWANTRE** \_‘the head of sheep‘ (guiltlessness) and **AKOKONAN** \_‘leg of a hen" (mercy, nurturing)

### 3.15.5 Development of motif (SANKOFA SUBAN PA)

Plate 11: Showing the developmental stages of an innovative motif from combination of the two Adinkra symbols, **Sankofa** (return and take it), learn from the past and **Sesawo suban** (change or transform your life), transformation.



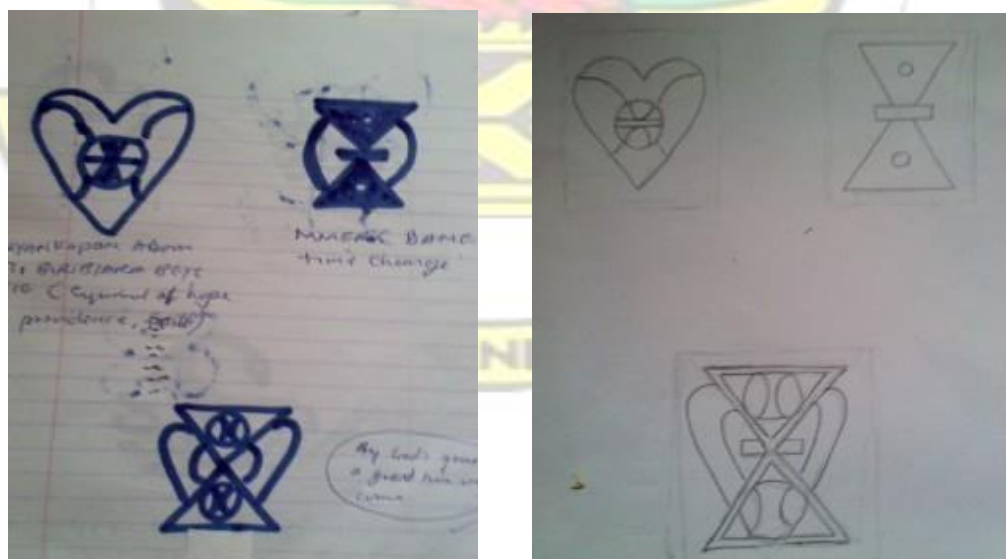
**Plate 11: Sankofa** (return and get it), learn from the past and **Sesa wo suban** (change or transform your life), transformation.



**Plate 12: (SANKOFA SUBAN PA)** \_ ' get back to your good character an innovative motif from **Sankofa** (return and take it), learn from the past and **Sesa wo suban** (change or transform your life), transformation

### 3.15.6 Development of motif (ONYAME NTI MMERE PA BEBA)

Plate 13: Showing the developmental stages of an innovative motif from combination of two Adinkra symbols, **ONYANKOPON ADOM NTI BIRIBIARA BEYE YIE** "By God's grace, all will be well" (hope, providence, faith) and **MMERE DANE** "time changes" (dynamics in life)



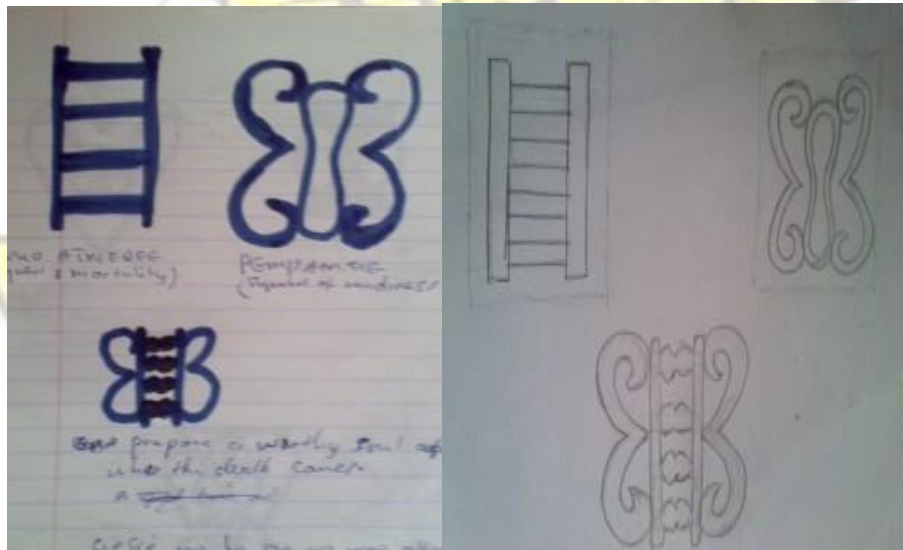
**Plate 13: Onyankopon adom nti biribiara beye yie** (By God's grace, all will be

well), faith and Mmere **dane** (time changes), dynamics in life



**Plate 14:** (ONYAME NTI MMERE PA BEBA) \_ ‘by God’s grace, a good time will come.

Plate 15: Showing the developmental stages of an innovative motif from combination of two Adinkra symbols, **Owuoatwedie** (the ladder of death), mortality and **Pempamsie** (sew in readiness)



**Plate 15:** **Owuoatwedie** (the ladder of death), mortality and **Pempamsie** (sew in readiness), steadfastness



**Plate 16: (OWUO BEBA NTI YE AHOB OA) \_‘prepare a worthy soul for after death‘**

Innovative motif from **Owuotwedie** (the ladder of death) mortality and Pempamsie (sew in readiness), steadfastness

## ACTIVITY TWO

### 3.15.7 Some Tools and Materials for ‘Ahenema’ Making.

Results of pictures taken on \_ahenema‘ tools and material taken from \_ahenema‘ producers:

**Plate 17:** Showing some tools and materials for making \_ahenema‘ footwear



Plate 17.A: Flat wooden measure



Plate 17.B: a pair of scissors





Plat 17: C: Glue in a container



Plate 17.D: a brush



Plate 17.E: a hammer



Plate 17.F: knife



Plate 54.G: Nylon thread



Plate 54.H: 1/4 inch nails



Plate 17.I: Pieces of leather  
(Source: field photograph, March, 2015)

### 3.15.8 ‘Ahenema’ Making Processes

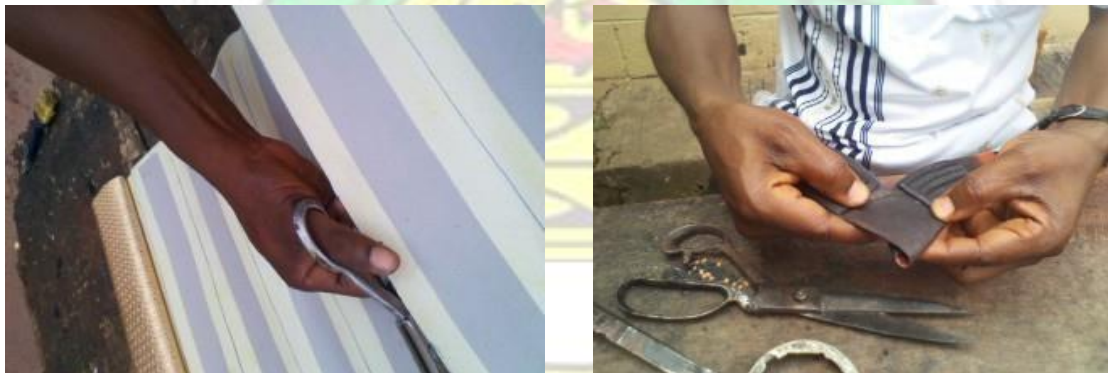
**Step 1.** Cut the sole according to the desired foot size to be produced.

**Step 2.** Cut Designs from Materials



**Plate 18:** Showing cutting of designs

**Step 3.** Cut the uppers from the leather by measuring, glue strawboard/paper (reinforcement), fold the leather to cover on the paper and hammer on it to flatten the uppers. Place the motif on the uppers and fold. Shown in Plate 15 below:



**Plate 19:** Showing cutting and folding of uppers

**Step 4.** Fix the \_head and the neck‘



**Plate 20:** Showing the fixing of the \_head and the neck\_.

**Step 5.** Cut the lining and sew it on to the sole



**Plate 21:** Showing a lined sole.

**Step 6.** Incise spaces on the lining and fix the uppers onto the sole and nail to tighten it.



**Plate 22:** Incising where to fix the uppers on the buna





**Plate 23:** Showing the uppers being fixed onto the sole.

**Step 7.** Apply jet to the desired areas on the design, the uppers and around the edge.



**Plate 24:** Showing application of jet on an \_ahenema' footwear

### ACTIVITY THREE

Design of Alternative \_Ahenema' Footwear to be polished with Wax



### 3.15.9 Tools and materials

**Leather:** for the uppers

**Buna:** for the insole

**Spray- paint:** for spraying on the leather and the sole

**Shoemaker's thread:** for sewing the buna and the conveyer belt

**Used conveyer- belt:** for the outsole

**Tacking nails:** for tighten the uppers and the sole

**Paper board:** for reinforcing the uppers

**Glue:** for gluing and folding uppers and the paper board

**Shoe polish:** for polishing

**Masking tape:** for blocking and cutting motifs

**Cutter:** for cutting materials

### 3.15.10: Producing 'ahenema' footwear with black motif and brown background.

**Step 1.** Make ready the pair of soles and uppers that is to be used in the production of the 'ahenema' footwear.



**Plate 25:** The sole and uppers ready for spraying and motif transfer **Step**

2. Spray the uppers with black paint to obtain a black background



**Plate 26:** The uppers being sprayed to obtain a black background

**Step 3.** Cover the motif area with masking tape and draw the motif on it.



Plate 27: A masking tape covering the area where the motif is needed on the uppers and the motif drawn on the masking tape.



Plate 28: Showing a proper view of the motif drawn on the masking tape.

**Step 4.** Cut the motif and remove the unwanted masking tape from the background



Plate 29: Showing after the motif is cut from the masking tape

**Step 5.** Spray the uppers and the soles.



Plate 30: Showing a brown paint sprayed on the uppers and the soles.



**Plate 31:** Uppers ready to be fixed onto the sole

**Step 6.** Fix the uppers on to the sole and polish with a shoe polish

### **3.15.11 Process of Obtaining Black Motif and Yellow Background Step**

**1.** Spray the uppers with black paint.



**Plate 32:** Showing uppers being sprayed with black

**Step 2.** Cover the motif area with masking tape and cut and remove the unwanted parts.





**Plate 33:** Showing the motif cut out from the masking tape on the uppers

**Step 3.** Spray the uppers and the sole with yellow paint.



**Plate 34:** Showing a yellow paint sprayed on the uppers and the soles

**Step 4.** Remove the masking tape to expose the motif on the uppers.



**Plate 35:** Showing the motif appearing black on a yellow background

**Step 5.** Fix the uppers onto the sole and polish with wax (shoe polish)



**Plate 36:** Showing the uppers ready to be fixed onto the sole.

### 3.15.12 Process to Obtain Black Motif with Red Background

**Step 1.** Spray the uppers with black paint



**Plate 37:** Showing the uppers being sprayed with black colour

**Step 2.** Cover the motif area with masking tape, cut the motif and spray the uppers with red colour



**Plate 38:** Showing the uppers and the soles sprayed with red colour

**Step 3.** Fix the uppers onto the sole and polish with wax.



**Plate 39:** Showing the uppers ready to be fixed onto the sole

### **3.15.13 Process to Obtain Black Motif with White Background**

**Step 1.** Spray the uppers with black colour



**Plate 40:** Showing the uppers being sprayed with black colour

**Step 2.** Cover the motif area with masking tape and cut out the motif





**Plate 41:** Showing the motif cut out on the uppers and the sole sprayed white  
**Step 3.** Spray the uppers and the soles with white colour



**Plate 42:** Showing both uppers and the soles sprayed white

**Step 4.** Remove the masking tape to expose the motif on the uppers



**Plate 43:** Showing the uppers ready to be fixed onto the sole

### 3.15.14 Process to Obtain Brown Motif with Black Background

**Step 1.** Cover the motif area with masking tape, cut out the motif from the masking tape and spray the uppers with black colour.



**Plate 44:** Showing the uppers with cut out masking tape and sprayed

**Step 2.** Remove the masking tape to expose the motif on the uppers



**Plate 45:** Showing the motif appeared on the uppers after the masking tape was removed

**Step 3.** Fix the uppers onto the sole



**Plate 46:** Showing the uppers and the sole ready to be fixed

## CHAPTER FOUR

### FINDINGS AND INTERPRETATION OF RESULTS

#### 4.1 Overview

This chapter presents the findings, analysis of data and interpretation of results. The discussions are on the motifs, materials, the behaviour of Ghanaians towards the symbols on \_\_ahenema‘, experiments to obtain innovative \_\_ahenema‘ and the implication of the chosen colours.

#### 4.2 Discussion of results for research question one

*What are the different kinds of traditional symbols and their significance for application on „ahenema“ footwear?*

The objective of the data collected for research question one was to find the different kinds of symbols on \_\_ahenema‘ footwear, their names and meanings. Some \_\_ahenema‘ symbols are shown with their names and meanings below:

#### 4.3 Pictures of Ahenema Top Symbols Taken from Producers

In no particular order, the pictures on \_\_ahenema‘ uppers taken from ahenema producers in the Kumasi Central Market are shown below with their names and meanings:



**Plate 47:** TEKREMA NYI AYE----Tongue is not satisfied with every food and does not praise the giver.

The significance of this symbol is prompting people in the society who never appreciate anything done for them, to learn appreciating whatever kindness comes in their way.





**Plate 48: GYE NYAME**----Except God

No man can determine the destiny of any other man except God. Therefore people should go on with their daily activities because God is in control.



**Plate 49: DWANINMEN**----Horn of male sheep

This signifies security and protection. This signifies calm and peace. The wearer means that he has no intention to cause harm to anyone.



**Plate 50:** SIKA----Richness

Signifies richness in society



**Plate 51:** Ekaa Akyekyedee Nko a Anka Etuo Nto Wo Kwaem Da

The life style of tortoise in the jungle will never let anybody pull the trigger. This signifies calm and peace. The wearer means that he has no intention to cause harm to anybody.



**Plate 52:** ABANKABA----Handcuffs

Prompting the people in the society that there is law and order which people should obey.

Failure to obey, the culprit will face the full rigour of the law.



**Plate 53:** FAWONTOMA BEBOMEDIE ANO----Tie your cloth to my cloth.

This symbol is a message to anyone who has had bad experience in life to take heart, because it has happened to other people before and life must go on.



**Plate 54: OSRANE----**The moon this signifies hope and a way forward



**Plate 55: MONYA ANANSE A MONKU NO----**Kill the spider when you see it.

This symbol tells the people in society to hold fast to what is good. The people in society should eschew procrastination.



**Plate 56: ABOSOMAKOTRE DE BREBRE BEDRU----**Chameleon moves slowly but will get to its destination.



The people in the society should take time and never rush in doing things. A symbol of slow but sure in all activities



**Plate 57: BESEPA----**Original cola

People in the society should be wise up in decision taking and be critical in making a choice.



**Plate 58: AKOFENA--**Swearing sword

A symbol that tells the people in the society that power has been given to somebody and that person should be respected as such.



**Plate 59: GYAU ATIKO** ----The back side of Gyau's head

This symbol portrays beauty and signifies that what is beautiful will continue to be beautiful.



**Plate 60: OKOTO DIDIMIE A NA EYE APONKYINANII YA**--The frog becomes jealous after the crab has eaten

The people in the society should not be jealous of other people's enjoyment but rather see to the welfare of other people.



**Plate 61:** ANOMAA ANTU A OBUADA---- A bird sleeps empty stomach, if it does not fly. This symbol encourages hardworking in the society. People should work and provide their needs and that of others.



**Plate 62:** OSONO AKYI NNI ABOA---- Elephant is the biggest of all the animals  
Decision taken by the society is final and no individual can influence it.



**Plate 63:** OBRA TESE AHWEHWE----Life is like a mirror

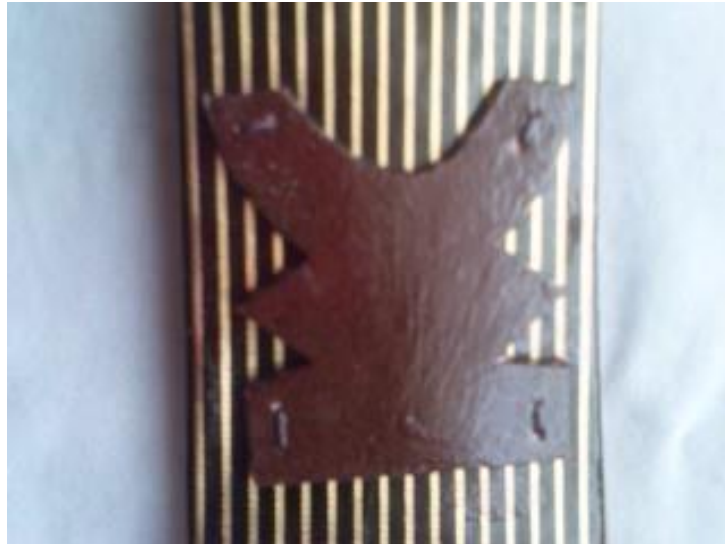
Whatever one does in life today, will have effect in his life tomorrow.



**Plate 64:** FUNTUMFUNAFU DENKYEMFUNAFU----Two mouths struggling for food to serve one stomach

People with a common goal must not struggle over things, because they will end up by putting whatever they gain into a common pool.





**Plate 65:** ASESEDWA----Stool

It signifies that, something special is always reserve for special people in the society.



**Plate 66:** EBI DEDA EBI AKYI---- Hierarchal structure in society

The society has levels, and everybody in the society is occupying a certain level. The symbol encourages people to accept their levels and respect the level of others.



**Plate 67:** ASASETOKRO----Hole in the ground

The symbol tells society that every human being will die and be buried in the ground.

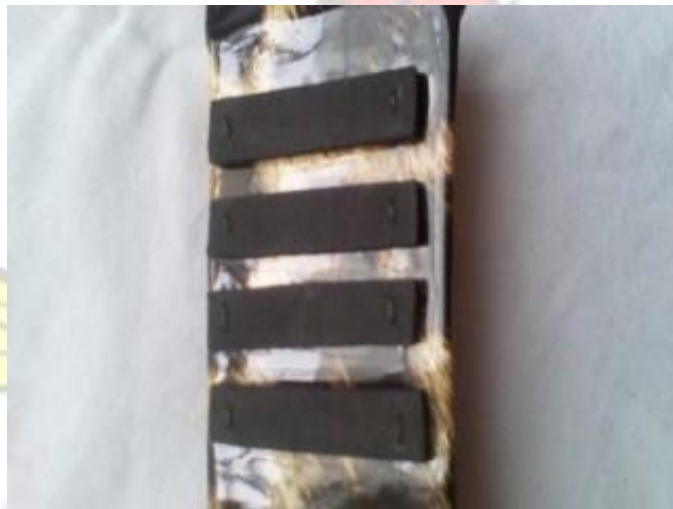
A reminder that life has an end and man should prepare for that.



**Plate 68:** (ASASETOKRO) on uppers



**Plate 69:** OWUO SEI FIE----Death condemns a family happiness



**Plate 70:** OWUOATWEDIE---- Death's ladder a reminder of death



**Plate 71:** NSEBE----A sign depicting readiness for action to defend a good course

#### 4.4 Discussion of Results for Research Question Two

*What is the behaviour of Ghanaians towards the signs and symbols found on „ahenema” footwear?*

The findings from the interview conducted are shown in tables and discussed below:

##### 4.4.1 Data collected from ahenema producers at Kumasi Central Market

1. How long have you been producing \_ahenema‘ footwear for sale?

**Table 5: Years spent in producing ‘ahenema’ footwear**

Number of years in ‘ahenema’ production	Number of respondents	Percentage (%)
1---5years	1	10
6---10years	4	40
11---15years	1	10
16---20years	3	30
21---30years	1	10
31 and above	0	0
<b>Total</b>	10	100

Records from table 5 show that only one (10%) respondent has spent less than 5 years in the production of \_ahenema‘ footwear. Four respondents which represent forty percent (40%) have spent almost ten years in the ahenema footwear business. Only one respondent representing ten percent (10%) has spent almost fifteen years in the \_ahenema‘ footwear production. Three respondents have been producing \_ahenema‘ footwear for almost twenty years representing thirty percent (30%). One respondent out of ten respondents testified that he had been producing \_ahenema‘ footwear for almost thirty years and that represents ten percent (10%). No respondent said to have been producing ahenema for more than thirty years.



2 .Do you decorate \_ahenema‘ footwear with signs and symbols?

**Table 6: Showing the response from producers decorating ‘ahenema’ footwear with signs and symbols.**

<b>Decorating ‘ahenema’ with signs and symbols</b>	<b>Number of respondents</b>	<b>Percentage (%)</b>
Yes	10	90
No	0	0
Total	10	100

All the respondents being Hundred percent of the ten respondents said they do decorate their ahenema footwear with symbols.

3. From what source do you obtain the signs and symbols you use to decorate the uppers of the \_ahenema‘ footwear you produce?

**Table 7: Showing the source from which producers of ‘ahenema’ footwear obtain symbols.**

<b>Source</b>	<b>Number of respondents</b>	<b>Percentage (%)</b>
From‘ adinkra‘ symbols	0	0
Customer directives	4	40
Own developed design	6	60
<b>Total</b>	10	100

The records from table 7 show that the \_ahenema \_producers in the Kumasi Central Market do not depend on \_adinkra‘ symbols for decorating \_ahenema‘ tops with. From the table, none of the ten respondents testified that signs and symbols used are from \_adinkra‘ symbols. Four of the ten respondents representing forty percent (40%) said that they serve their customers according to the directives given by the customer.

Six respondents being sixty percent of the ten respondents said they develop their own signs and symbols for decorating on the ‘\_ahenema’ footwear they produce.

4. Do you know the philosophical meanings of the symbols you use to decorate on ‘\_ahenema’ footwear?

**Table 8: Showing the response of knowing or not knowing the philosophical meanings of symbols use by ‘\_ahenema’ footwear producers in the Kumasi Central market.**

Knowing the philosophical meanings of signs and symbols	Number of respondents	Percentage (%)
Yes	5	50
No	0	0
Some of them	5	50
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 8 show that fifty percent (50%) of the ten respondents said they know the philosophical meanings of every symbol they decorate on the uppers of any ‘\_ahenema’ footwear they produce. Five out of the ten respondents which represents fifty percent (50%) also said they know but not all the philosophical meanings of the symbols they were familiar with. The data indicate that no respondent said he did not know, this means that the producers of ‘\_ahenema’ footwear know much of the signs and symbols they decorate on their ‘\_ahenema’ footwear.

5. Do your customers ask for a particular sign or symbol before they buy from you? **Table. 9: Showing customers demand of signs and symbol from producers before buying ‘\_ahenema’ footwear.**

Ask for a particular sign or symbol before buying	Number of respondents	Percentage (%)
Yes	9	90

No	0	0
Some of them	1	10
<b>Total</b>	10	100

The records showing on table 9 indicate that, nine from ten respondents representing ninety percent (90%) argued that their customers ask for a particular sign or symbol before buying from them. Only one respondent said some of the customers do not ask but just look at the shape, the design on the top, the colour and its suitability to his or her garment and buy the 'ahenema' footwear. The table shows that no respondent said no, meaning the 'ahenema' buyers have something in the mind before buying from the producer.

6. What materials do you use to produce the signs and symbols put on the 'ahenema' footwear?

**Table 10: Showing the materials producers of 'ahenema' footwear use to produce signs and symbols put on their products.**

Material	Number of respondents	Percentage (%)
Leather	1	10
Rubber/'buna'	8	80
Gold	1	10
Other metals	0	0
<b>Total</b>	10	100

The records in table 10 show that one respondent from ten respondents, representing ten percent (10%) argued that he mostly used leather to cut designs he decorates tops of 'ahenema' footwear he produces. Eight out of the ten respondents, representing (80%) said they use rubber/buna to cut designs they decorates 'ahenema' footwear tops with. From the records one respondent representing (10%) said he uses gold to decorate on the 'ahenema' footwear he produces. He again said he normally produces for some

chiefs and queen mothers who bring their own designs which are made from gold or metals containing gold. From the records, no respondent said other metals are used in decorating on ahenema.

7. What functions do your customers usually attend with ‘ahenema’ footwear?

**Table 11: Showing the functions customers attend with their ‘ahenema’ footwear.**

Function	Number of respondents	Percentage (%)
Funeral	6	60
Wedding	0	0
Party/dinner	0	0
Durbar	4	40
Church	0	0
<b>Total</b>	10	100

The records showing in table. 11 indicate that six out of ten respondents, representing sixty percent (60%) said according to their customers they attend funeral with their \_\_ahenema‘ footwear. No respondent testified that his customers attend wedding, party/dinner and church with the ahenema‘ footwear they buy from them. Four respondents, representing forty percent (40%) said their customers attend durbar with their \_\_ahenema‘ footwear.

8. Which age group do buy \_\_ahenema‘ footwear more than the others?

The records show that no respondent said the age group 10-20years buy \_\_ahenema‘ footwear from them. Two respondents, representing twenty percent (20%) admitted that the age group 1- 40 years normally buy \_\_ahenema‘ footwear from them. 41years and above age group buy \_\_ahenema‘ footwear more than any other year group. This is from seven respondents out of ten respondents, representing seventy percent (70%) as



it is shown in the table. 9 below. From the records one respondent argue that the year group 10-41years and above normally buy \_\_ahenema‘ footwear from him and that represents ten percent.

**Table 12: Showing the age groups and their demands for ‘ahenema’ footwear.**

Age group	Number of respondents	Percentage (%)
(A)—10—20years	0	0
(B)---21---40years	2	20
(C)---41years and above	7	70

The records in table 12 show that ten to twenty years group mostly do not buy \_\_ahenema‘ footwear. Two respondents out of ten representing twenty percent buy \_\_ahenema‘ and seven respondents out of ten buy \_\_ahenema‘ representing seventy percent.

9. Do non-Ghanaians show interest in the \_\_ahenema‘ footwear?

**Table 13: Showing the interest in ‘ahenema’ footwear by non-Ghanaians.**

Showing of interest in ‘ahenema’ footwear by non-Ghanaians	Number of respondents	Percentage (%)
Yes	10	100
No	0	0
<b>Total</b>	10	100

The records in table.13 indicate that all the ten respondents said non-Ghanaians show interest in \_\_ahenema‘ footwear and that represents hundred percent (100%). It was again said that non-Ghanaians come to take pictures of the \_\_ahenema‘ footwear, ask for their prices and sometimes buy.

11. Does the type of \_\_ahenema‘ help to determine the status of the wearer? **Table 14: Showing whether ‘ahenema’ footwear helps to determine the status of the wearer.**

Status is determined by ‘ahenema’ footwear user	Number of respondents	Percentage (%)
Yes	10	100

No	0	0
<b>Total</b>	10	100

The records in table. 14 indicate that the \_\_ahenema‘ footwear one puts on determines the status of the wearer in the society. This is shown in the records that all the ten respondents said the \_\_ahenema‘ determines the status of the wearer and that represents hundred percent (100%) Some of the respondents said one should be careful when attending a function with \_\_ahenema \_\_where chiefs and queen mothers are in attendance.

#### 4.4.2 Data Collected from ‘Ahenema’ Footwear Users in Kwadaso and Asuoyeboah Communities in the Kumasi Metropolis.

1. When did you start using \_\_ahenema‘ footwear?

**Table 15: Showing the records on when respondents started using ‘ahenema’ footwear.**

<b>Years ‘ahenema’ footwear users started</b>	<b>Number of respondents</b>	<b>Percentage (%)</b>
1-5years	3	30
6-10years	2	20
11-15years	2	20
16-20years	1	10
21-30years	0	0
31years and above	2	20
<b>Total</b>	10	100

The records in table 15 show that three respondents out of ten representing thirty percent (30%) said they started using \_\_ahenema‘ footwear not more than five years ago. Two respondents, representing twenty percent (20%) also said they started using \_\_ahenema‘ footwear between six and ten years. Another two respondents also representing twenty

percent (20%) said they started using \_\_ahenema‘ footwear between eleven and fifteen years now. One respondent, representing ten percent (10%) said he in his nineteenth year since he started using \_\_ahenema‘ footwear. The records in the table 12 show that no respondent had been using \_\_ahenema‘ footwear between twenty-one and thirty years. Two respondents, representing twenty percent (20%) said they started using \_\_ahenema‘ footwear more than thirty-one years ago.

2. Are the tops of your \_\_ahenema‘ footwear decorated?

**Table 16: Showing the records on using ‘ahenema’ footwear with decorations on top.**

Using top decorated ‘ahenema’ footwear	Number of respondents	Percentage (%)
Yes	10	100
No	0	0
Total	10	100

The records in table 16 indicate that all the ten respondents, representing hundred percent (100%) said they use \_\_ahenema‘ footwear which have decorations on top.

This is an indication that the users of \_\_ahenema‘ have interest in the symbols on \_\_ahenema‘

3. Do you know the names and the philosophical meanings of signs and symbols on your \_\_ahenema‘ footwear?

**Table 17: showing the records on ahenema’ footwear users knowing the names and the meanings of signs and symbols they have on their ‘ahenema’ footwear uppers.**

User knowing the names and meanings of signs and symbols on ‘ahenema’	Number of respondents	Percentage (%)
Yes	7	70

No	3	30
<b>Total</b>	10	100

Records in table 17 indicate that seven of the ten respondents, representing seventy percent (70%) argued that they know the names and meanings of signs and symbols on the \_\_ahenema‘ footwear they use. Three of the respondents, representing thirty percent (30%) said they do not know the names and meanings of signs and symbols on the \_\_ahenema‘ footwear they use.

4. What is the significance of these signs and symbols on \_\_ahenema‘ footwear in the Ghanaian society?

**Table 18: Showing the knowledge of ‘ahenema’ users on the significance of signs and symbols on ‘ahenema’ footwear in the Ghanaian Society.**

<b>Significance of signs and symbol on ‘ahenema’ in the Ghanaian society</b>	<b>Number of respondents</b>	<b>Percentage (%)</b>
Beautification	2	20
Promoting culture	3	30
Both	5	50
<b>Total</b>	10	100

The records in table 18 show that two of the ten respondents, representing twenty percent (20%) argued that the signs and symbols on \_\_ahenema‘ in the Ghanaian society are for beautification. Three respondents, representing thirty percent (30%) also argued that the signs and symbols on \_\_ahenema‘ tops are there to promote culture in the Ghanaian Society. Five of the respondents, representing fifty percent (50%) said that the significance of signs and symbols on \_\_ahenema‘ are for both beautification and promotion of culture in the Ghanaian Society.



5. Do people ask for the name and meaning of the signs and symbols on your \_ahenema‘?

**Table 19: Showing the records on people asking for names and meanings of signs and symbols on ‘ahenema’ footwear.**

People asking for the name and meaning of signs and symbols	Number of respondents	Percentage (%)
Yes	5	50
No	5	50
<b>Total</b>	<b>10</b>	<b>100</b>

The records in the table 19 indicate that five from the ten respondents, representing fifty percent (50%) said people do ask for the name and meaning of signs and symbols on their \_ahenema‘ footwear. Five of the respondents also representing fifty percent (50%) said people have not been asking for the name and meaning of signs and symbols on their \_ahenema‘ footwear.

6. What functions do you attend with your \_ahenema‘?

**Table 20: Showing the records on the functions the users attend with their ‘ahenema’ footwear.**

Functions users attend with their ‘ahenema’	Number of respondents	Percentage (%)
Wedding	0	0
Funeral	5	50
Church	1	10
Party/dinner	0	0
Durbar	4	40
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 20 show that no respondent out of the ten respondents said he attends wedding and party/dinner with \_ahenema‘ footwear. Five respondents,

representing fifty percent (50%) said they attend funeral with their \_\_ahenema‘ footwear. One respondent, representing ten percent (10%) said he attends church with his \_\_ahenema‘ footwear. Four respondents, representing forty percent (40%) said they attend durbar with their \_\_ahenema‘ footwear.

7. Do you wish the producers of \_\_ahenema‘ make some changes on the \_\_ahenema‘ they produce?

**Table 21: Showing the records on the users wish to make changes on ‘ahenema’ footwear.**

Wish to make changes on ‘ahenema’ footwear	Number of respondents	Percentage (%)
Yes	1	10
No	9	90
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 21 show that one respondent from the ten respondents, representing ten percent (10%) argued that he wished some changes are done on \_\_ahenema‘ to modify it to be abreast with changes in the world. Nine respondents, representing ninety percent (90%) argued that \_\_ahenema‘ footwear should remain as it is on the market without any change. Some further argued that since the Ghanaian culture has not changed, \_\_ahenema‘ footwear must not change.

#### **4.4.3 Data collected from the youth at Kwadaso and Asuoyeboah communities in the Kumasi Metropolis.**

1. Do you know \_\_ahenema‘ footwear?

**Table 22: Showing the records of the youth in Kwadaso and Asuoyeboah communities know or not know what ‘ahenema’ footwear is.**

Know what 'ahenema' footwear is	Number of respondents	Percentage (%)
Yes	10	100
No	0	0
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 22 indicate that all the ten respondents testified that they know what 'ahenema' footwear is. This represents hundred percent (100%). Some respondents even shown locations where one can buy from and the materials the producers use.

2. Which category of people use 'ahenema' footwear?

**Table 23: Showing the category of people who use 'ahenema' footwear.**

Category of people who use 'ahenema' footwear	Number of respondents	Percentage (%)
Royals	8	80
Old men and women	0	0
Youth	0	0
Every person	2	20
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 23 indicate that eight out of the ten respondents, representing eighty percent (80%) were saying the 'ahenema' footwear is for the royals in the society and are mostly used the chiefs and queen mothers. No respondent said 'ahenema' was made for the old men, women and youth. Two respondents, representing twenty percent (20%) said 'ahenema' footwear was made for every person and therefore everybody at all in the society can buy 'ahenema' footwear and use.

3. Do you own 'ahenema' footwear?

**Table 24: Showing the records on the youth who own ‘ahenema’ footwear.**

The youth who own ‘ahenema’ footwear	Number of respondents	Percentage (%)
Yes	0	0
No	10	100
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 24 show that all the ten respondents, representing hundred percent (100%) do not have ‘ahenema’ footwear and had never used one before. This indicates that the youth have no interest in using ‘ahenema’

4. What occasions do you see people using ‘ahenema’ footwear? **Table**

**25: Showing the records on occasions the youth see people using**

**‘ahenema’ footwear.**

Occasions people are seen using ‘ahenema’ footwear	Number of respondents	Percentage (%)
Party/dinner	0	0
Funeral	4	40
Durbar	6	60
Church	0	0
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 25 indicate that the youth normally do not see people wearing ‘ahenema’ during occasions like party/dinner and church. Four respondents, representing forty percent (40%) said they normally see people attending funeral with ‘ahenema’ footwear. Six out of the ten respondents, representing sixty percent (60%) said they normally see people attending durbar with ‘ahenema’ footwear.

5. Do you take time to look at the signs and symbols on ‘ahenema’ footwear?



**Table 26: Showing the records of the youth taking time to look at the signs and symbols on the ‘ahenema’ footwear they see.**

Take time to look at the signs and symbols on ‘ahenema’ footwear	Number of respondents	Percentage (%)
Yes	7	70
No	3	30
Total	10	100

The records in table 26 show that seven out of the ten respondents representing seventy percent (70%) said they take time to look at the signs and symbols they happen to see on ‘ahenema’ footwear. Three out of the ten respondents, representing thirty percent (30%) also said they do not look at the signs and symbols they happen to see on ‘ahenema’ footwear at all.

6. Do you ask for the meanings of signs and symbols on the ‘ahenema’ footwear you see?

**Table 27: Showing records on the youth asking for the meanings of signs and symbols they see on ‘ahenema’ footwear.**

Ask for meanings of signs and symbols on ‘ahenema’ footwear	Number of respondents	Percentage (%)
Yes	1	10
No	9	90
Total	10	100

The records in table 27 indicate that only one respondent out of the ten respondents, representing ten percent (10%) said he takes time to ask for the meaning of signs and symbols he sees on ‘ahenema’ footwear. Nine respondents, representing ninety percent (90%) said they never asked to know the meanings of the signs and symbols they happen to see on ‘ahenema’ footwear.

7. What do you think is the purpose why ‘ahenema’ producers take time to decorate on ‘ahenema’ with signs and symbols?

**Table 28: Showing the records on the view of the youth, why the producers of ‘ahenema’ footwear decorate the tops with signs and symbols.**

The purpose why ‘ahenema’ tops are decorated by producers	Number of respondents	Percentage (%)
For beautification	3	30
In their own interest	2	20
To promote culture	5	50
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 28 show that three respondents out of the ten, representing thirty percent (30%) said the purpose of putting signs and symbols on ‘ahenema’ footwear tops is just for a beautification. Two out of the ten respondents, representing twenty percent (20%) said that it in the interest of the producers to put signs and symbols on ‘ahenema’ footwear to attract customers. Five from the ten respondents, representing fifty percent (50%) said the purpose for decorating ‘ahenema’ footwear tops is to promote the Ghanaian Culture.

8. Do you wish the producers of ‘ahenema’ footwear make some changes on the ‘ahenema’ they produce?

**Table 29: Showing the records on the wish of the youth to keep on or make some changes on the ‘ahenema’ they produce.**

Wish some changes on ‘ahenema’ footwear	Number of respondents	Percentage (%)
Yes	1	10
No	9	90
<b>Total</b>	<b>10</b>	<b>100</b>

The records in table 29 indicate that one respondent from the ten respondents; representing ten percent (10%) wished some changes are made on the \_\_ahenema‘ footwear tops in the way the signs and symbols are displayed. Nine respondents, representing ninety percent (90%) also said everything on ‘ahenema‘ should remain the same without any change.

#### **Response from ‘ahenema‘ producers**

90% of \_\_ahenema‘ producers do decorate their products with traditional symbols. The producers obtain symbols from the existing ones and sometimes create one on their own. Observations indicated that the producers of \_\_ahenema‘ know the names of the symbols they place on \_\_ahenema‘ but 50% do not know the philosophical meanings of the symbols they use. 90% of \_\_ahenema‘ users ask for a particular symbol before they buy \_\_ahenema‘. Majority of the producers use bona (rubber) as material for the symbols on the uppers. Non-Ghanaian also shows interest in \_\_ahenema‘ and especially in the symbols. The symbol placed on \_\_ahenema‘ becomes the name of the \_\_ahenema‘. Ones status in the society can be identified by the type and decorations on the \_\_ahenema‘ he wears.

#### **Response from ‘ahenema‘ users**

All the respondents representing 100% indicated that they buy the \_\_ahenema‘ directly from the producers and choose a symbol on their own. Majority of users know the names of the symbols on their \_\_ahenema‘ and know are there for beautification and promotion of culture. The users indicated that they normally attend durbars and funerals with \_\_ahenema‘ footwear. 90% of the response indicated that \_\_ahenema‘ is beautiful and should remain as it is now.

### Response from the youth

100% of the youth indicated that they know what 'ahenema' is and can be used by everyone in the society. The response of 100% of the youth indicated that they do not own 'ahenema' and had never used one before. They normally see people using 'ahenema' for occasions such as durbar and funeral. Majority indicated that they take time to look at the symbols but do not ask for their meanings.

### 4.5 Discussion of Results for Research Question Three

*How can innovative symbols based on existing motifs be used for the production of wax-polished „ahenema" footwear?*

#### 4.5.1 Results of Activity One

The researcher selected two adinkra symbols and developed a motif. Six motifs were developed for decorating on 'ahenema'.



**Plate 72:** Developed motifs from adinkra symbols





**Plate 73:** Showing complete \_ahenema\_ footwear decorated with innovative motifs

#### 4.5.2 Results of Activity Three



**Plate 74:** Showing wax- Polished \_Ahenema\_



**Plate 75:** Showing wax- Polished \_Ahenema\_

### **4.5.3 Implication of Chosen Colours**

In the Ghanaian society, colours play significance role in everyday life. Every function has the colour that one has to attend with and their implications. For instance white cloths are for merry making occasions like birthday and outdoorings, and black cloths for mourning the dead. The researcher combined black with yellow, brown, red and white for occasions discussed below:

#### **4.5.3.1 Yellow ‘Ahenema’ Footwear**

The symbolism of yellow or gold in the Ghanaian society is royalty, continuous life and prosperity of individual. The chiefs’ ornaments are made from gold and show richness whenever they put on these ornaments. Clothing that have yellow background are used for functions such as outdoorings, puberty, marriage and other prominent occasions. Persons in high office put on gold or yellow. If one wants to show richness, he puts on gold and clothing with yellow background. The yellow ‘ahenema’ footwear can be used to attend functions like birthday, marriage, outdoorings and others. (Sarpong, 2005)

#### **4.5.3.2 Brown ‘Ahenema’ Footwear**

According to (Amenuke, 1992), brown colour symbolizes decay and rottenness, things that have passed away. Brown clothing is used for funeral and activities closer to the soil. In the Akan communities the chief mourners or the immediate bereaved family members put on brown clothing to signify a deep sadness during a funeral ceremony. ‘Ahenema’ footwear with brown background can be used during functions like funeral, durbar and festivals.

#### **4.5.3.3 Red ‘Ahenema’ Footwear**

Red colour in the Ghanaian Society symbolizes closed blood relations, calamity, dead, force and danger. Red clothings are for funeral, rallies, initiation, outdoorings and others. (Sarpong, 2005)

In the Akan communities bereaved family members put on red to show a good relation with the dead and express sadness. ‘Ahenema’ footwear with red background can be used when attending a funeral ceremony of a closed family member. It can also be used to attend function like outdoorings, puberty, marriage and rallies.

#### **4.5.3.4 White ‘Ahenema’ Footwear**

In the Ghanaian Society, white colour symbolizes joy, victory, happiness, purity and virginity. (Amenuke, 1995).

Ghanaians display white clothing during functions such as marriage, outdoorings, birthday, and victory celebrations. The chiefs and queen mothers in the Akan communities display white clothing during festivities such as ‘akwasidae’ and initiation ceremonies like outdoorings, puberty and marriage. ‘Ahenema’ footwear with white background can be used to attend ceremonies such as marriage, outdoorings, puberty, church service and other victory celebrations.



## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.1 Overview

This final chapter presents the summary of the research conducted, the conclusions drawn and recommendations from the findings.

#### 5.2 Summary

‘Ahenema’ footwear is identified as a traditional slipper among the Akan communities in Ghana. ‘Ahenema’ footwear was originally designed for the royals in the Akan ethnic groups. The footwear was decorated with symbols made from precious metals such as gold and it was expensive. Nowadays, everyone in Ghana can use ‘ahenema’. The footwear is still decorated with the same old traditional symbols and do not attract the youth to patronize. Again, the traditional way of polishing ‘ahenema’ is the use of jet known as ‘mpaboadduro’. When jet is applied on ‘ahenema’ it takes time to dry before the user can start using it. Some people see this as time wasting and are discourage from using ‘ahenema’. The researcher reviewed the literature on the two main parts of a slipper being the sole and the uppers. The aspect of symbolism that deals with a group of people and their specific culture were also reviewed. The properties of leather and that of goat skin that make it comfortable for making and using ‘ahenema’ footwear were reviewed.

The researcher adopted qualitative research method and also employed descriptive and experimental. Simple random sampling was used to select ‘ahenema’ producers, ‘ahenema’ users and some youth in the Kumasi Metropolis. Interviews were conducted, direct observations were made and pictures were taken. Data were gathered, analyzed and interpreted.



Some of the traditional symbols the \_\_ahenema producers use to decorate on \_\_ahenema‘ were identified and observed. Every symbol has a name and philosophical meanings which inspire, encourage and strengthen the people in the society. The name of the symbol is the name given to the \_\_ahenema‘ on which it is decorated. Some adinkra symbols were selected and through sketches and drawings, the researchers developed six motifs and were used to decorate on \_\_ahenema‘. Five different colours of Wax-polished \_\_ahenema‘ footwear were produced from spraying paint and decorated with the innovative motifs. The products were found to be good and can be used to attend functions.

### 5.3 Conclusion

The symbols on \_\_ahenema‘ do not just make them beautiful but carry messages to the people in the society and also promotes the Ghanaian culture. The symbols producers place on \_\_ahenema‘ are the same everywhere on the market and this needs innovation. The six innovative motifs developed have come to offer a choice for the youth who want to see new things. These developed motifs have names and meanings which offer inspirations and pieces of advice to the people in the society. The wax-polished \_\_ahenema‘ produced from this study has come to offer an alternative way to polish \_\_ahenema‘ It will make \_\_ahenema polishing faster and attract people especially those who are discouraged by the traditional way of polishing \_\_ahenema‘.

### 5.4 Recommendations

1. Students should be encouraged to undertake more research works and innovate symbols with philosophical meanings that advise against the social vices and promote good behaviour.

2. The Akan Traditional Councils and Non-governmental Organizations (NGOs) should come in to promote the wax-polished \_\_ahenema‘ footwear by organizing trade fairs and exhibitions.
3. Apart from the \_\_ahenema‘ producers who will decorate their products with the innovate symbols; people who produce other things should be encouraged to decorate their products with these innovative symbols.
4. The country needs to promote the wax-polished \_\_Ahenema‘ by given it as a prize or attached to a prize for award winners in the country to encouraged people to use \_\_ahenema‘ to promote the Ghanaian Culture.
5. Loan facilities should be available to \_\_ahenema‘ producers to produce more wax-polished \_\_ahenema‘ and own big stores to display varieties of \_\_ahenema‘ to offer choices to customers and bring back the interest of using \_\_ahenema‘ footwear.
6. A research work is needed to stop the use of nails to tighten the uppers onto the sole. The nail rusts and affects the leather it later got rusted.

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## APPENDIX A

### SOME ADINKRA SYMBOLS AND THEIR MEANINGS

	<b>Adinkrahene</b>	(chief of adinkra)	Greatness
	<b>Akoben</b>	(war horn)	Vigilance
	<b>Akofena</b>	(sword of war)	Courage
	<b>Akokonan</b>	(the leg of a hen)	Nurturing
	<b>Akoma</b>	(the heart)	Tolerance
	<b>Akoma ntoaso</b>	(linked hearts)	Agreement
	<b>Ananse ntentan</b>	(spider's web)	Creativity



Endurance

Aya

(fern)



Unity

Bese saka

(sack of kola nuts)



(no one should bite the

Bi nka bi

Peace other)



(help me and let me

Boa me na me mmoa wo  
help you)

Cooperation

Dame-dame

(name of a board game) Intelligence



	Denkyem	(crocodile)	Adaptability
	Duafe	(wooden comb)	Feminine qualities
	Dwennimmen	(ram's horns)	Humility
	Eban	(fence)	Security
	Epa	(handcuffs)	Law
	Ese ne tekrema	(the teeth and the tongue)	Friendship
	Fawohodie	(independence)	Emancipation
	Fihankra	(house/compound)	Safety
	Fofo	(a yellow-flowered plant)	Jealousy
	Funtunfunefu denkyemfunefu	(siamese crocodiles)	Democracy
	Gye Nyame	(except for God)	God's supremacy
	Hwemudua	(measuring stick)	quality control
	Hye wonhye	(cannot be burnt)	Endurance
	Kete pa	(good bed)	Good marriage

	Kintinkantan	(extravagance)	Arrogance
	<u>Kwatakye atiko</u>	(hairstyle of Kwatakye, war hero)	Bravery a
	Mate masie	(I keep what I hear)	Prudence
	Me ware wo	(I shall marry you)	Commitment
	Mframadan	(wind-resistant house)	Preparedness
	Mmere dane	(time changes)	Dynamics
	Mmusuyidee	(that which removes ill)	Sanctity luck)
	Mpatapo	(knot of reconciliation)	Reconciliation
	Mpoannum	(five tufts of hair)	Loyalty
	Nea onnim no sua a, ohu	(He who does not know can know from learning)	Life-long education
	Nea ope se obedi hene	(He who wants to be a king)	Leadership
	Nkonsonkonson	(chain links)	Human relations
	<u>Nyame dua</u>	(tree of god)	God's protection
	Nkyinkyim	(twistings)	Dynamism





(type of hand-woven  
Nsaa

excellence cloth)



Nsoromma (child of the heavens) Guardianship



Nyame biribi wo soro (God is in the heavens)  
Hope



(God never dies,  
Nyame nnwu na mwu Life after death therefore  
I cannot die)



Trust in God

Nyame nti (by God's grace)

Nyame ye Ohene

(God is King)

Supremacy of  
God



## APPENDIX B

### INTERVIEW GUIDE FOR PRODUCERS OF 'AHENEMA' FOOTWEAR

1. How long have you been producing \_ahenema' footwear for sale ?

1yr—5yr

6yrs—10yrs

11yrs—15yrss

16yrs—20yrs

21yrs—30yrs

31yrs and above

2. Which gender do you produce for ?

Male-----

Female-----

3. Do you decorate the \_ahenema' footwear with signs and symbols ?

Yes---

No---

4. From what source do you obtain the signs and symbols you use to decorate the uppers of the \_ahenema' footwear?

From Adinkra symbols-----

Customer directives----- Own

developed design-----

5. Do you know the philosophical meanings of the signs and symbols you use to decorate on \_ahenema' footwear?

Yes----

No--- Some of  
them---

6.Do your customers ask for a particular sign or symbol before they buy from you?

Yes---

No---

Some of them---

7.What materials do you use to produce the signs and symbols put on the \_ahenema' footwear ?

Leather-----

Rubber/'buna'----- Gold-----

--

Other metals-----

8 What functions do your customers usually use the \_ahenema' footwear for ?

Funeral-----

Wedding----- Party/Dinner----

-----

Durbar----- Church-----

-----

9.Which age group do buy \_ahenema' footwear more than the others ?

(A) 10years—20years----

(B) 21years—40years----

(C) 41years and above-----

(D) A and B-----

(E) A and C----- (F)

B and C-----

(G) A,B,C-----

10. Do non Ghanaians show interest in the ahenema?

(A) Yes---

(B) No---

11. Do the type of ahenema help to determine the status of the wearer?

(A) Yes---

(B) No---





## APPENDIX C

### INTERVIEW GUIDE FOR USERS OF 'AHENEMA' FOOTWEAR

1. When did you start using \_ahenema' footwear ?  
1yr—5yrs---  
6yrs---10yrs--- 11yrs—  
15yrs---  
16yrs—20yrs---  
21yrs—30yrs--- 31yrs  
and above----
2. Do you buy the \_ahenema' footwear yourself ?  
Yes----  
No----
3. Are the tops of your \_ahenema' footwear decorated ?  
Yes----  
No----
4. Do you know the names and the philosophical meanings of signs and symbols on your \_ahenema' footwear ?  
Yes---  
No---
5. What is the significance of these signs and symbols on ahenema in the Ghanaian society ?  
Beautification-----  
Promoting culture-----  
Both-----

6. Do people ask for the name and meaning of the signs and symbols on your ahenema ?

Yes-----

No-----

1 What functions do you attend with your 'ahenema' ?

Wedding—

Funeral-----

Church----- Party/Dinner--

--

Durbar-----

8, Do you wish the producers of ahenema make some changes on the 'ahenema' they produce ?

Yes-----

No-----

#### **APPENDIX D**

#### **INTERVIEW GUIDE FOR GHANAIAIAN YOUTH**

1. Do you know ahenema footwear ?

Yes---

No---

2. Which category of people use ahenema footwear ?

Royals---

Old Men and Women---

Youth---

Every person---

3. Do you own ahenema footwear ?

Yes-----

No-----

4. What occasions do you see people using ahenema footwear ?

Party/Dinner----

Funeral-----

Durbar-

-----

Church-----

5. Do you take time to look at the signs and symbols on ahenema footwear ?

Yes---

No---

6. Do you ask for meaning of signs and symbols on the \_ahenema' footwear you see ?

Yes ---

No---

7. What do you think is the purpose why ahenema producers take time to decorate on

ahenema with signs and symbols ?

For beautification--- In their

own interest---

To Promote culture---

8, Do you wish the producers of ahenema make some changes on the ahenema they produce ?

Yes----- No-----

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