

**THE AESTHETICS AND EDUCATIONAL VALUES OF ADAA-KUYA FESTIVAL IN THE  
FRAFRA TRADITIONAL AREA-BOLGATANGA**

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## DECLARATION

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

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## **ABSTRACT**

This thesis seeks to bring to bear the aesthetics and educational values of the Frafra Adaa-Kuya festival in the Upper East Region of Ghana. It is also aimed at educating the general public, students of the visual arts, art educationists and experts in art about the aesthetics and educational significance of the Adaa-kuya festival. The main research method employed is the qualitative research method. The research tools used included the questionnaire, interview guide and observation. The scope of the study covered the aesthetic, socio-cultural and educational significance of Adaa-kuya festival. Also, the study covered the background and history of the Gurunsis in the Upper East Region. The planning, organization and the mode of celebration of the festival have also been identified and discussed into details. The population of the study was 100 participants of which 30 sub-chiefs were contacted using the simple random sampling techniques. The report is presented in five chapters as follows:

- Chapter one is the introductory chapter which deals with the problem and its setting.
- Chapter two reviews the related literature.
- Chapter three deals with the general procedure used in getting the work completed.
- Chapter four expatiates on the presentation and discussion of results from field study. Chapter five is the concluding chapter and deals with the summary, conclusion and recommendations.

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## **CHAPTER ONE**

### **1.0. INTRODUCTION**

#### **1.1. Background of the Study**

It has been observed that among the highest expression of every culture, the arts teach us about the past through its literature, visual arts, music and dance. It has also been recognized that to be well educated, one must learn his or her culture and then appreciate the art forms in it.

Generally, Ghanaians and for that matter the Frafras have a rich cultural heritage which embodies visual and performing arts that could be used for public education through art education. For art education to permeate the minds and hearts of Ghanaians, due attention should be given to every aspect of the Ghanaian cultures. This can best be achieved through Art Education. Art Education therefore is related to the development of the total person – the head, heart and hands. Thus it concerns the development of the person's cognitive, affective and psychomotor talents. It also helps improve the people's resourcefulness in terms of being more analytical, adventurous, initiative, sociable, tolerant, self discipline, responsible and appreciative of his or her environment.

## **1.2. Statement of the Problem**

Frafra of Upper East Region of Ghana has a rich culture which is significant for art education, but information about them is mostly in oral tradition.

In spite of the rich cultural values the Aday-Kuya festival holds for art education and cultural tourism, it has not been studied and documented to be utilized. The festival is celebrated to give thanks to God and their ancestors for blessing them with good harvest and also for protecting them throughout the year. It is characterized by various sacrifices led by chiefs and clan heads in shrines, sacred groves and other community gods. This is usually followed by drumming and dancing amidst merry making to climax the celebration. In spite of the rich cultural values Aday-Kuya holds, its educational significance is not known to the public. Although the Tourist Board listed the Aday-Kuya festival among the tourist attractions of Ghana, enough literature is not made available for public consumption. It is possible that literature about the festival and the mode by which information is passed on to the public may be inaccurate.

There is also the possibility that some foreigners might hear about it but have no knowledge of its aesthetic and educational values. Others may not be aware of its existence at all. It is also assumed that over a period of time, majority of Ghanais living outside their home region may lose touch with this aspect of their culture if nothing is done about it. There is therefore the need to document the celebration, aesthetic and educational values of Aday-Kuya festival of the

Gurusi in the Upper East Region of Ghana to preserve its socio-cultural importance.

### **1.3. Research Question**

What are Educational, Socio-cultural and Aesthetic values of Adaa – Kuya festival for public education and art education as well?

### **1.4. Objectives**

The objectives of the study are;

- To describe, analyze, and explain the planning and organization of the festival.
- To determine the impact and socio-cultural significance of the festival.  
To evaluate the educational and aesthetic values of Adaa-Kuya festival.
- To give suggestions for its improvement.

### **1.5. Research Methodology**

The qualitative and descriptive research methods were used.

### **1.6. Justification of Research Methodology**

The descriptive method facilitated the collection of data about the trend of development and growth or decline of the Adaa-Kuya festival. The descriptive research facilitated the collection of data to determine the current practices, beliefs

and the socio-cultural and aesthetic values of Adaa-Kuya festival. These were achieved through in-depth interviews and direct observation.

### **1.7. Delimitation**

For the purpose of the study the researcher did not cover any extraneous information about the Frafras other than information that are directly related and relevant to the above stated objectives. Research tools (interviews, questionnaires etc) facilitated the collection of data from groups and individuals about their experiences, knowledge and impressions about the Adaa-Kuya festival. Personal observation revealed how the Adaa-Kuya festival is organized and celebrated, and helped the researcher to determine its impact.

### **1.8. Limitation**

A number of problems were encountered during the research work. In the first place, the population of study was so scattered that the researcher had to travel outside Bolga (the selected town for the study) to conduct interviews and observations. Sometimes, he had to visit some of the towns more than twice in order to get the informants to interview or observe. Other times too, the researcher had to walk on foot for long distances since most of the sub-chiefs live in rural areas.

Secondly, though the researcher visited most of the major libraries, literature on Adaa-Kuya was very scanty. Extensive search was made outside the libraries to obtain literature from some individuals, chiefs, opinion leaders and citizens. This took a lot of the researcher's time and money.

### **1.9. Population of the Study**

The population of the study for the research comprised hundred (100) traditional chiefs of which thirty were selected. Out of the core population was an ancillary population made up of art educators and other experts in sociology who showed great interest in the research.

### **1.10. Arrangement of the Text.**

The entire research work is made up of five chapters. The chapters include; introduction, review of related literature, methodology, discussion, summary, and recommendations.

The first chapter is an introductory chapter. It is subdivided into background to the study, statement of the problem, objectives of the study, definition of terms and organization of the study.

The second chapter covers the review of related literature. This study places the study in the context of existing related literature. Chapter three deals with the Methodology of the study. It also explains the instruments used to collect data for

the study. It is made up of the study area, that is, the coverage area and the population of the study.

Chapter Four tackles the results and discussion of the study. It is subdivided into various topics based on the outcome of the findings. The last chapter, Chapter Five, covers summary, conclusions and recommendations of the study. Based on the outcome of the study, a number of recommendations are made either for further studies or to draw attention to the areas that need to be considered.

### **1.11. Importance of the Study**

One of the most cherished assets of every people or nation is their heritage of art and culture which embody values that remind us of our past, and guide in shaping our present and future lifestyles. Besides, culture is meant to bind us together as a unique people or nation. Therefore, the research findings would be valuable in the following ways;

Firstly, the Frafras have a rich culture which has significance for art and public education, but information about them is mostly in the oral tradition which may include inaccurate sources. It is likely that posterity will lose a great asset if nothing is done to document the Adaa-Kuya festival. Hence, the need to conduct the study to unearth and document their heritage of art and culture to enhance cultural transmission in Ghana through art and public education.



Secondly, the study will bring into the limelight aspects in art and the cultural values of the Frafra people for the promotion of cultural tourism, particularly in the Upper-East region and Ghana as whole.

Thirdly, it would stimulate further inquiries on to the Frafra people of Ghana.

Fourthly Educational policy makers and administrators in the Ministry of Education and the Ghana Education Service (G.E.S) find the research useful in their curriculum research and development programmes.

### **1.12. Definition Of Terms**

**Festival** – An organized event when people meet some time of the year to celebrate special events of religious or cultural significance.

**Ya Fara-Fara** – How is your suffering?

**Adaa-Kuya** – Abundance of food

**Frafra** – A group of people in a geographical area of the Upper East Region.

**Gurunne** – Frafra language in Upper East Region.

**Pito** – Local drink made from sorghum

### **1.13. Abbreviations**

**T. Z.** – Local dish prepared with millet flour.

## CHAPTER TWO

### 2.0. REVIEW OF RELATED LITERATURE

Literature on Adaa – Kuya festival is scanty. A few scholars and researchers who have conducted research on African festivals have provided brief information on Adaa – Kuya festival. For purposes of this thesis, only aspects of literature on traditional and religious festivals in Ghana, culture, songs, dance, education and aesthetics which are pertinent to the study will be discussed.

The review of books in the first category starts with A. A. Opoku (1980) whose book is titled; *Festivals in Ghana*. In his introductory page, is a discussion in general on festival celebration in Ghana. He stated that most of the festivals celebrated by Ghanaians are done annually. The author further stated that festivals are seen as very important means that natives of a particular geographical area come together from all walks of life to their hometown or village to contribute their quota to the development of the area. Besides, the people believe in the closeness of the ancestors to the living so it is this time round that libation and other forms of prayer are said for the protection and help for the living souls. He says, during the period people ask the Ancestral Spirit to prevent and protect them from epidemic, famine and to help them ensure bumper harvest in the farming years.

According to Anyagre Seidu (2002) festivals are collective rituals of both religious and historical importance and characterized by such activities as the pouring of libation, sacrifices to the gods, washing and cleansing of ancestral

stools and shrines, mourning the dead, feasting, drumming and general merry-making depending on the circumstances surrounding a particular celebration or festival.

Ahithophel (1982) treated festivals in relation to their religious, social, moral, political, economic, cultural and historical factors without making mention of their aesthetic and educational significance. He goes further to say that, festivals are occasions for veneration, propitiation and solicitation for help from the gods and ancestors. He added that festivals are occasions when people offer sacrifices, prayer and libation to the deities and ancestors to honour them for all the help given them throughout the farming year and ask for their blessings in the years ahead. Kwaku Amoah and B.A.R. Barima (1989) also are of the opinion that festivals are important occasions on the traditional calendars. This is because of their political, social and religious significance attached to the people who celebrate them.

## Types of Festivals

### 2.1. Traditional Festivals

According to Attah Fosu (1986) traditional festivals are divided into two different types. That is, the harvest and ancestral festivals. He explained that harvest festivals are celebrated by traditional believers to mark the year and the beginning of another. During such festivals, the first fruits of their labour are offered to the gods who helped them in their agricultural ventures. The Adaa-Kuya festivals of the Grurunsi in the Upper East Region of Ghana, Homowo of the Gas, the Yam festival of Aburi, the Bakatuse of Edina and the Aboakyire festival of the Effutues are all examples of harvest festivals in Ghana.

In his candid opinion, Adu Agyemang (1998) declared that:

*“Festive occasions, ceremonies and rituals permeate throughout the rhythm of the early life of Ghanaians. They provide the necessary opportunity for Ghanaians with time-honored authentic means through which they could safely seek advice, guidance, and protection and solicit favours from the Supreme Being”. (p.145)*

This thesis shares the views of Adu Agyemang, especially the point that, advice, guidance and protection could be sought during indigenous festivals.

In writing about festivals, Kemevor (2004) states that festivals are socio – religious in nature. To isolate them from religion is to misunderstand the very conception of indigenous festivals. He believes that festivals are special times set aside by a community in order to commemorate some significant historical,

cultural or religious occasions. The views of Kemevor are pertinent to this thesis because they are the very reasons that the Frafras instituted Adaa-Kuya festival.

Sahm and Toyin (2002) declared that *“Traditional festivals are centered on religious, socio-economic, political and cultural beliefs and values of a society. During the festival period, people return to their homes to celebrate their family ties and reinforce the customs and values of the community”* (p. 150).

Sham and Toyin seem to agree with the views of Kemevor. The emphasis on the religious, socio-economic, political and cultural values is related to the second objective of the thesis.

According to Attah Fosu (1986), ancestral festivals are celebrated in honour of the ancestors who are also known as the *“Living dead”*, and also to remember the great events of the state. For instance, the Odwira festival of the Akwamus is celebrated in remembrance of the ancestor who helped to establish the Akwamu state. He goes on to say that, it is a period of thanks giving to the gods and the ancestors for their protection in the subsequent years.

## **2.2. Religious Festivals**

William K. Nwinam (1994) is a writer who treated religious festivals separately from that of the traditional. According to him religious festivals are religious rituals or ceremonies observed by religious groups such as the Christians and Muslims in Ghana. According to him Christian festivals are the rituals

observed and performed by members of the Christian society. They are celebrated to remember certain special events in the life of their founder, Jesus Christ. The author cited examples as Christmas, Easter, Palm Sunday, Ascension Day and the Pentecost Day as Christian festivals. On Islamic festivals, William mentioned Bilabi Nabi (The Prophet's Day ), as the yearly celebration of the birth day of the prophet Mohammed and Idr Fetir and Idr Adhar as very important festivals in their calendar days.

### **2.3. Religious Significance**

Religiously, Ahithophel (1982) writes that it is an occasion for the veneration, propitiation and solicitation of help from the gods and ancestors. The author adds that it is also an occasion when sacrifices, libation and prayers are offered to the ancestors and the deities to pacify or appease them for all the crimes and mistakes that members of the community might have committed against them. These sacrifices thus renew and consolidate the bonds of unity between the living and the deities or spirit powers. It shows the people believe and depend on the gods and ancestors as being capable of influencing their destiny.

Mr. B.A.R. Barimah (1989) noted that festivals are celebrated to offer thanks to the supreme God for His care and protection and also to the ancestors and other spirits for their care throughout the past year. He added that it is to perform the customary purification of the land by chiefs and traditional priests.

William K. Nwinam (1994) stated that, Christian festivals help in strengthening the faith of members in their God and also to remember some past events of their religious leaders. The writer goes on to say the Ramadan fast guards Muslims against evil trains them to submit to the will of Allah in order to become true believers.

#### **2.4. Social Significance**

Ahithophel (1982), who wrote on the Hogbetsotso festival of the Anglo of Southern Eweland in Ghana which is celebrated in honour of their ancestors affords the people the opportunity for tribal and family reunion. This is due to the fact that all members of the lineage who have traveled to the urban centres to work return home to partake in the festival. The writer added that the festival is an occasion for people to entertain themselves since the celebration is normally characterized by drumming and dancing. According to William K. Nwinam (1994), festivals are celebrated to give the youth the opportunity to know one another and sometimes choose their life partners.

#### **2.5. Moral Significance**

Ahithophel (1982) says that festivals have moral significance. He noted that they are occasions when long standing family quarrels and misunderstandings are settled, in order for people to bury their differences and start the New Year with good interpersonal relationship. The writer further noted that festivals celebrations

help in ensuring good behaviour in the society since bad behaviours are usually rebuked through songs and the good ones praised. This act as a moral check thus making people behaves well in the society.

## **2.6. Political Significance**

According to B.A.R. Braimah (1989), it is during this time that the people of the community renew their loyalty to the chiefs by paying homage to them. Ahithophel (1982), states that during these periods the paramount chief, sub-chiefs and the elders come together to discuss political issues affecting the welfare of the community. The writer further stated that government officials use the occasion to deliver speeches on government policies.

## **2.7. Economic Significance**

Ahithophel (1982), Braima (1989), and K Nwinam (1994) all agree that festivals also attract foreign exchange for the town or community since a lot of tourists flock to the area. This is because the patronage at the festival is high, traders and hotel proprietors use the occasion to make brisk business. Ahithophel (1982) stated that festivals are occasions for mobilizing people for fund-raising towards development in the traditional area.



## 2.8. Cultural Significance

Culture portrays the lifestyle of every people and makes one ethnic group unique and different from another. Femi Ojo-Ade (1989) commented that “culture is a way of life fashioned by a people in their collective endeavour. He is of the opinion that culture is the sum of our system of beliefs and rituals” (P. 253).

The points raised by Femi are crucial to the Adaa-Kuya festival because it provides the opportunity for the Frafras to showcase their cultural heritage to the general public.

Abraham Rosman (1989) is of the opinion that *“the well-adjusted individuals in all cultures incorporate the motivations and to the things considered desirable in the society and will not think of changing them”* (p. 13). Amenuie, Dogbe, Asare, Ayiku and Baffoe (1999) hold the view that *“our society must change in order to foster socio-economic development. However, to resort completely to Western ways of life in Ghana is to commit cultural suicide, which will destroy our identity as a people”* (p. 134). Though Amenuie et al encourage the integration and modification of cultures to foster development, they also cautioned against cultural assimilation. These points are relevant to this thesis.

A. A. Opoku (1980) and Attah Fosu (1986) agree that festivals in Ghana portray the rich cultural heritage of the people celebrating them. This is illustrated by the traditional drumming and dancing, songs and the chiefs’ regalia, all of which form an important aspect of the festival. They also noted that they are meant to teach the youth about the tradition.

## **2.9. Historical Significance**

Using the Ga festival as an example, A. A. Opoku (1980) said festivals have historical significance because it highlights on the past history of the people, focusing back to the time when they had enough to eat after a period of great famine. It thus affords the youth the opportunity to learn the history of the community.

## **2.10. Education**

Herbert as cited in Kemevor (2004) maintained that:

*Education is the means by which men acquire the civilization of the past and are enabled both to take part in the civilisation of the present and explained that civilization means the totality of transmitting, preserving, developing and achieving the culture (p. 24).*

All the facts pointed out in the statement above are related and relevant to the thesis.

## **2.11. Culture and Art**

Kemevor (2004) 97-98 ascribed that:

*If we ignore the impact of art upon culture, we cut out one of the central means of transmitting, organizing and learning culture. If we leave the*

*understanding of culture out of art, we get only culture – centric, limited, and biased and often receive erroneous message from it (p. 97-98)*

The issues raised by Kemevor in the above quoted statement are thought provoking. In fact, those who strive to have deep knowledge about their cultural heritage are likely to maintain a lifestyle worthy of their identity of the ethnic group they belong. However, the frafra cultural heritage including its art forms could be used for public education and art education in Ghana is crucial to the thesis.

## **2.12. Music and Dance in African Festivals**

Songs are essential element in African festivals through which message are communicated to inspire or caution the audience in question.

Nkatia (1974) Opines that:

*The themes of songs tend to centre on events of common interest and concern to the members of the community or the social group within it. They may deal with everyday life or with the traditions, beliefs and customs of the society (P.189)*

Hugh (1954) support Nketia's assertion by declaring that;

*You can say publicly in songs what you cannot say to a man in the face, and so this is one of the ways Africans take to maintain a spiritual healthy community.*

Hugh's argument implies that song texts have significant influence in fostering sanity in the community. However, Nketia opines that songs are relevant only to the above statements are also relevant to the thesis because of the value of songs in Adaa-Kuya festival.

Steven (2002) stated that; *"music and dance can be found almost in inseparable from artistic and emotional expression"*. Steven seems to lay emphasis on dance as a performing art in which visual display is art. His claim is relevant to this study because, one can not discuss the Adaa-Kuya festival without making reference to the gestures and movements involved in the festival.

Burk (1999) wrote that, every culture has developed its own means of express through movement. These dances were part of tribal rituals, designed to be performed at crucial movements in the life of both individual and the entire people.

Yaya (1989) *"when musicians play for the village dancers, they seek first to be in harmony with the external invisible world, to pacify the spirits that can be there in any corners, prayer, washing and wearing protective talismans are among the preparations for playing"*. The above quoted statement is relevant to the study because it will help explain some features that are related and relevant to the work.

### 2.13. Aesthetic Experience in Festivals

In dealing with aesthetics in festivals, it is appropriate to review a section of what other educational thinkers and writers have written about the meaning, concept and its relevance to this thesis. Encyclopedia Britannica (1973) traces the root meaning of the word “*aesthetic*” to the Greek word “*aesthetic*” which means a “*sense of perception*”. Aesthetic is defined as a branch of philosophy that is concerned with the understanding of beauty and how it manifests itself in art and nature. In modern society however, it is referred to as a branch of behavioural science that deals with the investigation of the phenomena of the arts and their relationship with the human behaviour.

S.K. Amenuke and others (1991) defined aesthetic as the study of the science or theory of beauty. According to them the study deals with all the qualities and values that relate to beauty in the arts and other phenomena. These include vision, movement, hearing, taste, smell, touch and emotions. In brief, it deals with individual’s senses of perception which inspires creativity and reaction to beautiful things.

Kwame Gyekye (1986) writing on *African Cultural Values*, states that aesthetic is characterized by delight, interest, and enjoyment experienced by human beings in response to objects, events and scenes. The author goes further to explain that aesthetic values refer to those features of objects, events and scenes that are considered worthy of sustained appreciation, attention and interest. He says the concept of beauty is central to the aesthetic experience and evaluation and

is generally associated with works of art such as sculptures, musical compositions, as well as artistic expression through dance (1986).

B. Jessup and M. Rader (1976) described aesthetic experience as one that make individuals appreciate feelings, tones, and qualities of given objects and phenomena which in turn gives satisfaction when apprehended. They contended that aesthetic involves a harmonious and uninhibited play of individual's mental faculties, heightened awareness and clarity of vision. That in such an experience, there is the design or form that is enjoyed for its own sake. They further stated that aesthetic experience is richer than ordinary experience because it gives the individual the opportunity to see life in its totality where the individual is obliged to make choices based on existing values.

B. Wilson (1971) describes aesthetic experience as an active open confrontation with artistic as well as natural phenomena. During this process the individual performs visual analysis, make value judgment of the many qualities and aspects present in the phenomena. He goes on to say that individuals own feelings are transformed towards the situation or object so that judgment can be made on the desirable or otherwise of the object or situation. According to him, this experience involves perception, visual analysis, evaluation and judgment. In broader sense, aesthetic does not only deal with observation and understanding of art, but also nature and that part of it that can be called beautiful.

The aesthetic value of a song is derived from the level of audience involvement as a reflection of the amount of enjoyment generated by the

performance. To be aesthetically appreciated and valued, a musical performance must arouse the involvement of the audience, because in the traditional Ghanaian society music is a participatory communal activity, and everybody takes part in it.

Beauty is the significance of an idea. Beauty is the value of an idea. Beauty in the moral lesson taught by an event, occasion happening, festival, activity, and performance. Festivals are beautiful because they are celebrations of bountiful harvest which will cut off hunger, create joy, happiness, riches, prosperity of individual and the state.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1. Introduction**

This chapter discusses the research design and the various research tools used in collecting data on the festival.

#### **3.2. The Research Design**

The qualitative research method was used for the study because it allowed for detailed description of events of the festival. Data for the study were collected from a variety of sources using a triangulation of data – gathering instruments including the following:

Document review, interview with key informants, focus group discussion, unstructured interviews, observation and questionnaire. Other research techniques such as video recording, note writing and photography were also used in the collection data.

Library and internet research were conducted for secondary sources of related literature. The World Wide Web was used in obtaining relevant information for the study. Institutions such as the Tourist Board in Bolgatanga, the National Commission on Culture in Bolga and Kumasi were also contacted for information.



### 3.3. The Qualitative Research

Best and Khan (1998) explained:

*Qualitative studies are those in which the description of observations is not ordinarily expressed in quantitative terms. It is not that numerical measures are never used but that other means of description are emphasized when the researcher gathers data by participant observation, interviews, and the examination of documentary materials, little measurement may be involved. However, observations may be classified into discrete categories, yielding nominal level data (p.276).*

Best and Khan (1998) in their summary on qualitative research explained that qualitative research focuses on in-depth interviews, observation and documentary analysis. They stated further that, “*in addition, although some qualitative research includes limited qualification. (For instance, counting the number of occurrence of an event), in general, qualitative research interprets data without numerical analysis*”. (P. 26). The researcher used the qualitative research because it is a convenient method which made possible the description and presentation of data for the purpose of this study.

### 3.4. The Interviews

Best and Khan (1998) stated that, “The interview is in a sense an oral questionnaire. Instead of writing the response, the subject or interviewee gives the needed information orally and face-to-face (or via the telephone)” (p. 320).

Some of the interviews conducted with the informants in Zuarungu took place at the palace of the Paramount chief. It took two days to conduct thorough interviews with fifteen informants from Zonno, Kantia, Sakotei, Benkote, Gonno, Songe and Daborin. In most cases, the researcher interviewed several informants simultaneously in a focus group in order to beat down time.

Another ten informants were interviewed in a focus group in three hours. This approach was chosen because the researcher realized that group interaction with informants was more informative than individual conducted interviews.

Also, the participants felt more comfortable providing information in a group than alone. The informants comprised chiefs, clan heads, women groups, children, opinion leaders and students from villages. The researcher also made frantic efforts to contact women leaders, elders and chiefs who were mentioned in the course of the interview.

The face-to-face type of interview was conducted during which follow-up questions were asked to get more information.

The interviews were conducted in “*Gurunne*” (the Frafra language) with native Grurunsis. The ‘*insider*’ perspective, that is, people with in-depth

knowledge was employed to enable the researcher ascertain a full view of the nature and scope of the festival, and also to obtain the respondents' advice and suggestions.

In some circumstances, the researcher used unstructured conversations to derive relevant information vital for the work. In cases where the researcher doubted the validity of information gathered through interviews, the observation approach was adopted during the celebration of the festival for further confirmation, alteration or rejection of the information.

### **3.5. Library Research**

The libraries visited for books on festivals included KNUST main library, the College of Art Library (KNUST), the Department of Art Education Library (KNUST), the British Council Library, and the Ashanti Library, all in Kumasi. The Centre for National Culture in Kumasi and Bolgatanga and the Commission on National Culture in Bolgatanga were all contacted.

### **3.6. Sampling**

*Best and Khan (1998) pointed out that “sampling, a deliberate rather than haphazard method of selecting subjects for observation enable the scientist to infer conclusions about a population of interest from the observed characteristics of a relatively small number of cases” (p. 25)*

### **3.7. The Sampling Method**

The simple random and the area or cluster sampling methods were used in the selection of the respondents.

Best and Khan (1998) commented on the simple random sampling that, *“The individual observations or individuals are chosen in such a way that each has an equal chance of being selected, and each choice is independent of any other choice”* (p. 13)

Best (1998) stated that;

*The area or cluster sample is a variation of the simple random sample that is particularly appropriate when the population of interest is infinite, when a list of the members of the population does not exist, or when the geographic distribution of the individuals is widely scattered* (P 16).

The researcher adopted and used both the simple random and purposive sampling methods in order to obtain a fair representation of the population of study for the research work.

### **3.8. Population**

Best (1998) explained that, *“A population is any group of individuals who has one or more characteristics in common that are of interest to the researcher. The population may be all the individuals of a particular type or a more restricted part of that group”*.

The population of study consisted of 100 indigenous Frafra informants from ten villages. Outside the core population was an auxiliary population comprising administrators of Kumasi Center of National Culture, the Tourist Board, Commission for National Culture, scholars of art education and experts on aesthetics and environmental issues, also formed part of the population of the entire population of interest to the researcher. However, only 30 percent of the entire population was sampled. All questionnaires sent to respondents were answered and returned.

**3.9. TABLE   Sampling Respondent Interviews.**

VILLAGE	POPULATION	SAMPLED POP. INTERVIEWED	PERCENTAGE
1. Zonno	15	3	20
2. Kantia	10	4	40
3. Daborin (1)	15	3	20
4. Yukoko	10	3	30
5. Songe	5	3	60
6. Zuarungu Central	12	3	25
7. Benkote	5	2	40
8. Katanga	10	3	30
9. kangoo	4	1	25
10. Daborin (2)	14	6	43
TOTAL	100	31	31

The researcher used the simple random sampling method to obtain information from notable Chiefs because their geographical distribution was widely scattered. The sample of study was made up of chiefs, dancers, singers, women, elders and opinion leaders.

### **3.10. Opinionaire**

Best (1998) declared dhat, “*when opinions rather than facts are desired, an opinionaire or attitude scaler is used*” (P. 298). The researcher also sought the opinion of some Frafra elders or opinion leaders about the usefulness and continuity gf Adaa-Kqya festival.

### **3.11. Observation**

Best (1998) states that, “*when observation is used in qualitative research it usually consists of detailed notation of behaviors, events and the contexts surrounding the events and Behaviors*” (253). The participant observation technique was used in an unstructured manner to gain access to the chiefs, elders and executive members of the Frafra youth Association for information. The researcher also used the principle of Serendipity to obtain information at random at vantage points.

The researcher carried out direct observation of the festival at the ceremonial ground near the palace of the paramount chief. This approach was adapted to enable the researcher perceive, appreciate and document the salient features of the entire Adaa-Kuya festival based on its physical characteristics. Thus, the study focused on the festival in terms of the origin, procedure and the visual and performing art forms involved.

### **3.12. Field Data**

Though the study focused on the Frafra people of Bolgatanga and Zuarungu in the Upper East Region of Ghana, some Frafras outside the region were also contacted. This was because of the geographical mobility of labour from whom other information could be obtained was widely scattered. A total of 20 days were used to conduct the study in Zuarungu and its surrounding villages in the month of January and April, 2009 respectively.

The researcher made use of the principle of serendipity which states, as observed by Pasteur, that “*chance favours the prepared mind*” (1986). This enabled the researcher to ascertain information at funeral grounds, market places and pito drinking bars.

### **3.13. Analytical Method**

Santosh Gupta, as cited in Kemevor (2004) explained that “The analytical method is employed to analyze and to interpret what has been observed. This method is based upon the descriptive methods for analyzing and interpreting data” (P. 14).

In the thesis therefore, the primary and secondary data were described, studied, synthesized, analysed and interpreted to ascertain reliability and validity. These have been presented in the form of an essay, tables and figures.



### **3.14. Questionnaire Design**

For effective inquiry towards the collection of data, the researcher constructed a two page formal questionnaire which was used to elicit relevant information from the population of study. The questionnaire was categorized into two sections lettered A and B, summing up to 21 questions in all.

### **3.15. Administration of Questionnaire**

The administering of questionnaire was carried out personally by the researcher. In some cases the questionnaires were not answered or returned. In all 45 copies of questionnaire were distributed to respondents. This is because the majority of the respondents could neither read nor write in the local language or in the English language. The researcher therefore, had to use the questionnaires as interview guide to facilitate in carrying out interviews with this category of respondents who are mainly the indigenous Frafras.

### **3.16 Collection of Primary/ Secondary Data**

The primary data were collected from the indigenous Frafras through personal interviews and on-the-spot observation. The secondary data were also collected from documentary sources such as books, journals, long essays, unpublished long essays and thesis from recognized individuals and academic institutions in Bolgatanga and Kumasi.

## **CHAPTER FOUR**

### **4.0. PRESENTAT AND DISCUSSION OF FINDINGS**

#### **4.1. Introduction**

This chapter discusses results about the Adaa-Kuya festival under the following headings:

- The background of the Frafra people;
- The religious belief of the Frafras,
- The origin of Adaa-Kuya festival,
- The organization and mode of celebration of the festival;
- The implication of the festival for art education and public education;
- The future of the festival.

#### **4.2. The Origin of the Gurunsis**

Oral tradition of the Gurusis holds that they originated from the Western Sudan near Lake Chad. While it is unknown when the migration occurred, it is believed that the Gurusis were present in their current location by 1100 AD. Following the 15th century, when the Mossi states were established to the north, Mossi horse-men often raided Gurunsi areas for slaves, but the Gurunsi people were never fully subjugated, remaining independent. According to Limpu Digbun (1996), the name Gurunsi comes from the Djerma language of Niger words “*Gurunsis*” which means “*iron does not penetrate*”. It is said that during the Djerma invasions of Gurus

lands in the late 19th century, a Djerma leader by name Babatu recruited a battalion of indigenous men for his army, who after having consumed traditional medicine, were invulnerable to iron. Limpu (1986) stated that, most Gurusi live in modern day Burkina Faso, and the degree to which Frafra history differs from their northern neighbours, such as the Nuna, Bora and Winiam, is linked to their living in modern day Ghana. These differences arose during colonial times, which began in the early part of the 20th century, as French and British colonial systems differs in their administrative practices. (Web-site information).

#### **4.3. History of the Frafra People**

Frafra is a colonialist term given to a subset of ethnic groups living in Northern Ghana and their language. The larger group of Gurunsi people inhabits both Southern Burkina Faso and Northern Ghana. Derived from the greeting “*Ya Fara-Fara*’, in the native tongue, which means, “*How is your suffering (work)*”? The Europeans who could not understand nor speak the language (Gurunne) decided to name the people of the region by the words, “*Frafra*”. Thus the people of Bolgatanga and its environs became known as the Frafra people. Though mention is often made of the Grunsi of Western Sudan and Burkina Faso, these findings are about the Grunsi of Ghana (web-site information).

Bolgatanga, colloquially known as “*Bolga*” is the capital of both the Bolgatanga municipal district and the Upper East Region of Ghana, and has a population of about 98,000 people. Historically, Bolgatanga was situated at the

southern terminus of the ancient Trans-Saharan trade route. The eastern route travel through Northern Nigeria, converging with the Sahelian route from Mali via Burkina Faso, near Bolgatanga.

According to an elder in Zuarungu, J.A. Afeghera, the Upper East Region where Bolgatanga lies, is part of what used to be known as the Upper Region during the colonial era. It was separated into Northern and Upper Region on July, 1, 1960. The Upper Region was apportioned into Upper East and Upper Western Regions in 1983 during the Provisional National Defence Committee Regime (PNDC) for political reasons. These findings above support the report of Limpu (1996).

Bolgatanga is a place where the hospitality of the people is legendary. There is a chance to hear amazing words of welcome. A visit to the area will expose tourist to murals done on walls and canvas mainly by women committed to keeping traditional arts alive. Lovers of arts will be pleasantly delighted to view the gamut of works of art or carry some away. In the nooks and crannies of the region, one will find hand-woven smocks, beautifully crafted baskets and exquisite leather works, which come in all shapes and sizes.

Everywhere one turns, there is chance to hear amazing traditional music created by the local people from simple instruments such as the gourd. The main dishes of the Frafra are “*Tuo zaafi*” (TZ), rice balls, with groundnut soup or green leaves soups, beans and cowpea (Tubaani) and kokjo with “*koose*”. Beverages include pito and ‘*zom-kom*’ (local drinks made from millet).

## MAPS

### Upper East Region has eight districts

**Fig 4.1. Map of Upper East**



**Fig 4.2. Map of Ghana**



### Their Religious Beliefs



**Fig. 4: 3 A Spiritual Center for worshipping gods.**

According to a traditional priest Mr. Awankuah, believe in a supreme creator being is central to Frafra beliefs. A shrine to this god occupies the centre of every village. Each extended family maintains its own hut, in which the lineage magical objects are kept. The objects allow the family members to maintain contacts with the vital forces of nature. These objects are inherited by the ancestors and are the communal property of the lineage providing protection and social cohesion among all members of the family. Like other ethnic groups, the Frafras have rich festivals which help to identify them. One of such festival is the Adaa-Kuya festival. The Frafra people have a special play mate (joking) relationship with the Dagaare peoples of North western Ghana, which has the roots in a belief of common ancestry (Personal communication).

#### **4.5. Background of the Origin of Adaa-Kuya Festival**

Mr. awankuah, a traditional priest of the area again said that Frafra are primarily sedentary farmers, growing millet, sorghum. Maize, rice, groundnut, peanuts, and beans are grown in addition to these samples. Farmers throughout the region practice slash and burn farming, using fields for approximately seven or eight years before they are allowed to lie fallow for at least a decade. In the family fields close to the villages, women grow cash crops, including sesame and tobacco which are sold in the local markets. Men participate in hunting during the long dry season. This is important for ritual reasons. During the dry season, when food

supplies are running low, some fishing is practiced in local swamps (Personal communication).

## **FARM PRODUCE**



**Fig. 4:4 Sorghum cultivated for local meals (T.Z).  
used**



**Fig.4:5 another bran of sorggum  
for local drinks (Pito).**



**Fig. 4:6 A type of Millet cultivated for T.Z.**

#### **4.6. The Origin of Adaa-Kuya Festival**

According to an elder in Zuarungu, Adaa-Kuya, in the local Frafra dialect means abundance of food. He explained that, Adaa-Kuya festival originated many years ago among the people of Bolgatanga and Zuarungu in Upper East Region, and is meant to thank God and the ancestral spirits for their protection, guidance and blessings for fruitful harvest after farming. The occasion was also used by the people to reflect on their past achievements and shortcomings to enable them decide on the way forward. Ever since, the people of Zuarungu and Bolgatanga celebrate Adaa-Kuya to seek guidance, protection and favour from the Supreme Being, the Ancestors and the gods of the land. The festival is celebrated every year between January and February (Personal communication).

Frafra societies comprised mainly of farmers, without social or political stratification. They are not divided among occupational castes or groups since most of them simply till the land and engage in occasional hunting. However, oral tradition holds that the Frafras have knowledge of medicinal plants that could help cure various diseases. They could also prepare powerful amulets to ward off evil and accidents during farming and hunting expenditures. As a result the people set aside a day for themselves to thank the Supreme God, the deities and the ancestors for their protection and blessings for a successful farming. In view of this the researcher agrees with the Reuters that the Adaa-Kuya festival is connected to their involvement in farming and hunting. The study revealed that Adaa-Kuya



festival is completely different from that of others in terms of its origin, rationale, costume and mode of celebration.

#### **4.7. Mode of Celebration**



**Fig.4.7. Council of elders meeting.**



**Fig. 4.8 Chief on his way to the durbar.**

According to one of the chiefs in the area, Naba Charles Ayamga, the celebration of the festival is normally held between January and February every year to express their thanks to God, their ancestors and the earth shrines for seeing them through a successful farming season (Personal communication).

The mode of celebration is through various sacrifices followed by drumming and dancing. The climax of the celebration is a public gathering or durbar bringing together chiefs, elders, government officials, dancers and singing groups from the surrounding villages in the Frafra traditional area. The festival is indeed the most important and most beautiful works of art. It is an art event

because it is an occasion when the people's works of art is transformed into kinetic sculpture. Drums boom and messages of praise and philosophical proverbs, ornaments and special craft objects are displayed.

#### **4.8. The Planning and Organization of the Festival**

According to Prosper Anaba, a community member and a teacher, the planning and organization of the Adaa-Kuya festival is solely the responsibility of the chief and his council of elders. Sometimes the planning could be entrusted into the hands of a committee of educated young men and women. It sometimes costs up to GH¢1000 (thousand Ghana Cedis) to organize Adaa-Kuya festival. This suggests why the number of days for the festival is one day in order to cut down expenditure. The decisions of the chief and elders to cut down the number of days for the festival seem to be in line with the assertion of Amenuke et al (1999) that our customs must be modified to foster economic development.

The ability of the traditional priests and council of elders to plan and organize the festival without fail suggests that they have their indigenous ways of applying administrative principles. The study revealed that they are able to plan ahead of time, make provision for eventualities (forecasting) and budgeting, avoid conflicts (observe line of command) consulting each other in the process (team effort) and engage all the players that matter to ensure success (working towards to achieving a common purpose).

#### **4.9. The Role of Tradition Priests in the Community**

The main feature of the festival is the state purification rites performed by the tradition priests. The priests are highly respected for their ability to handle the health and spiritual needs of the communities. They are able to cure several diseases, treat fire burns, prepare amulets for many purposes, solve health related problems that have spiritual dimension etc. Also, they can invoke, prevent or delay rainfall. They serve as council of elders and special advisers to the chiefs and play key roles during festivals. They maintain some political authority, determining the agricultural circle and parceling out land for cultivation.



**Council of Elders**

#### 4.10. The Day of Celebration

According to the chief priest of Zonno interviewed, in order to avoid failure and the wrath of the gods, the elders must conduct a thorough investigation, in consultation with a soothsayer for the spirits to indicate what type of sacrifice should be made on the day of celebration. The chief priest performs some rituals and sacrifices at sacred groves to the deities and ancestors of the land and prays for peace.



The livestock used could be a fowl, sheep, goat, dog or combination of all of them. The type and colour of the livestock to be used for the rituals is vital, and is determined by the soothsayer. The chief priest also calls on the people of the area to desist from indiscriminate bush burning especially in secrete groves and shrine areas. A royal procession made up of gorgeously dressed chiefs and elders, some riding on horses beautifully decorated leading to the paramount chief's palace amidst traditional music ends the festival (Personal communication, 2009).

## Frafra Loca Drums



. Fig. 4:11 A drum made of wood and leather

### 4.12. Dance

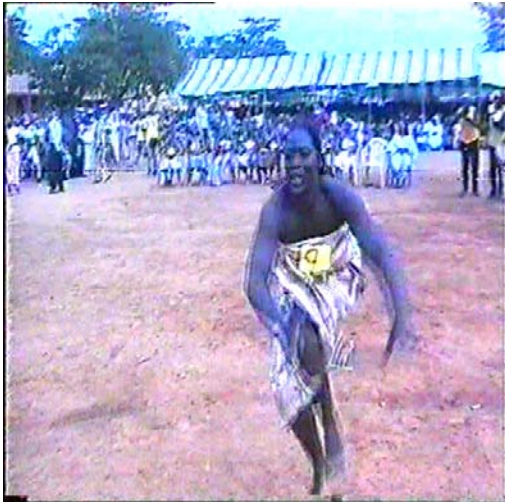
According to Kwame Gyekye (1986), dance performance is evaluated by reference to the authentic qualities of body movements and styles and to the significance of the movements. Frafra dance involves a variety of movements of the body and other gestures. This may be simple, emphasizing the movements of the body and other gestures. This may be simple, emphasizing the movement of the legs backward and forward with the upper part of the body bending half-way towards the ground. It may also be complex involving coordination of different body parts – the head, arms, legs and intricate actions such as jumping, leaping and squatting. These demanding steps of elevation are considered the special province of male dancers, but can be performed by exceptionally talented dancers



of both sexes. Emphasis is usually placed on group performance according to the village or town the dancers or drummers are coming from. The trend of dance, characterized by restrained body movement, is to dance without touching one's partner. Any contact of a dancer's body to another dancer of the competing group may result in spiritual devastation. The formation of dance may be linear, circular or in rows of two or three. Dancing and singing on festive occasions have special significance and style, but not every dance performance has symbolic meaning. Frafra dance could often lead to trance or other altered states of consciousness, showing signs of being possessed by the spirits, joy, or sadness. A state of trance may enable one dancer to perform remarkable dramatic performance. These findings support the report of R.A. Smith (1970). He declares: "*A work of art requires intelligent observer who must go beyond the pleasure of the eye to express judgment and to argue for what he sees*" (P. 35)



**Fig. 4:15 Dance performed by men only. Fig. 4:16 Dance performance**



**Fig. 4:17 A women at dance display amidst drumming**

#### 4.13. Song Text

Moral behaviour which form part of the Adaa-Kuya festival celebration is also a subject of aesthetic evaluation. An approved moral behaviour is considered an aesthetic value. (Kwame Gyekye 1986). This is why during Adaa-Kuya festival, musicians compose songs to praise good behaviours or condemn bad behaviours.

The songs are usually proverbial, educating, motivating and sometimes challenging. Some of the songs include the following: *“Ti-bonti ni ki domin. Ugbaan yaa bido din ni ubeeti”* (Literally interpreted as *“we have come prepared. The fool in our midst will learn sense today”*).

8 These findings stated above support the assertion of Hugh and Nketia (1994) about the use of songs to influence behaviour in African festival. The message contained in the songs text were educating, cautioning and motivating to the audience. A woman who was interviewed, Madam Cecilia said; *“Adaa-kuya festival songs are meant to check pride, encourage hard work, cooperation and unity”* (Personal communication, 2009).

#### 4.14. Drummers

Drummers play a vital role and leave nothing to chance during festivals. They usually carry their drums in between their legs or shoulders and play until the festival is over. They must fortify themselves and the drums with juju to ensure that the drums sound good, so that a competitor does not destroy the drum



with his juju, or he the drummer is not charmed to collapse during the marathon performance.

The “*Gulgo*” (the big drum) “*Gul-daa*” (the turning drum)\_and “*Lunga*” (the talking drum) constitute the main instrument.



## The Visual Art Forms

The most recognized of the Frafra art forms are cast brass, jewelry and beautifully decorated architecture. In addition anthropomorphic figure, sculptured from clay, wood and various personal objects, ranging from jewelry to wooden stools are created to honour the spirits. The other visual art forms used for aesthetic purposes during festivals include; drums, horse tail, aprons, bangles, talismans, calabash etc to enhance the beauty of their performance.



**Fig. 4:25 Architecture and Sights of a traditional home painted with decorative motifs striking colours**

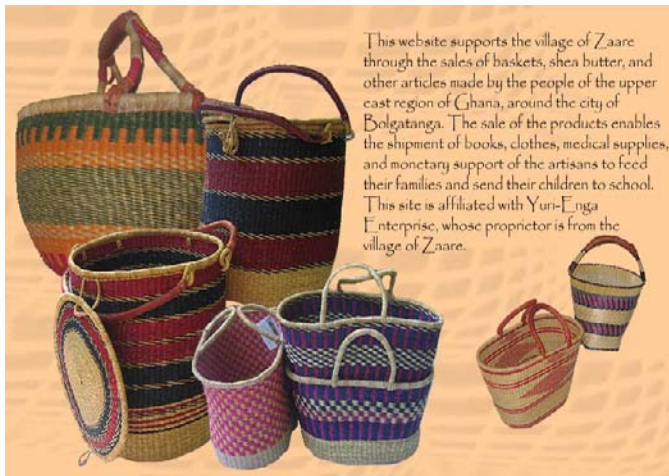


**Fig. 4:26 Bolga craft market**



**Fig. 4: 27 Bolga Straw Baskets.**

**Fig. 4:28 Weaving as a source of income for women in Bolga**



According to a traditional priest interviewed, these are art forms that are used for aesthetic purposes to provide contrast, beauty, colour, rhythm and balance to enhance the festival. The size, shape and decoration of these art forms depend on the aesthetic sensibility of those who make them (Personal communication, 2009).

#### **4.17. The Amulets and Talismans**

Whereas the tail, bangles and so on are worn for aesthetic purposes, the amulets and talismans function as magical powers to ward off evil spirits in order to protect the possessor during festivals. The number of amulets and talismans one wear could range from 10 to 15 or more during festive occasion depending on the individual.



#### **4.18. Type of Spectators**

The spectacular performance of drummers, singers and dancers often attract a lot of people from various walks of life. Adaa-Kuya festival attracts a large number of spectators because it is performed at a more convenient time in the year, that is, between January and February in the year when all farming activities are over. The festival is patronized mostly by Frafras from various towns and villages and the general public including government officials who use the occasion to pass on government policies to the people. The timing for the celebration is very appropriate. It is common sense to assume that the celebration of Adaa-Kuya starts from sun-set to dusk is ideal. The time is conducive for such a marathon celebration. Secondly, the invited guests would have enough time to participate fully in the celebration.



**Fig. 4:29 Spectators involve in singing performance**



**Fig. 4:30 Calabash music.**



**Fig.4:31Drummers display dancing skills dancing.**

#### **4.19. The Significance and Moral Values of the Adaa-Kuya Festival to the Frafra People**

The paramount chief of Bolgatanga traditional area, Naba Martin Abilba, stated that Adaa-Kuya festival is of historical, religious, socio-cultural, psychological and Political significance. The festival gives the people the opportunity to participate in cultural activities that throw light on the norms of the society. It also reminds the people about their moral responsibilities. It further encourages unity and ensures healthy relationships because friends and families meet to settle disputes during the period (Personal communication, 2009).

#### **4.20. Historical Significance**

Historically, the Adaa-Kuya makes the people of Bolgatanga and Zuarungu know more about their history by recollecting the noble past of their ancestors and to express their gratitude to the Supreme Being for the contribution that the festival has made towards their existence as a people.

#### **4.21. Religious Significance**

Religiously, Adaa-Kuya festival among the Frafras of Bolgatanga and Zuarungu is not performed for entertainment per se, but it is a means through which images of past, present and future events are displayed for public view. It results in the performance of rituals petitioning to supernatural beings for protection and guidance, the invocation of wealth or property, good health and long life. There is continuity of spiritual interaction between the dead and the living.

#### **4.22. Economic Significance**

The entire festival period is characterized by economic activities which result in boosting the income of petty traders such as food vendors, livestock dealers, pito brewers, alcoholic and mineral sellers. Also, dealers in Adaa-Kuya customs earn a substantial income for making art forms for the festival.

#### 4.23. Social Significance

Socially, the festival brings about the reunion of the entire Gurunne community and other relations living abroad. It also provides a platform for people to feast, socialize, maintain cordial relations between old and new friends, and date which could result in marriages.

#### 4.24. Cultural Significance

Culturally, the period of celebration provides the people the opportunity to showcase their cultural heritage to the admiration of the general public. Also, it is a period during which the cultural values of the Frafras are passed on to the youth for preservation, and for posterity.

**Fig. 4:34 Culture at display.**



#### **4.25. The Psychological Significance**

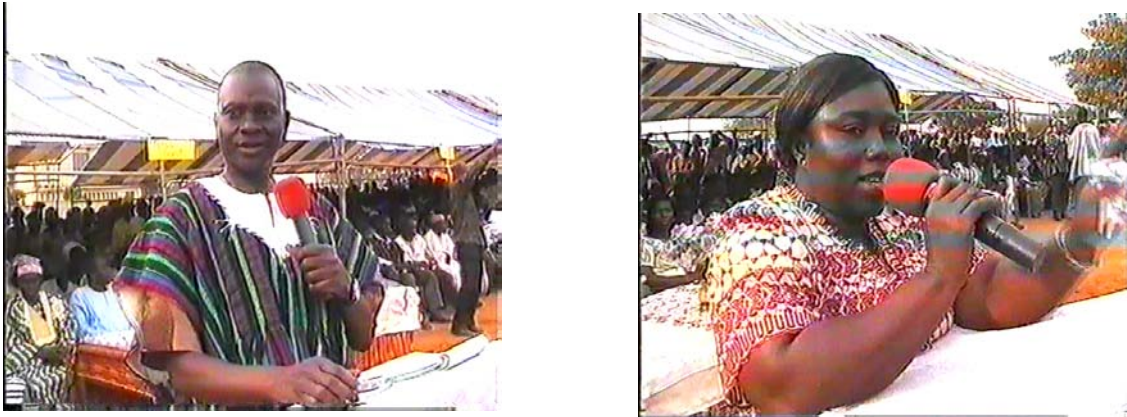
Psychologically, Aadaa-Kuya festival results in a sense of mental security among members of the community especially if the traditional priests do not pronounce any eminent danger like hunger, poor rainfall, diseases or any form of epidemic after the festival. As a whole, every member of the community goes about his or her duties with peace of mind when the outcome of the festival is good news.

#### **4.26. Political Significance**

Politically, the festival brings all the opinion leaders like the chiefs, traditional priest and clan heads of the various Frafra communities together. These are parties that meet to plan the Aadaa-Kuya festival celebration, and to decide on the type of rituals to perform during and after the festival. Political leaders also use the occasion to pass on government policies and to interact with the people.



This analysis supports the assertion of Sahm and Toyin (2002) that, traditional festivals are centered on religious, socio-economic, political and cultural beliefs and values of a society.



**Fig. 4:35 Politicians are not left out of the show.**

#### **4.27. Implication of the Adaa-Kuya Festival for Art Education**

The Adaa-Kuya festival itself as art, and all the art forms in the celebration are useful for art education in terms of its implication for art administration, instructional media and aesthetic education. This analysis is based on the principles of art administration, the principles and practices of education and the principles and elements of design as perceived in the art forms.

The festival offers a lot of administrative lessons for students of art education. Though some of the chiefs and traditional priests do not have formal education, they bring to bear the concepts or principles of administration when organizing Adaa-Kuya festival. Administratively they ensure that the human and material

resources needed for the festival are budgeted for before proceeding with the planning, organizing and provision of the festival. The chief's council of elders and the traditional priests constitute the executive board to oversee the activities. However, other activities such as publicity, the preparation of festival grounds, service of drinks and food are handled by the youth and women. In the process, unity of command, division labour, and the use of appropriate channels of communication come into force.

#### **4.28. Implication for Instructional Media**

The art forms could be used to enhance teaching and learning of art. For instance, a collection of art forms such as the tail, smock, the metal bangles, drums, ground, the beautiful background, etc; could serve as useful teaching materials in the classroom and outside any learning situation.

#### **4.29. Implication for Aesthetic Education**

#### **4.30. Basic and Junior High Schools**

The art forms could be used to teach basic shapes such as squares, circles, rectangles, straight, broken, crooked and zigzag lines. They could also be used to teach primary colours such as white, red, black, yellow, blue, and so on.

#### **4.31. Senior High School**

The designs on the art forms produce spiral, undulating, curved, dotted, broken and zigzag lines which are useful for teaching basic design elements in the senior high school. The shape, texture, colour and the size of the art forms could be used to teach two and three dimensional designs and concept of colour and volume. Also, the art forms could be used to teach the characteristics of art in terms of functionality, symbolism, recording, communality and education.

#### **4.32. Tertiary Institution**

The festival itself and the art forms could be used to explain concepts of art such as conceptualism, symbolism, and pragmatism. The texture, shape, colour and size of art forms as well as their symbolic and contextual meanings are sources for aesthetic education for students of art education in universities, polytechnic and colleges. The metal, textile, leather, tail, cowry, earthen- ware art forms, and the history of the festival including the general background of the festival are all useful sources for industrial art, painting, sculpture, metal, art history and aesthetic education respectively. It is worth noting also that, the festival has implications for art education in terms of relating to every day's life.

#### **4.33. Relating to Everyday Life**

The art forms such as the calabash, hoe blade, pots and beads that are used during the festival are also used in every day life. For instance, the hoe blade is used for farming, the calabash and the clay pots are used to store and serve

drinking water and pito, and the beads and the textile materials are worn for other social activities. Adaa-Kuya festival embodies beliefs and art forms that are understood and shared by all in the society.

#### **4.34. Recording**

The Adaa-Kuya itself is art which is a reflection of the history of the people of Bolgatanga and Zuarungu. It reminds them of their religious, philosophical and economic life of the past. The art forms serve as records to remind the present generation of the artistic talents of their past in metal, carving, leather and pottery works. The art forms are used to educate the youth about the history of their cultural heritage.

#### **4.35. Implication Public Education**

Adaa-Kuya festival is culturally rich enough to enhance the tourism industry as far as cultural tourism is concerned. The art forms are used to educate the youth about the history of their cultural heritages. Also, it will educate the public about the Grurunsis' culture in general. Students of all levels would take delight in embarking on excursion to watch the festival celebration.

#### **4.36. The Aesthetic Value of Adaa-Kuya Festival**

Aesthetic values refer to the features of objects, events and scenes that are considered worthy of sustained appreciation, attention and interest, Kwame

Gyekye (1999). The Grurunsis have their own ways of expressing ideas about aesthetics, appreciation and criticism based on their perceptions. They make good use of design principles such as uniformity, balance, rhythm, contrast. Proportion, harmony and variety for the enhancement of the festival. Codes of dressing for drummers and dancers make them look unique, contrasting sharply with the audience.

#### **4.37. Aesthetic Awareness**

The arrangement of seats for the dignitaries, the position of the drummers and singers and the circular formation of the spectators create pleasing perceptions and show that the organizers have ideas about what is beautiful.



**Fig. 4:37 Chiefs and elders seated**



**Fig. 4:38 Land priest and some elders**



**Fig. 4:39 The chief's spokes person addressing the gathering.**



**Fig. 4:40 Some important personalities.**



**Fig.4:41A chief exchanging pleasantries**

#### **4.38. Aesthetic Taste**

The Frafra people are aware that what tastes best to someone may be the dislike of another person. Therefore, they provide different dishes such as T.Z, rice, light porridge and local drinks such as millet pito including foreign drinks to meet the varying tastes of the invited guests. This serves as refreshment and merry making as they day is set aside for that purpose.





**Fig. 4:43 It is time to refreshment and merry making.**



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**Fig. 4:47 A Chief served with food.**



**Fig. 4:48 Women at work.**

#### **4.39. Aesthetic Gestures**

The movement of the legs, hands, head and the swerving of the horse-tails are aesthetically pleasing to the eye. According to Kwame Gyekye (1996), dance performance is evaluated by reference to the aesthetic qualities of body movements and style and to the significance of the movement. The throat of the animals is aesthetically positioned to the east or to the west before slaughtering it. Though the art of slaughtering is aesthetically pleasing, the struggles and noise of the animals (for their lives) are aesthetically displeasing to the eyes, and ears of the perceivers.





**Fig. 4:49 A chief displaying his skills.**



**Fig. 4:50 A traditional dance.**

#### **4.40. Aesthetic Judgment**

In the performing arts, the quality of the presentation forms the basis of aesthetic judgment. Dancing and singing during Adaa-Kuya celebration have special significance and style. The varying rhythmic sounds from the drum beats, the metal bangles, the songs, and the gun shot “Gbuumm!” are all pleasurable to the ear. The aesthetic appreciation of singing derives from the quality of the singer’s voice and the composition, style of delivery, significance of the words, and suitability and appropriateness. The words used during the festival celebration were aesthetically appealing. “*Agbiil n gbiilee, yaaw!*” (May the dance be successful and peaceful? Yes!) “*Utaa nni tijin n loon, yaaaw!*” (No evil or misfortune should befall us, yes!).

The aesthetic value of a song derives also from the level of audience involvement which is a reflection of the amount of enjoyment generated by the performance.

According to Kwame Gkyekye, in his book titled; *African Cultural Values* (1996), “To be aesthetically appreciated and valued, a musical performance must arouse the involvement of the audience, because in the traditional African society music-making is a participatory communal activity, everybody takes part in it” (p. 142). The audience of Adaa-Kuya festival expresses ideas of appreciation in Gurunne as follows: “*A yang yele*” (The dance is skillful) “*Waara la wa tiem tiem*” (The dancer exhibits variation of dance styles).

#### **4.41. The Popularity of Adaa-Kuya Festival**

In spite of the spectacular celebration of the festival and the potentials that it holds for public education, Adaa-kuya is known to very few outsiders. This is probably so because efforts have not been made to promote it to a wider audience. Also, the people themselves have not made efforts to preserve and bring this aspect of their heritage of art and culture (as observed by Dr. Adu-Gyamfi, 1986) to the limelight of art educators, the tourist board and the national commission on culture who are better positioned to promote the festival to a wider audience at local and international levels.

#### **4.42. The Future of Adaa-Kuya Festival**

The findings from the respondents interviewed indicated that fifteen (15) of the traditional priests (representing 48.39 percent) believe that the festival costume will continue into the future since it is part of the Frafra custom, and that,

until the last indigenous Frafra dies, the custom will always survive the test of time. Ten (10) of the priests (representing 32.26 percent) also believe that they are the custodians of the custom and will be punished by the Supreme Being (God) and their ancestors if they allow the custom to die off. Five (5) of the priests (representing 16.13 percent) believe that the Adaa-Kuya festival may not survive the test of time because of the threat of formal education and foreign religion such as Christianity and Islam. However, they were of the view that the custom should be taught to the younger generation as a cultural celebration. It could therefore be deduced that the probability that the Adaa-Kuya festival will continue into the future as a social event.

## **CHAPTER FIVE**

### **5.0. SUMMARY, CONCLUSION AND RECOMMENDATION**

#### **5.1. Summary**

The significance of the Adaa-Kuya festival as a necessary aspect of Art and public Education in contemporary Ghana is an area of much concern. Unfortunately, little attention has been paid to this most important area. The

reasons may be due to lack of written, visual or audio-visual information on the festival. The result is that a lot of revenue is lost on this custom as far as cultural tourism is concerned. Though it is accepted that our heritage of art and culture must be preserved and protected yet the Adaa-Kuya festival is not recognized and utilized for art and public education in contemporary Ghana. Since progress depends partly on access to recorded and properly documented information, there is the need to recognize and utilize the Adaa-Kuya festival for the promotion, preservation, protection and enhancement of art and public education in Ghana.

The main objectives of the research were in four fold:

- ❖ To identify the Gurunsis of Bolgatanga and Zuarungu of Upper East Region who celebrate the Adaa-Kuya festival.
- ❖ To describe, analyze and interpret the planning, organization and performance of the festival.
- ❖ To discuss the educational and socio-cultural significance of the festival.
- ❖ To document by means of photographs, the organization and celebration of the Adaa-Kuya festival for Art and Public Education.

The population of the study was limited to only one hundred (100) respondents from various villages. Experts in art at the various art centers such as the National Commission on Culture, Centre for National Culture and the Tourist Board including art educationists were contacted. Others were randomly selected chiefs, elders and opinion leaders who had in-depth knowledge in the Frafra culture.

For the purpose of obtaining accurate representation of the population, simple random sampling techniques were adopted and used for the study. The research methodologies used by the researcher were the qualitative and descriptive research methods. The following research machinery were employed to obtain the necessary, most accurate, objective and reliable findings from the field of study; thus, the questionnaire, interview and observation methods.

## **5.2. Major Findings**

The principal findings made on the research are as follows:

In almost all the major libraries visited, that is, Bolgatanga Regional Library, KNUST, George Padmore and Ashanti libraries, there has not been any documented materials on the Adaa-Kuya festival. It was worth noting that there is not a single book on Ghanaian festivals that talk about Adaa-Kuya festival as seen from the related literature reviewed.

All the school text books that talk about festivals in Ghana have not mentioned the Adaa-Kuya festival, in spite of the potentials the festival has for cultural and tourism attraction. This perhaps, indicates flaws or bias in documenting and publishing Ghanaian heritage of art and culture. This could be true in the sense that the earlier researchers such as Peter Barker, Amoako Atta-Fosu, Kwame Gyekye and Peter Sarpong researched more into the most popular ethnic groups of Ghana than the rest. It is therefore necessary for the current researchers, especially in art education, sociologist and anthropologist to go into

the studying of other ethnic groups to unearth the rich cultures and customs within them to broaden, enhance and to foster the teaching and learning of art, and the promotion of cultural tourism in Ghana.

Though Ghana is now enjoying information technology, the major art centres in Kumasi, Accra and Bolgatanga have no recorded information on Adaa-Kuya festival. There is no information whether written, visual, audio or audio-visual on Adaa Kuya festival at the offices of the Tourist Board, National Commission on Culture, and Centre for National Culture to offer tourists the opportunity to read or watch a documentary on the rich and fascinating Adaa-Kuya festival of the people of Bolgatanga and Zuarungu in the Upper East Region.

Quite a number of outsiders are not aware of Adaa-Kuya festival being celebrated every year. Quite a number of Ghanaians are not aware of the festival due to poor publicity to make the necessary impact on the Ghanaian populace.

### **5.3. Conclusion**

Since Ghana is seriously promoting its heritage of art and culture in contemporary Ghana, using every available media, access to documented information on the Grunsi culture, especially the Adaa-Kuya festival, should no longer be a matter of chance. In view of the influence of foreign cultures on the Ghanaian, knowledge of one's heritage of art and culture becomes necessary not only for knowledge sake, but also for self-identify and belongingness to one's

ethnic group. To achieve this, access to information on every ethnic group in Ghana should be made easier through any available media.

To conclude, the celebration of the festival is significant to Frafras because it educates people about their cultural heritage. Art among other cultural aspects is the most significant phenomena of the celebration of the festival. The festival is also preponderantly artistic and aesthetically pleasing to onlookers.

#### **5.4. Recommendations**

Documentation of Adaa-Kuya festival is essential as this will augment the effort of art institutions in the promotion of Ghanaian cultures for art education, and cultural tourism . This will help bring to the fore the rich and fascinating cultures of the people of Bolgatanga and Zuarungu in the Upper East Region.

To achieve this, the government, the Ministry of Education, institutions of art, private and public libraries should help to make available information of the Frafra cultural heritage to the general public and for posterity. This will add to the scholarly material for quick and easy reference to enhance knowledge in art education in Ghana.

Books related to art education in Ghana should include the Adaa-Kuya festival, as a subject matter for study. Also, Adaa-Kuya festival should be included in school textbooks, under Festivals, as a subject matter for study in social or religious and moral studies in schools and colleges. If this is done it would greatly

inform researchers, scholars and students about the varying cultures Ghana has to offer to the world.

It was discovered that not much research had been done into the Frafras, their cultures, religion and art in the Upper East Region. Almost all the published books have not made mention of Aadaa-Kuya festival, but it may be amazing to realize what the Frafra culture can offer for art education, and cultural tourism. It is therefore necessary for current researchers to undertake comprehensive studies into the Frafra people to unearth and project the hidden treasures in their customs, traditions and art to boost their popularity as well as add to the existing cultures already promoted in Ghana.

Institutions concerned with the development and promotion of Ghanaian cultures should assist the Frafras to develop Aadaa-Kuya festival into a proper and grand festival viable enough to be celebrated annually to accelerate cultural tourism in the Upper East Region in general and in Bolgatanga in particular. The recognition and inclusion of Aadaa-Kuya festival on the list of the Tourist Board and that of the National Commission on Culture would add to the list of the already patronized Ghanaian cultures by local and international tourists.

Both private and government institutions researching into traditional herbal medicines should include that of the Frafra in order to bring the traditional priests into their fold in order to upgrade their knowledge and skills in the efficient handling of herbal medicines and practice in conformity with accepted practices of the profession.



Bakambe T. Gyefii, *the national president of Fire Priests*, (The spectator; Saturday 26th April, 2008) admitted when he wrote:

*In recent times, some people think that some of our folks who practice as herbalists, psychics, and trial-by-ordeal have nothing to offer the nation. Therefore people don't value such people who practice such vocations. But strictly speaking, there are so many positive aspects that can improve the lives of the people. Most of the social vices that we see today in our youth are the results of our failure, as a nation to use such values to shape the lives of the youth from their formative years as they used to be in the olden days. It is high time we started going back to some of these values and traditions, whilst we improve upon those that are crude (P.16).*

### **5.5. Philosophy**

Culture is the gateway to the soul, heart and minds of every ethnic group. Without culture human beings cease to reflect their true ethnic identity.

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