

**KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY**

**COLLEGE OF ART AND SOCIAL SCIENCES**

**THE USE OF ART IN THE PRESERVATION OF HISTORY: A  
CASE STUDY OF WINNEBA AND MANKESSIM**

KNUST



BY

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## DECLARATION

I hereby declare that this submission is my own work towards the MPhil degree 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

The main objective of this thesis is to study how history can be preserved through art. This thesis has examined the forms or works of arts that are used in the preservation of history by the people of Winneba and Mankessim in the Central Region of Ghana and how important these art works are to the lives of the people in the two towns.

The study has become necessary because the Central Region of Ghana is well known for its cultural heritage, historical sites and monuments. The history of most towns and villages are enshrined in the various forms of art such as Performing Art, Verbal Art, Visual Art and other art forms.

Art forms such as sculptures which are usually made to represents the oratory of the people are found at strategic locations like the Mankessim main roundabout and Winneba in the Central Region of Ghana. This is to say that these art forms present past records and events. However, only a few people in Winneba and Mankessim could associate their history with the Art forms that represents them; this could be due to unawareness, generational gap or the lack of understanding for the various art forms.

The research therefore seeks to investigate and educate by documenting on the selected art forms of the people of Mankessim and Winneba in the Central Region of Ghana which relates to the history of the people.

The researcher used descriptive method of Qualitative Approach in analysing and putting together of the raw materials. Data were obtained through the use of questionnaire and interviews. It was found that though the people of Winneba and Mankessim use art in the preservation of most of their important histories, a number of the populace did not know about how art has been used as a means of preserving their history. Out of the 100 people

interviewed, 36 were unacquainted with the fact that art can be used or had been employed in the preservation of their history.

The research discusses the art forms employed by the people of Winneba and Mankessim and factions them under visual or environmental arts, performing (music) and verbal (oral) arts. The researcher opines that it is time to carefully examine the significance of the use of art as an important source of writing or preserving history.

In the research, the researcher found out that lot has been written or said about history and historical sites in the central region of Ghana which Winneba and Mankessim are part. These writers and narrators at the various tourist centres have neglected how these histories have largely been kept with the help of art. It is in these areas that the present thesis has made the greatest or major contribution to the growth of knowledge, beside the wealth of new information concerning the relationship between art and history has been revealed by this thesis.

Through this research, we have been able to unearth how the art works are related or associated to the people and the region in general.

Moreover, we have got to know how art can be used as a means of preserving history and also, how art and history are interwoven.

The researcher recommend that opinion leaders in the town like the chiefs, Assembly men and women, presiding members, Historians, others scholars and institutions like the West African Examination Council (WAEC), Universities and Ghana Education Service should enforce the suggestions made on the use of art in the learning of histories of these two towns and history in general.

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## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background to the Study**

This thesis is about how selected art forms have been used in the preservation of aspects of the history of the people of Winneba and Mankessim in the Central Region of Ghana. In this regard, the paper examines the importance of art as a means of preserving history.

The works of art which we perceive around us such as sculpture, music and appellations mostly have historical ramifications and values. The people of Winneba and Mankessim in the Central Region of Ghana have a wealth of arts which is connected to their history in one way or the other. The preservation of the arts therefore means directly or indirectly, preserving the history of the people.

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

The Central Region of Ghana is well noted for its cultural heritage, historical sites and monuments. The history of most towns and villages are enshrined in the various forms of arts such as Performing Art, Verbal Art, Visual Art among many others.

Art forms such as sculptures which are usually made to represent the oratory of the people are found at strategic locations like the Mankessim main roundabout and Winneba in the Central Region of Ghana. This is to say that these art forms present past records and events.

However, only a few people in Winneba and Mankessim could associate their history with the Art forms that represent them; this could be due to unawareness, generational gap or the lack of understanding for these works of art.

The research therefore seeks to investigate and educate by documenting on the selected art forms of the people of Mankessim and Winneba in the Central Region of Ghana which is used in the preservation of their history.

### **1.3 Objectives**

1. To identify the different art forms through which history can be preserved.
2. To find out the history behind the selected arts forms and educate the people of Winneba and Mankessim of their relationship with the art forms.

### **1.4 Research Questions**

1. Which types of art form are used by the people of Winneba and Mankessim in the preservation of history?
2. What is the history behind those art forms? And how do the art forms relate to the history of the people of Winneba and Mankessim.

### **1.5 Delimitation**



This thesis is limited to Winneba and Mankessim in the Central Region. Also, for the purpose of this thesis, not all the art forms were discussed because of time limit; it was limited to Performing (music), visual and verbal arts.

## **1.6 Limitation**

The researcher had difficulty in obtaining information because some of his informants were, in many cases were very reluctant to disclose information or facts. Furthermore, it was also difficult for the researcher to authenticate dates related to oral traditions because of lack of documented sources or evidence.

## **1.7 Research Methodology**

The researcher employed the descriptive research method of Qualitative Approach to discuss, analyze and interpret the findings.

## **1.8 Sampling Techniques and Descriptions**

There are several research sampling techniques. For example, random sampling, and convenience sampling techniques but for the purpose of this research, the researcher decided to use purposive and snowball sampling techniques for the thesis for the reasons below.

**1.8.1 Purposive Sampling:** Sage (2011) states that purposive sampling is the selection of people based on the particular purpose of the experiment. With this, the researcher had his population target where he had his data. Therefore, the researcher visited the towns where the information needed would be most easily accessible.

**1.8.2 Snowball Sampling:** The researcher adapted the snowballing technique because he presumes that there is an initial set of data sources as the basis for locating additional data sources. In the course of searching and gathering information, the information would serve as a lead for a further source or an elderly person of the town or village who is in the position to provide more information; or offer verification of information the researcher may require and this will help the researcher to validate his information in order to ascertain relevant facts.

## **1.9 Research Instruments**

These are the tools used by the researcher in gathering information for the purpose of this thesis. The research instruments used is participant observation and interviews.

## **1.10 Importance of the Study**

1. This is to serve as a reference material for researchers in the field of History, Anthropology, Sociology, Art and other academic fields to conduct further studies.
2. This thesis will also help document the history of the region by means of works of art.
3. For tourists, scholars, teachers, tourist board, students and the inhabitants of the land to know and appreciate.
4. This thesis will also help promote the rich culture and history of the people of the Central Region of Ghana. This will be achieved by preparing brochures and also publish the thesis as a book for the general public.

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

The thesis comprises five chapters. The Chapter one of the study includes; background to the study, statement of the problem, research questions, objectives, delimitation, research methodology, sampling techniques and descriptions, research instruments, importance of the study, the scope of the study, organization of the rest of the.

Chapter two contains the review of related literature which is the appraisal of work done in the field of the study. The information gathered ranges from thesis, journals, articles, textbooks and the electronic sources. Chapter three describes the methodology including research design employed in conducting this study. Chapter four covers the presentations and discussion of findings. The final chapter which is the chapter five consists of summary, conclusion, recommendations and of the study.

### **1.12 Definition of Terms**

**Mankrado-** The Chief who is next in command to the Omanhene (paramount chief)

**Neenyi-** The title for the King among the Effutu

**Supi-** A corrupt form of the English word Superior

**Okyeame-** The spokesperson for the Chief

**Asem-** The Junior or Juvenile group of the Asafo company

**Asafo-** The Military

**Omanhene-** The paramount chief

**Simpafu-** The local name for the inhabitants of Winneba

**Effutu-** The name of the people of Winneba

**Etsew-** Kenkey

**Oman kessim-** Big state

**Simpa-** The local or original name for Winneba

**Okyeame:** Spokesperson for the a Chief or King

### 1.13 Ethnography of Winneba



Fig. 1 Map of Ghana showing the location of Winneba

Source: Google earth (2012)

Winneba, traditionally known as *Simpa*, is a historic fishing town in Ghana, lying on the south coast, 35 miles (56 km) west of Accra and 90 miles (140 km) east of Cape Coast. Its inhabitants are known as *Simpafu* or *Effutufo*. It was the capital of the Awutu/Effutu/Senya District in Central Region. (World Gazetteer online, 2011).

The main occupations of Winneba are fishing and pottery. It is known for the Aboakyer deer-hunting festival of the Effutu people and its New Year fancy dress carnival/masquerading festival, it also has the University of Education, Winneba is one of the educational institutions in Ghana. Until 1966 it was the Kwame Nkrumah Institute of Ideology. (Retrieved 28 April 2006 from the Ghana Embassy in Japan)

Brown (2005) suggests that in the latter part of the nineteenth century many Christian bodies began to spring up in the area. The first Christian body to be founded in Winneba was the Methodist Society in 1883. Pentecostalism (or spiritism/prophet-healing) in Winneba can be traced back to its introduction, in the 1930s, of the *Musama Disco Christo Church*; in 1976, there were some 30 churches in Winneba, about half of them Pentecostal. Winneba hosted the headquarters of the Apostolic Church in Ghana until 1966, when the National Council replaced the then pastor, a native from Winneba, with someone from outside. The local congregation succeeded to form the *Christ Revival Church*, but after four years, most church members drifted back to the Apostolic church.

#### 1.14 Ethnography of Mankessim



Fig 2 Map of Ghana showing the location of Mankessim

Source: www.PlanCanada (2012)

“Mankessim or *oman-kesemu*” literally means big town and which is believed to be the spiritual and capital town of the Fante state.

Sanders (1979) wrote that the Mankessim Kingdom (1252–1844) was a pre-colonial African state in modern-day Ghana. It is regarded as the heartland of the Fante people, and operated as capital of the Fante Confederacy in the 19th century. The town of Mankessim still exists and is located in the central region of Ghana, about an hour and a half drive west of Accra. The Mankessim Kingdom's influence included not only their own kingdom, but extended to the whole of the Fante people, and at times the entire coast of modern-day Ghana.

The Fante people claim to have separated from the Ashanti, another Akan people, around 1250 AD. This act became the origin of their name, "Fa-atsew" meaning "the half that left". The Fante left their Ashanti brethren at Krako, present day Techiman in the Brong Ahafo Region of Ghana, and became their own distinct Akan group. The Fante people were led by three great warriors known as *Obrumankoma*, *Odapagya* and *Oson* (the whale, the eagle and the elephant respectively). According to Nana Akwaa the Mankrado of Mankessim in a personal interview on the 2<sup>nd</sup> of January 2012, tradition has it that, *Obrumankoma* and *Odapagya* died on this exodus and were embalmed and carried the rest of the way.

The people of Mankessim are predominantly traders and farmers. Though they had contact with the Europeans, they have maintained most of their culture. The people of Mankessim are governed by an *Omanhene*.

## **CHAPTER TWO**

### **REVIEW OF SELECTED RELATED LITERATURE**

#### **2.1 Overview**

This chapter discusses works or literatures of other authorities about the preservation of history through art or how art has helped keep our history in diverse cultures of the world.

Topics reviewed under this section are the role of art in cultural heritage, history preservation, the relationship between art and history, Asafo Companies and the use of flags, cultural preservation and the arts of the Central Region of Ghana.

#### **2.2 The Role of Art in Cultural Heritage**

Cignoni (2008) wrote that cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the help of future generations. Cultural heritage includes tangible culture or visual (such as buildings, monuments, landscapes, books, works of art, and artifacts) and intangible culture (such as folklore, traditions, language, and knowledge).

Tanselle (1998) opined that Cultural heritage is often special and exceptional, which places the duty of preservation on the present generation. Smaller objects such as artworks and other cultural masterpieces are collected in museums and art galleries. Ordinary organizations and



political groups, such as UNESCO, have been triumphant at gaining the needed support to preserve the heritage of many nations for the future.

Objects are vital to the study of human history because they offer a concrete basis for ideas, and can confirm them. Their preservation demonstrates acknowledgment of the necessity of the past and of the things that tell its story.

Lowenthal (1985) also agrees with Transelle that preserved objects also certify memories. While digital acquisition techniques can provide a technological result that is able to acquire the shape and the manifestation of artifacts with an unprecedented precision.

## **2.3 Types of heritage**

In UNESCO handbook (2011), Heritage has been classified under two (2) categories. They are tangible and intangible culture.

### **2.3.1 Tangible culture**

UNESCO handbook (2011), writes that “Physical” or “tangible cultural heritage” includes buildings and historic places, monuments, books, documents, works of art, machines, clothing, and other artifacts that are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of an explicit culture. Aspects and disciplines of the preservation and conservation of tangible culture include: Museology, Archival science, Conservation-restoration, Art conservation and Architectural conservation.



However, White (2000) also wrote that tangible culture is a culture that is touchable. Therefore, it agrees or confirms the definition above in the sense that buildings, monuments and so on are all touchable and can be felt when touched.

### **2.3.2 Intangible culture**

Anker (1884) says that elements of intangible culture consist of storytelling (oral culture/oral tradition), foods, and crafts.

In addition to Anker's definition, Tanselle (2008) also defines "Intangible cultural heritage" as consisting of non-physical aspects of a particular culture, often maintained by social customs during a specific period in history. The ways and means of behaviour in a society, and there are often formal rules for operating in a particular cultural climate. These include social values and traditions, customs and practices, aesthetic and spiritual beliefs, artistic expression, language and other aspects of human activity. The significance of physical artefacts can be interpreted against the backdrop of socioeconomic, political, ethnic, religious and philosophical values of a particular group of people. Naturally, intangible cultural heritage is more difficult to preserve than physical objects as it is seen in most cases in Ghana. Aspects of the preservation and conservation of cultural intangibles include Folklore, Oral history and Language Preservation.

However, UNESCO handbook (2011) says the term cultural heritage encompasses numerous categories of heritage and they are as follows;

- i. Cultural heritage
- ii. Tangible cultural heritage.

- iii. Movable cultural heritage (paintings, sculpture, coins, manuscripts)
- iv. Immovable cultural heritage (monuments, archaeological sites and the likes)
- v. Underwater cultural heritage (shipwrecks, underwater ruins and cities)

Meanwhile, Intangible cultural heritage includes Oral Traditions, Performing Arts and Rituals.

In agreement with Anker, UNESCO handbook (2005), defines “Intangible Culture”, as the International Convention for Safeguarding the Intangible Cultural Heritage to set down a number of domains within which single examples of such heritage – at the same time traditional and living – may be identified: oral traditions, languages, performing arts, social practices, rituals, knowledge and practices concerning nature and the universe, traditional craftsmanship including techniques and skills including the associated cultural spaces, which communities, groups but also single individuals acknowledge as part of their cultural heritage. The distinctive features of the Intangible Cultural Heritage to be safeguarded by this Convention are the following:

- it is transmitted from generation to generation;
- it is constantly recreated by communities and groups, in response to their environment, their interaction with nature, and their history;
- it provides communities, groups and individuals with a sense of identity and continuity;
- it promotes respect for cultural diversity and human creativity;
- it promotes the respect of human’s rights and of sustainable development.

## 2.4 History Preservation

Maryland Association of Historic District Commissions (1997) defines historic preservation as an endeavour that seeks to preserve, conserve and protect buildings, objects, landscapes or other artifacts of historic significance. Other names for the discipline or sub-disciplines include urban conservation, landscape preservation, built environment conservation, built heritage conservation, object conservation, and immovable object conservation.

Nevertheless, according to Stenberg (1995) historic preservation is the application of strategies that endorse the identification, evaluation, documentation, registration, protection, continued use, and interpretation of prehistoric and historic resources.

However, ISTHP (2007) further opined that there are four separate treatment options for a historic resource as identified by the association for the Treatment of Historic Properties a historical preservation organization in U.S.A namely Preservation, Rehabilitation, Restoration, and Reconstruction.

*Preservation* focuses on the importance of changes and alterations to the structure over the years, which is accomplished by retaining all of the historic fabric through conservation, maintenance and repair.

*Rehabilitation*, also known as adaptive use, or using an old building for a new function, emphasizes the retention and repair of the historic integrity of a building, while allowing certain liberties to be taken in the process for the retrofit.

*Restoration* is the act of retaining materials and features specific to the most significant time in a property's history, and includes the removal of any materials or features that are not indicative of that time period.

*Reconstruction* is an authentic reproduction of a structure that no longer exists.

According to the National Historic Preservation Program (2006) within the past generation, historic preservation has evolved from a narrow and somewhat insular pursuit into a broad based popular movement with wide support.

With passage of the National Historic Preservation Act in 1966 (NHPA) in U.S.A, Congress made the Federal Government a full partner and a leader in historic preservation. While Congress recognized that national goals for historic preservation could best be achieved by supporting the drive, enthusiasm, and wishes of local citizens and communities, it understood that the Federal Government must set an example through open-minded policies and practices. In the words of the Act, the Federal Government's role would be to "provide leadership" for preservation, "contribute to" and "give maximum encouragement" to preservation, and "foster conditions under which our modern society and our prehistoric and historic resources can exist in prolific accord."(p. 17)

An underlying incentive in passage of the Act was to transform the Federal Government from an agent of indifference, frequently responsible for needless loss of historic resources, to a facilitator, an agent of thoughtful change, and a responsible warden for upcoming generations.

From the above definitions, one can deduce that, the last half of the twentieth century “historic preservation” has become an increasingly important issue that has been recognized on a local, state, national and international level, by governments and organizations worldwide not forgetting Ghana.

## **2.5 The relationship between Art and History**

Britannica Online (2011) wrote that art has not constantly been what we think it is today. An object regarded as Art today may not have been perceived as such when it was first made, nor was the person who made it necessarily regarded as an artist. Both the notion of "art" and the idea of the "artist" are fairly modern terms.

Peterson (2008) said many of the objects we know as art today like Greek painted pottery, medieval manuscript illuminations just to mention but a few -- were made in times and places when people had no idea of "art" as we comprehend the term.

Britannica Online (2011) confirms what Peterson wrote by claiming art lacks a fitting definition. It is easier to describe it as the way something is done - "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others" -- rather than what it is.

Probst (1990) also wrote to say that however art may also be conceptualized to include literature, theatre and media generated art forms, e.g., advertisements, movies, television sitcoms, etc.

The idea of an object being a "work of art" emerges, together with the idea of the Artist, in the 15th and 16th centuries in Italy.

Art according to Novitz (1992) during the Renaissance era, the word Art emerges as a collective term encompassing Painting, Sculpture, and Architecture, a grouping given currency by an Italian artist and biographer Giorgio Vasari in the 16th century. Subsequently, this grouping was expanded to include Music and Poetry which became known in the 18th century as the 'Fine Arts'. These five Arts have formed an irreducible nucleus which in general exclude the 'decorative arts' and 'crafts', examples of the decorative arts and crafts are pottery, weaving, metalworking, and furniture making, all of which have efficacy as an end. He further stated that, in the Ancient World and Middle Ages the word we would interpret as 'art' today was applied to any action governed by rules. Painting and sculpture were included among a number of human activities, such as shoemaking and weaving, which today we would call crafts.

Nonetheless, Duchamp (1998) said during the Renaissance, there emerged a more dignified perception of art, and a concomitant rise in the social status of the artist. The painter and the sculptor were now seen to be subject to motivation and their activities equated with those of the poet and the musician.

In the latter half of the sixteenth century, the first academies of art were founded, first in Italy, then in France, and later elsewhere. Academies took on the task of educating the artist through a course of instruction that included such subjects as geometry and anatomy. Out of

the academies emerged the term "Fine Arts" which held to a very thin definition of what constituted art.

However, Duchamp added that the early 20th century discusses that all traditional notions of the identity of the artist and of art were thrown into disarray. In ironic mockery of the Renaissance tradition which had placed the artist in an exalted authoritative position, Duchamp, as an artist, declared that anything the artist produced is art. For the period of the 20th century, this position has complicated and destabilized how art is perceived but at the same time it has fostered a broader, more inclusive assessment of art.

There have been further definitions for art. According to Kennick (1979) Art is the product or process of deliberately arranging items (often with symbolic significance) in a way that influences and affects one or more of the senses, emotions, and intellect. It encompasses a diverse range of human activities, creations, and modes of expression, including music, literature, film, photography, sculpture, and paintings. The meaning of art is explored in a branch of philosophy known as aesthetics, and even disciplines such as history and psychology evaluate its relationship with humans and generations.

Gombrich (2005) says traditionally, the term *art* was used to refer to any skill or mastery. This idea changed during the Romantic period, when art came to be seen as "a special faculty of the human mind to be classified with religion and science" (p. 55). In general, art is made with the intention of stimulating thoughts and emotions.

Tomaskova (1997) defines art as "the use of skill and imagination in the creation of aesthetic objects, environments, or experiences that can be shared with others" (p.11). By this



definition of the word, artistic works have existed for almost as long as humankind: from early pre-historic art to contemporary art; however, some theories restrict the concept to modern Western societies.

Elkins (1995) the first and broadest sense of art is the one that has remained closest to the older Latin meaning, which roughly translates to "skill" or "craft." A few examples where this meaning proves very broad include artifact, artificial, artifice, medical arts, and military arts. However, there are many other colloquial uses of the word, all with some relation to its etymology.

The Oxford Dictionary (1995) explains the second and more modern sense of the word art as an abbreviation for creative art or fine art which emerged in the early 17th century. Fine art means that a skill is being used to express the artist's creativity, or to engage the audience's aesthetic sensibilities, or to draw the audience towards consideration of the finer things.

Mandelkern (1968) defines art as another representation of a second nature, according to his ideal of a style that be founded on the very basic fundamentals of insight and on the innermost character of things. The word art can describe several things. It can be said to be a study of creative skill, a process of using the creative skill, a product of the creative skill, or the audience's experience with the creative skill. The creative arts (art as discipline) are a collection of disciplines that produce artworks that are compelled by a personal drive and echo or reflect a message, mood, or symbolism for the viewer to interpret. Artworks can be defined by purposeful, creative interpretations of limitless concepts or ideas in order to communicate something to another person. They can be openly made for this purpose or interpreted on the basis of images or objects. Art is something that stimulates an individual's



thoughts, emotions, beliefs, or ideas through the senses. It is also an expression of an idea and it can take a lot of different forms and serve many different purposes. Even though the application of scientific knowledge to derive a new scientific theory involves skill and results in the "creation" of something new, this represents science only and is not categorized as art.

According to Novitz (1992), if the skill is being used in a common or practical way, people will consider it a craft instead of art. Likewise, if the skill is being used in a commercial or industrial way, it will be considered commercial art instead of fine art. On the other hand, crafts and design are sometimes considered applied art. Some art followers have argued that the difference between fine art and applied art has more to do with value judgments made about the art than any clear definitional difference.

However, fine art often has goals beyond pure creativity and self-expression. The purpose of works of art may be to communicate ideas, such as in politically, spiritually, or philosophically motivated art; to create a sense of beauty (that is, aesthetics); to explore the nature of perception; for pleasure; or to generate strong emotions. The purpose may also be seemingly nonexistent.

From the explanations above, art has gone through many faces and it is still difficult to define it but it can be best defined depending on the situation or the background of the person defining it.

History like any other subject has gone through several developments and shaping to the present time. Brian (2004) defines History (from Greek *ἱστορία* - *historia*, meaning "inquiry,

knowledge acquired by investigation" p.1) is the discovery, collection, organization, and presentation of information about past events.

Evans (2001) is also of the view that History can mean the period of time after writing was invented. Scholars who write about history are called historians.

Munslow (2001) argues that, history is a field of research which uses a narrative to examine and analyze the sequence of events, and it sometimes attempts to investigate objectively the patterns of cause and effect that determine events. Historians debate the nature of history and its usefulness. This includes discussing the study of the discipline as an end in itself and as a way of providing "perspective" on the problems of the present.

History as any other course has areas of study and Nash (2000) puts it under the following categories namely; Military history, Social history, Cultural history, Economic history, Art history, Diplomatic, People's history, World history, Environmental history, Religion history, Historiometry, Gender history and Public history.

Mason (2005) clarifies the word "history" as used in two senses. It may mean either the record of events, or events themselves. Originally limited to inquiry and statement, it was only in comparatively modern times that the meaning of the word was extended to include the phenomena which form or might form their subject. It was perhaps by a somewhat careless transference of ideas that this extension was brought about. Now indeed it is the commoner meaning. We speak of the history of England without reference to any literary narrative. We term kings and statesmen the makers of history, and sometimes say that the historian only records the history which they make. History in this connection is not the

record, but the thing to be recorded. It is unfortunate that such a double meaning of the word should have emerged, for it is productive of not a little confusion of thought.

To interpret Mason's concept above, history in the wider sense is all that has happened, not merely all the phenomena of human life, but those of the natural world as well. It includes everything that undergoes change; and as modern science has shown that there is nothing absolutely static, the whole universe, therefore and every part of it has its history. Art is one of the backbones in the history of our society. People have expressed occurrences, daily life, thoughts, feelings and religion through art. Coming in many forms, it is through art in which we can reveal about our past and see into our future, or submerge ourselves in a realm of vast beauty and serenity.

## **2.6 Cultural Preservation**

Each time a language or culture is lost, we lose an irreplaceable and exquisite way of being. Each time a well-loved building is torn down without a trace, or a gathering place paved over, a strand of culture is frayed.

Culture is the highest expression of what it means to be human. It is a measure of our species' part to planetary biodiversity. Cultural preservation emphasizes the need to protect, restore, and honour all forms of cultural variety. It is a cornerstone of community.

King (1998) Cultural Preservation recognizes the many strands of culture and they are; language, stories, songs, dances, practical skills; buildings; sacred sites; artifacts; arts and crafts; associations to the land; and forms of subsistence. In the context of the built

environment, the appropriate re-use of well-loved and culturally significant buildings and sites can provide cultural renewal.

In support of King, The International Bank for Reconstruction and Development/ The World Bank, (2010) added that cultural heritage conservation helps a community not only by protecting economically valuable physical assets, but also by preserving its practices, history, and environment, and a sense of continuity and identity.

UNESCO (2002) states that culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes .modes of life, the fundamental rights of the human being, value systems, traditions and beliefs. Culture evolves with a people as a guidebook for living well with each other, in any given society.

Similar to biological species, the environments in which it is housed and the resources offered to it guide a culture's advancement. Cultures are living systems; they continually progress as conditions, such as mounting population pressures and resource availability, change. The development of a culture also is inclined by its contact with other different cultures. When cultures intermingle, there is an inevitable swap of ideas, values, rituals, and commodities. Ideally, the exchange is of the most efficient and equitable elements of each society—those elements that lend themselves to the attainment of a socially and environmentally sustainable society. Cultural variety represents the expanded opportunity for learning through intercultural dialogue. Because each culture has evolved in an exceptional environment with a unique set of physical and human resources, each has a divergent set of guiding principles for living to add to the cultural pool.

Reinfeld (2003) says Cultural dialogue is of use only when each accomplice views the other as equal. Until genuine respect and legitimacy is given to non-Western cultures, the juxtaposition of cultures represents more of a threat to non-Western cultures' existence than a benefit to the global cultural pool.

## **2.7 Tourism as an Agent of Cultural Preservation**

Norberg-Hodge (1991) wrote that because of the Western culture's global reach, there is a multitude of contact points between Western and non-Western cultures. Tourism is especially a powerful vehicle for cultural exchange. Through tourist-host exchanges, the West meets the rest of the world through the common people—the agents of cultural evolution. Ironically, tourism is often driven by a search for variation in an increasingly homogenized world; yet tourism itself is an instrument for the expansion of homogeneity.

In agreement with Norberg-Hodge's view, Inskeep (1991) explains this happening as the “submergence of the local society by the outside cultural patterns of seemingly more affluent and successful tourists” (p.20). Cultural pollution is characterized by the neglecting of local traditions and values, and the wholesale adoption of foreign conventions.

Hoffman (2003) specifies that cultural identity is essential for the peaceful cooperation of civilizations. If people have a strong sense of self-identity through culture, they are more likely to cooperate peacefully with other cultures with respect to the diversity of value systems and religious beliefs as well as the tangible aspects of culture. As different cultures become more intertwined, these cultural identities may change. The fluid nature of culture

can be positive, leading to stronger societal structures and values, but also can destroy minority or less-powerful cultures, leading to the breakdown of fundamental human values.

According to Sanford (2001) protecting and preserving culture includes aspects of human rights, tolerance, development and protecting cultural sites and artifacts, as well as intellectual property rights for culturally specific language and art. The protection and preservation of the diverse cultures of the world is one of the foundations on which the United Nations was built. The United Nations Education, Scientific and Cultural Organization (UNESCO) is the primary body of the UN to protect and preserve culture. At the core of UNESCO's work is the acknowledgement of the links between culture and the broader aims of people throughout the world. Respect, tolerance and protection of culture are central to the UNESCO mandate of "advancing, through the educational, scientific and cultural relations of the peoples of the world, the objectives of peace and the common welfare of mankind" (UNESCO Constitution, 1945) p.11. The International Covenant on Economic, Social and Cultural Rights, adopted by the General Assembly on 16 December 1966 and entered into force on the 3<sup>rd</sup> of January 1976, outlines the rights of self-determination of all peoples to pursue freely their cultural development (GA, 1976). The 1966 Declaration of the Principles of International Cultural Co-operation states that each culture has a dignity and value which must be respected and preserved and that every people has the right and duty to develop its culture (UNESCO, 1966, Article 1). The United Nations proclaimed 1995 the International Year for Tolerance, stating the UN is "Convinced that tolerance – the recognition and appreciation of others, the ability to live together with and to listen to others – is the sound foundation of any civil society and of peace" (GA, 1993 p.15). Numerous other resolutions and declarations of the United Nations promote the protection and preservation of cultural rights, including the Declaration on the Elimination of All Forms of Intolerance



Based on Religion or Belief (GA, 1981), the Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities (GA, 1992), the UNESCO Declaration on Race and Racial Prejudice (UNESCO, 1978) and the Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO, 1972).

## **2.8 Definition of Culture**

Often, people define culture only as it relates to the art and heritage of Native or Indigenous People. However, culture has greater meaning and should be applied to both dominant and minority populations in both developed and developing countries. At the World Conference on Cultural Policies in Mexico City (1982) participants defined culture as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs (UNESCO, 1982). This broad definition of culture extends beyond art and heritage, and recognizes the intricate tapestry of culture that defines societies.

## **2.9 The Arts of the Central Region of Ghana**

The people of the Central Region of Ghana are enshrined with a variety of art which can not be overlooked. The region has rich history in performing art, museums, monuments, historical sites just to mention but a few.

The region is famous for its ancient forts and castles, beautiful coconut palm shaded beaches and for a peculiar elegance of attitude which is recorded and celebrated in literature. Apart

from Cape Coast, Elmina is the next well-known target for tourists. However, the Region is rich in other attractive historic places such as Anomabu, Abandze, Koramantse, Komenda, Mankessim and Moree.

UNESCO (2011) stated that three of the castles in Ghana have been chosen World Heritage Monuments by the World Heritage Foundation under UNESCO. They are Cape Coast Castle, Elmina Castle and Fort St. Jago.

According to Ansah (2007) there is also the craft village in the Central Region of Ghana. Winneba is well noted for its Pottery making and music training centre which is popularly known as NAM (National Academy of Music). Gomoa-Otsew-Jukwa, is a village of pottery makers, who produce unglazed black and terracotta pots and bowls; these come in a wide array of sizes and shapes. Enyam Maim, which is noted for its highly-skilled craftsmen of the village manufacture, carved wooden handicrafts in the form of fish, animals, fruits, vegetables and pleasing to the eye staffs. [www.ghanaweb.com](http://www.ghanaweb.com) (2011) describes a village, Ajumako Oware, located 30km from Mankessim, and is the home of well-known master craftsmen who specialize in carved royal regalia - stools, linguistic staffs, and walking sticks, swords of state and clan totems. The symbolic, traditional hieroglyphs in these carvings are very much like those of ancient Egypt. Duakwa and Mensah Krom located 10 km from Agona Swedru (en route to Akim Oda where one can find the largest tree in West Africa) are a swarm of carvers who specialize in making traditional stools and ceremonial staffs.

Seigel (2010) opines that, Traditional shrines exist throughout Ghana, and are considered to be homes for powerful deities that protect communities, heal individuals, and help in dispute settlement. Many shrines are elaborate buildings with artwork decorating the walls, furniture,



and floors. One of the most intricate shrines is the *posuban* of the Fante *Asafo* companies, the former military units that are a feature of Akan societies. The *posuban* shrines, found in what are now urban areas in the central coastal regions, once contained arms and symbols of office and provided meeting points for particular *Asafo* companies. Today they hold the sacred drums and other symbols of the company and help differentiate one company from another. Songs, poetry, and proverbs are very popular all across the country of Ghana. There are songs and dances for women, songs and dances for men, and songs for warrior groups and chiefs. The music of the *Asafo* companies, for example, once included all able-bodied Fante men who came together during community crises. These companies have evolved into social organizations and music plays a vital role in their procedures.

In an interview with *Okyeame* Kojo Bortsie (2011) also added that the military history is evident in the lyrics of the songs. *Asafo* companies used drums to announce the arrival of the enemy and to call the men of the community together. The drums can call the name of a specific company and relate the nature of the meeting. Drums and singing were also used to celebrate a victory. Today, *Asafo* companies are most active during community festivals and in performance of community service. *Asafo* drummers also call the company together to perform service such as extinguishing a fire or improving a road. There are many different poetic forms, many of them closely associated with songs. Some poetry is tied to particular occupations such as fishing communities, or warrior groups such as the *Asafo* companies of the Fante. Poetry is also used to praise gods and ancestors. Like proverbs, poetry sometimes employs drum sounds as a medium of communication or to emphasize the message.

All Ghanaian societies use various forms of poetry, ranging from informal lyrics and songs sung by friends, to complex court and praise poetry.

Flags have always been important in military affairs, and this is certainly true in Ghana where brightly coloured and patterned cloth flags carry messages of pride and defiance. The Fante people of the south-central portion of what is now Ghana were among the first West Africans to be exposed to European military forces and merchant traders. In 1471 Portuguese explorers arrived on the Gold Coast, soon followed by a host of traders, including the Dutch, the English and the French. For a time, the Fante formed alliances with these Europeans to combat their traditional enemy, the Ashanti.

### **2.10 History of Fante Asafo and the use of flags**

The Fantes of Ghana are among the Akan people who live along the shores of Ghana, who engaged in brisk business with the Europeans, who were keen buyers of foreign goods. The absence of a standing army among the Fantes, during the 17th century led to the need to establish a structured military faction called *Asafo*. The *Asafo* was accountable for guarding all or part of a town and for providing security for European traders and were also responsible for all communal work such as the cleaning of the town and the foot paths that leads to the town and farms.

Martins (2010) explain that even though the Akan societies had no standing army, the *Asafo* was a well recognized social and political organization based on martial philosophy. Every able-bodied person belonged to an *Asafo* group; every child automatically belonged to his or her father's company. Internal sub-divisions inside an individual company included the main fighting body, the scouts, reserves, and the minstrel unit whose core job was to sing patriotic and war songs to boost the confidence of the military.

To confirm and explain into detail what Martin, (2010) said *Okyeame* Kojo Bortsie in a personal interview (2011) also opined that the asafo companies forming the national army were structured into main fighting divisions as: *adonten* (vanguard — main body under the *adontenhene*), *twafo* (advance guard), *kyidom* (rearguard — under the *kyidomhene*), *nifa* (right wing under the *nifahene*), *benkum* (left wing under the *benkumhene*), *akwansra* (scouting division), *ankobea* (home guard under the *ankobeahene*), and *gyaase* (the king's bodyguard under the *gyaasehene*).

*Supi* Kweku Baffoe of Tuafo Asem in a personal interview (2011) held that the *Asafo* companies are differentiated by the diverse colours of headgear and hairstyles worn by members, special drums, horns and other musical instruments, appellations, and emblems. Other units in the main divisions include *afonasofoo* (the carriers of spears and shields), *sumankwaafoo* (the herbalists and medicine men), and the *asokwafo* (heralds). *Asafo* companies existed in all the Akan states.

The usual *Asafo* Company in a Fante township, as opined by Aggrey (1978) was headed by the *Tufohene*, the military advisor to the chief of the township. Next in line is the *Asafobaatan*. *Supi* was the commanding officer, while the divisional captain within a company was called the *Safohene* (for the male) or *Asafoakyere* (for the female). Other ranks in the *Asafo* were the *Asafokomfo* (the priest), *okyerema* — head of the *akyeremafo* (the drummers), *frankaakitani* (flag bearer), *sekanboni* (sword maker), *okyeame* (spokesperson), and *abrafoo* (executioners).

Datta (1972) distinguishes between formal and informal offices, the former being characterized by a specific ritual with which the assumption of the office was marked. Among these offices are the *tufohene*, *asafobaatan*, *supi*, *safohene*, *frankaakitani*, *sekanboni*,

and *okyeame*. These office-holders take the apt oath on the assumption of office at officially organized ceremonies.

Each company and most of the towns in the Central Region have a central shrine, called a *posuban*, which is generally a complex concrete, structure decorated brightly coloured figures, and which serves as a store for regalia and a focus for sacrifices or the *Posuban* is the soul of the town.

Quilt (2011) said the genesis of the Asafo flags manifest in its composition. For most of the 18th century, *asafo* carried the flag of the various European nations they fought with or aligned with. In the *asafo* flags are mottoes, and tassel, and also the use of simplified animal images to symbolize traits of strength, wisdom, and cunning to depict their character and history. He also said the Fante name for flag which is known as *frankaa*, and is believed to have been coined out from the Dutch word *vlaggen*.

Hamil (2011) continued to state that by 1807 the year in which Atlantic slave trade was abolished, *asafo* flags had developed a standardized, openly quarrelsome kind of images aimed at provoking other *Asafo* groups. Throughout their history, display of the flags has often triggered inter-*asafo* conflicts which sometimes lead to brutality. For example, Fish platens are a symbol for enemies, which can be defeated without any difficulty. For that reason flags like these were considered to be very insulting, and showing them often led to bloody battles. As a result of that, in the 1860s, the British made it compulsory that each flag be vetted and registered, a practice that continues in the present day. A flag may be custom-made by an *asafo* to mark a special event, by a supporter as a gift, or by a new *asafo* leader. In times of bereavement, when a leader dies, his flag becomes a memorial relic. For this reason, all flag makers are professionals admitted to a special guild. Although women may be *asafo* members, they may not make or use the flags. The flag maker either copies or

modifies an existing design selected by the *asafo*, works from suggestions the *asafo* provides, or uses his own thoughts to expand the *asafo's* chosen theme. When a design is decided upon, the flag maker wisely keeps his patterns so that replacement flags can be made in the future. In due course these designs came to be regarded as something of the same kind to heraldic policy.

Usually, the *Asafo* flags is made out of over a dozen different fabrics (by and large cotton, but sometimes luxury cloths) are used, with details embroidered in chain stitch. To make the flags double-sided, the back is a reflection image of the front side.

Adler (1995) notes that while early flags have no trimming with very simple borders if any, contemporary examples have borders that are "loud and large, using electric colours that are eye-catching and valuable, but that sometimes intimidate to swamp the images within" p.17. The human images on all the flags have a similar, animated and very interesting outward appearance. Torsos are twisted to confirm both shoulders. The heads are comparatively large and carefully modelled, with prominent noses, wide-open eyes and curlicue, long-lobed ears embroidered in contrasting thread. When the human figures are not holding weapons, the figures' oversized hands often point expressively at the image's main figure.

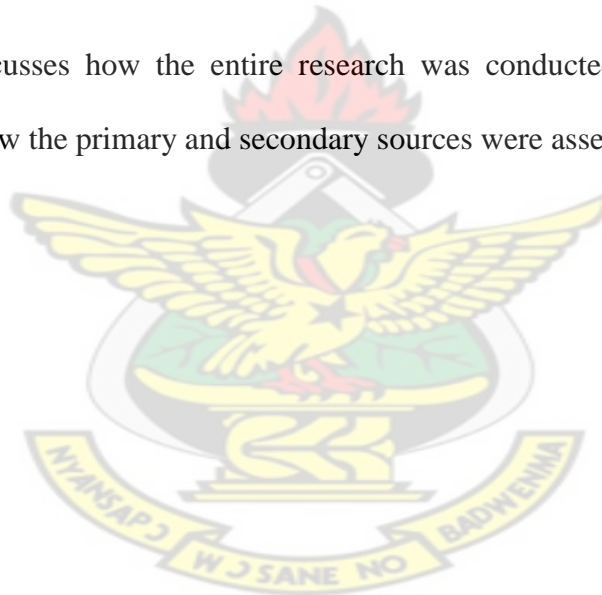
In assessment to the carefully appliquéd and embroidered flags of the 19th century, contemporary *asafo* flags are often bluntly done; many are made for sale to tourists and fashion sake and do not carry any valuable or historical message. Because their construction and use was limited to some degree of group of men who displayed them only on special and somewhat chaotic occasions, and because during the period of the slave trade period they were a recent version of a European introduction, *asafo* flag techniques and designs are unlikely to be reflected in African-American quilt making, particularly in the Deep South, which had few Fante slaves.

## Summary of Discussion

The review of related literature by the researcher has led to the fact that selected art forms like Performing (Music), Verbal, Visual just to mention a few could be used as a means of preserving history or the history of a place can be reconstructed through arts.

The review of related literature has revealed an interesting relationship between the arts and how the arts are related to history. All these arts are neglected when it comes to the analysis and appreciation of means or sources of preserving history.

The next chapter discusses how the entire research was conducted by the researcher. It reveals furthermore how the primary and secondary sources were assembled.





## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This section outlines the methodology that was employed in conducting the study. It explains the various techniques employed by the researcher to assemble the necessary data in order to contribute effectively to the evaluation of knowledge in the field of history preservation through art. This segment also provides information on libraries visited for gathering data needed to answer the research questions. Again, the population studied, sampling designs as well as processing methods would all be found in this section.

#### **3.2 Research Design**

A research design allows the researcher to meet the rationale behind the research. A research design refers to the overall plan adopted by the researcher to obtain answers to the research questions and for testing the hypotheses formulated (Agyedu, *et al.* 2007). Since the study primarily focused on the description of how history is being preserved through art, the research problem was best solved by the use of qualitative research approach. Qualitative research is a systematic process of describing, analyzing and interpreting insights discovered

in everyday life (Leedy & Ormrod, 2005). The various modus operandi employed in gathering the necessary data were interview, questionnaire, observation and field notes on the various art forms. The history behind the selected art forms is based on oral tradition which needs verification and examination. As a result, a thorough interview was conducted with the custodians of the various lands, and indigenes of the traditional areas. On-site observations were done. These have resulted in the descriptive and historical methods of research employed in writing this thesis.

In most cases, the method of participatory observation was also employed since it appears that, there was not much documented literature on how history is being preserved through selected art forms. The method of participant-as-an-observer as a research instrument gave opportunity to the researcher to examine fully the various selected art forms through which the history of the towns and villages under study was preserved.

### **3.3 Library Research**

In writing this thesis, the use of library research was very vital. This library research was very significant as it served as a means of collecting information. The library served as the secondary source for the researcher in the collection of data. The following libraries were of colossal help to the researcher, the Balme Library and the Institute of African Studies Library, all of the University of Ghana, Legon, Accra, the George Padmore Library on African Affairs, also in Accra. Furthermore the Kwame Nkrumah University of Science and Technology Libraries, Kumasi, the libraries of the University of Education, Winneba, Cape Coast National Archives and the University of Cape Coast libraries were also of essential value to the researcher.



It was the ultimate goal of the researcher to look out initially for literature on the selected topic, however it was discovered that the preservation history through selected art forms have been apparently discussed in scholars and literatures. In all, books, journals, magazines, newspapers, and newsletters were read but nothing of that sort could be identified. In addition, unpublished theses from undergraduate and graduate students on history and art were examined. Other historians and experts to scholars were also consulted for the views on the topic.

### **3.4 Archival Research**

The researcher visited the following archives in Ghana: the Cape Coast Archives and Library. At the Cape Coast Archives researcher was given a “Researcher tag” and an assistant to facilitate easy identification of information and locate files without difficulty. It was realized by the researcher that although some of the books had been recorded in the catalogue book to be available at the search room they were nowhere to be found on the shelves and even the ones found were in bad state. Yet the little information gathered was very useful to the research.

Informal interviews were also conducted with the general officials (Archivist and Assistant Archivists), and the interviews enabled the researcher to obtain related information that was incorporated into the thesis.

### **3.5 Interviews**

Formal and informal interviews were conducted. The interviews were relevant because most of the interviewees were willing to talk and it enabled the researcher to have a cordial interaction with them. As such, some vital information was released.

Those interviewed included priests, priestesses, local folks, teachers, court criers, university graduates, Asafo members, historians, artists, chiefs, farmers and prominent people like members from the Mankessim royal palace at Mankessim, Nana Poku Akwa the Mankrado of the Mankessim traditional area and some elders from Cape Coast, Nana Baffoe of the Tuafo Asafo group and Okyeame Kojo Bortsie an authority in the history of the people of Effutu.

The researcher used both closed and open-ended questions. The closed or directed questions were given to the people who are knowledgeable in that area. The open-ended questions made respondents express their personal views about the significance of selected art-forms art in the preservation of history.

### **3.6 Population/Scope for the study**

The Scope for the research comprises the people in Winneba and Mankessim Township of the Central Region of Ghana.

### **3.7 Target Population**

For the purpose of this research, the researcher's population target were Teachers, Lecturers, Fishermen, Drivers, Traders, Chief's, *Asafo* Members, S.H.S Students, J.H.S Students,

Priests/Priestesses, Senior Citizens and Tourists, all belonging to the Central Region of Ghana.

### 3.8 Accessible Population

Out of 120 people that the researcher planned to interview, only 100 were accessible to the researcher. These included lecturers, tourists, chiefs, traders and divers just to name a few.

The breakdown of the accessible population target is shown in Table 3.1 in page 42.

**Table 3.1. The results from respondents on the use of art to preserve history**

<b>Population Target</b>	<b>Population Size</b>	<b>Art as a medium of preservation</b>	<b>Art not as a medium of preservation</b>	<b>Percentage of art as a medium of preservation</b>	<b>Percentage of art not as a medium of preservation</b>
<b>Teachers</b>	10	5	5	50%	50%
<b>Lecturers</b>	5	4	1	80%	20%
<b>Fishermen</b>	6	1	5	16.7%	83.3%
<b>Drivers</b>	10	3	7	30%	70%

<b>Traders</b>	10	1	9	10%	90%
<b>Chief's</b>	3	2	1	66.7%	33.4%
<b>Asafo Members</b>	15	4	11	26.7%	73.3%
<b>S.H.S Students</b>	9	3	6	33.3%	66.7%
<b>J.H.S Students</b>	10	3	7	30%	70%
<b>Priest/Priestesses</b>	4	0	4	0%	100%
<b>Senior Citizens</b>	15	7	8	46.7%	53.3%
<b>Tourist</b>	3	3	0	100%	0%
<b>TOTAL</b>	<b>100</b>	<b>36</b>	<b>64</b>	<b>36%</b>	<b>64%</b>

### 3.9 Sampling Techniques and Descriptions

There are several research sampling techniques. For example, random sampling, and convenience sampling techniques but for the purpose of this research, the researcher decided to use purposive and snowball sampling techniques for the thesis for the reasons below.

**3.9.1 Purposive Sampling:** It is the selection of people based on the particular purpose of the experiment. With this, the researcher has his population target where he will get his data. Therefore, the researcher will visit those towns and villages where he will need his information from.

**3.9.2 Snowball Sampling:** The researcher would also adapt the snowballing technique for the study because he presumes that there is an initial set of data sources as the basis for locating

additional data sources. In the course of searching and gathering of information the informant can also direct the researcher to another colleague or a senior citizen of the town or village for further information or for verification and clarification. The researcher will or may ask the informant to direct him to another source or authority. It also helped the researcher to cross-check his information and come out with the most important facts, which would be the most reliable and authentic as well.

### **3.10 Data Collection Instruments**

The survey instruments used for this research work were the observation and whilst on the field the researcher adopted the personal interview technique to solicit the data from respondents in order to gather all the history behind the selected art forms.

### **3.11 Observation**

Observation of the selected art forms is a principal activity of this research and which enabled the researcher to see, touch and study them (the art forms) critically and ask questions. It does not only mean being on the field to see what art forms there are but also it involves a great hoard of social contact and philosophical thoughts. According to Nisbet (1977), observation is not a 'natural gift' but a highly skilled activity for which an extensive background knowledge and understanding are required as well as the capacity for original thinking and the ability to spot significant events.

The need for observation on the field during the research provided a wonderful opportunity for the researcher to test the validity of answers and opinions gathered through the interviews

conducted. Furthermore it gave the researcher the opportunity to come into contact physically with the art forms and the individuals who have the first hand information.

Most of the observations took place at the various fields and these are the Chiefs' Palaces, parade grounds, people's houses, and traditional courts. These observations were done not only by the use of the eye but also with the aid of a digital camera, voice recorder and camcorder to take photographs. The voice recording and video footages could afford the researcher ample time to write down the report and to cross-check his store of information and facts available to him for analysis. Some of the information was not revealed or told to the researcher for the sake of privacy. For this reason, an insider or an outsider had to be relied upon for other information and verifications. The researcher's frequent visits to the various palaces of the chiefs, the shrines of the priests and priestesses and the parade grounds, the researcher became an official associate of the various places he visited and the people there began to see him as part of them and related to him well.

### **3.12 Data Analysis Plan**

Descriptive and historical methods were used. Out of the 100 respondents interviewed, 64 people representing 64% were not aware of the fact that a particular medium that has been used in preserving an aspect of their history is an art. This was realised through the interview conducted at Winneba and Mankessim.

However, 36 out of the 100 interviewees representing 36% did accept the fact that art is important in the preservation of history.

The researcher made use of a video camera and photographs taken with a still camera by the researcher himself. In addition some of the pictures were also obtained from the *Asafo* companies.

The descriptive method was used to elaborate the preservation of history. It helped the researcher to bring out how art has been used as a means of preserving their history. It was also used to break up the whole information gathered into parts for easy interpretation and understanding. This method was used in grouping the information gathered into categories for the purpose of discussions. The research method was also very useful in the study. The research was to compare the use of art forms as a means of preserving history as compared to other methods of preserving history.

The historical method was also applied. It helped the researcher to know the means through which history has been preserved by other traditions.

The primary information was gathered by means of face-to-face or one-on-one interviews, observation and by questionnaire.

The secondary information was collected mostly from brochures, charts, dailies, publications, and thesis and most importantly from the internet.

### **Summary of Discussion**

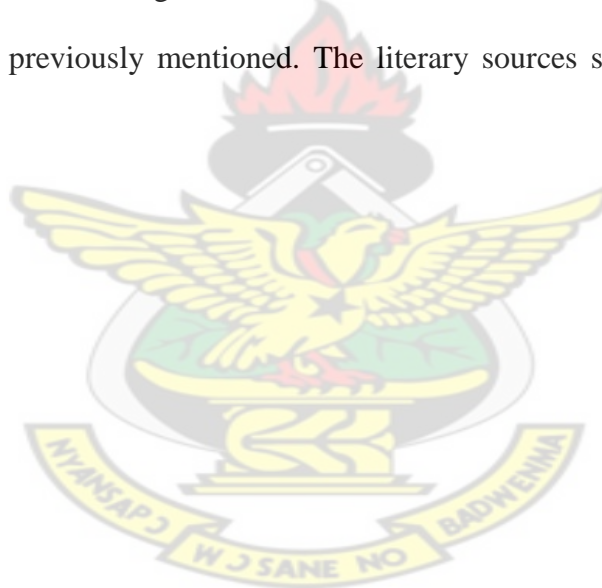
In summary, the researcher's concern in this chapter has been to illustrate how the whole research was conducted and the justification for employing the kind of methodology. It is



indisputably evident in this chapter that a practical approach has been employed in conducting the research.

Important fields of the study have been observed. All vital information in connection with the research was revealed to the researcher by dependable informants. Among the informants were the chief custodians of the lands, senior citizens, court criers, members of the various towns/villages the researcher visited, all of these provided detailed information to the researcher.

All the information gathered through the observation of the researcher on the field served as the primary source as previously mentioned. The literary sources served as the secondary source.



## **CHAPTER FOUR**

## **PRESENTATION AND DISCUSSION OF FINDINGS**

### **4.1 Overview**

This chapter discusses the findings on selected forms of art used by the people of Winneba and Mankessim in the central region and how they preserve important aspects of their history. The narrative historical and descriptive techniques are adopted for the processing of data in this chapter.

The main emphasis of this chapter is not to narrate the history behind the art works but to examine how the history of the people of Winneba and Mankessim had been preserved through selected art forms.

This chapter has been divided into visual, verbal and performing (music) art. This is for coherency in discussing, the findings of this study.

### **4.2 Visual Arts At Winneba Which Are Used For Preserving History**

#### **4.2.1 History of Tuafo Asafo Company**

According to *Okyeame* Kwaku Bortsie of Winneba, in a personal interview on the 4<sup>th</sup> of June 2011, recounted that it was until 1926 during the reign of Neenyi Ayirebi-Aquah III that the *Asafo* group was divided into two groups. This came about when the then King of England King George V, son of Edward VII donated the Union Jack flag (the national flag of England) to the King of Winneba to be given to the Effutu asafo group.

Prior to that, the people of Winneba had started the catching of deer as a sacrificial animal to their god and at that time there was only one asafo group (*Dentsefo*). To make it competitive, he ordered that the *Asafo* group should be split into two. The group was split into two namely “*Domtsenfo*” which was corrupted to “*Dentsefo*” and “*Tuafo*”. For the purpose of this research, the researcher has decided to use the corrupt form which is *Dentsefo* throughout the thesis because the local folks are used to this word. The *Dentsefo Asafo* Company is the main asafo group that was already in existence and the *Tuafo Asafo* group constituted the first sons of the first wives of the *Dentsefo Asafo* group.

This led to the inaugural of the *Aboakyer* or deer festival and the use of flags by the *Asafo* groups. On the inaugural day, the *Dentsefo Asafo* group also known as No. 2 were the first group to bring a catch and eventually won the Union Jack flag that was donated by the King of England. The *Tuafo Asafo* Company is also known as No.1. Therefore, the *Tuafo Asafo* Company was formed as a result of the donation of the union jack flag.

According to *Okyeame* Kojo Bortsie, the *Tuafo Asafo* Company has several ways of preserving its history and one of the methods of doing that is through its *Asafo* flags. It is believed the *Tuafo Asafo* Company was formed by King Bondze Abe (1515-1560). Below are some *Tuafo Asafo* company flags and how these have helped to preserve a greater part of their history.

#### **4.2.2 Tuafo Asafo Flags of Winneba.**

The *Tuafo Asafo* Company has several flags and these flags are used for certain purposes and on special occasions like the *Aboakyer* festival and death of an *Asafo* member. some of these

flags have historical and philosophical meanings attached to it. Examples of some of the *Tuafo Asafo* flags are Scorpion flag, *Akyer mu frankaa*, *Amandze hun frankaa* just to mention a few.

#### A. The Scorpion flag



**Plate 1** The Scorpion Flag (Scorpion *Frankaa*)

Source: the researcher

According to the leader of *Tuafo Asem* leader *Okyeame* Kojo Baffoe, the scorpion flag was made several years before he was born. This is to inform their rivals (*Dentsefo*) that if they approach them in the rightful manner they are free; but if they try to approach them or use any illegal tactics on them they will not have it easy.

This is a flag with a white background with a black scorpion which are the colours of the *Tuafo Asafo* Company.

This flag takes us back into history when the *Tuafo Asafo* group went to their fathers the *Dentsefo Asafo* group for money to establish themselves in life. After they had told them their mission, the *Dentsefo Asafo* group came out with an adage that “*se ebi sa sika a, yen ya bi na se ebi sa trobo a ye be ya bi*”. This literally means if you ask for money, we will not get but if you ask for a broken earth woven bowl we can get you one. When they heard it, the *Tuafo Asafo* group told the *Dentsefo Asafo* group that they will also act like a scorpion if the *Dentsefo Asafo* group approaches them in any unlawful way; they will also be rough to them. As a result of this decision, the *Tuafo Asafo* group designed the Scorpion *Asafo* flag and this flag always reminds them of this day of declaration of war with the *Dentsefo*. It was designed by *Supi Kweku Atta*.

*Okyeame Kojo Botsie* and *Asem Obaapanyin Amba Kweibaa* held the view that this flag is used by the *Tuafo Asafo* company. Whenever they see the *Dentsefo Asafo* Company trying to be smart on them, it is mounted to alert its members to be cautious. This flag was first used when a dispute between the two companies arose in the 18<sup>th</sup> century. During this the *Tuafo* which is the youngest of all the *Asafo* companies in Winneba insulted the *Dentsefo Asafo* group and told them they (*Tuafo*) are wiser than the *Dentsefo*. Therefore, when any member of the *Tuafo Asafo* group sees this flag mounted it reminds them of the dispute that went on between the two groups and also to tell them that there is a warning at hand therefore its members should be very cautious in their dealings with the people around them.

## **B. Fishing Basket Flag**





**Plate 2** *Akyer Mu Frankaa* (Fishing Basket Flag)

Source: the researcher

*Akyer* is a name given to locally-made fishing traps. These traps are made by the Effutus for fishing.

“*Wo enyiwa betsew na eda akyer mu*” literally means “by the time you come to your senses, you would find yourself in a trap. This was to inform the *Dentsefo Asafo* members that the *Dentsefo* will find themselves in the trap of the *Tuafo* by the time they come to their senses a proverbial saying of the *Tuafo Asafo* group.

According to in a personal interview with *Okyeame* Kow Bortsie on the 5<sup>th</sup> of December, 2011 he asserted that the *Akyer mu frankaa* was made around the same time as the scorpion flag by *Supi* Kweku Atta.

After the *Tuafo* had successfully captured the leadership of the *Dentsefo*, they commissioned *Supi* Kweku Atta to design a flag that would tell their success story.

KNUST

and been arrested.

[illegible]

Source: the researcher



This flag is embedded with one of the greatest histories of the *Tuafo* and the effutu state in general. This flag has been hoisted on few occasions because of the history attached to it.

This *amandze hun frankaa* reflects on the brutalization of the *Dentsefo Asafo* Company in the hands of the *Tuafo Asafo* Company, when one of the *Supi's of Dentsefo Asafo* Company was made to eat the faeces (toilet) of his wife and thereafter he was executed. This incident that took place was witnessed by *Ansaba* the sister of the *Dentsefo Asafo Supi* and made a report to the *Dentsefo Asafo* member what she had witnessed. After the execution several members of the *Tuafo Asafo Company* were summoned by the colonial governor who resided in Accra and were also hanged to death.

After the execution, there was an outbreak of a disease which claimed many lives in the effutu state. According to *Supi Kow Damtse* a wing leader of the *Tuafo Asafo* Company, this disaster has become one of the greatest experiences of the people for killing someone unlawfully and one of the bitterest events in the history of the effutu state. It is in fact, a forbidden oath of the people of Winneba.

Therefore, whenever this flag is hoisted, it reminds them of these painful events that took place and this history has been kept through the design of this flag (plate 4.3).

#### **4.2.3 History of the Dentsefo Asafo Company**

According to *Okyeame Bondzie*, The *Dentsefo Asafo* Company of the Effutus has been in existence since 15<sup>th</sup> century. On their migration from ancient Ghana till they arrived in present day Ghana and settle in the area believed to be the present day Brong Ahafo. The

*Dentsefo* were the military or the standing army of the Effutus during their migration from Takyiman in the Brong Ahafo Region to the present home Winneba in the Central Region.

According to the late *Neenyi* Gyankuma, in a personal interview on the 12<sup>th</sup> of December, 2011 before his death, opined that the word *Dentsefo* is a corrupt form of *Domtsenfo* “leaders of the path or route” who led and cleared the bush or footpaths leading to their present home in the central region.

The *Dentsefo Asafo* Company was formed by King Bondzie Essiedu. They are also known as No.2, with red and yellow as their official colours.

Every man automatically becomes a member of the *Asafo* Company because it is the duty of every man to defend his nation. These are people who practiced fishing and farming as their main occupation.

They began to use the flag when until 1926 during the reign of *Neenyi* Ayirebi-Aquah III that the *Asafo* group was divided into two groups. This came about when the then King of England King George V, son of Edward VII donated the Union Jack flag(flag of England) to the King of Winneba to be given to the Effutu asafo group.

Prior to that, the people of Winneba had started the catching of deer as a sacrificial animal to their god and at that time there was only one *asafo* group (*Dentsefo*). To make it competitive, he ordered that the *Asafo* group should be spilt into two. The group was split into two namely “*Domtsenfo*” which was corrupted to “*Dentsefo*” and “*Tuafo*

This led to the inauguration of the *Aboakyer* or deer festival and the use of Flags by the *Asafo* groups. On the inaugural day, the *Dentsefo Asafo* group also known as No. 2 were the first group to bring a catch and eventually won the Union Jack flag that was donated by the King of England. Therefore, the *Tuafo Asafo* Company was formed as a result of the donation of the union jack flag.

The *Dentsefo Asafo* Company has several ways of preserving its history and one of the methods of doing that is through its *Asafo* flags. Below are some *Dentsefo Asafo* Company flags and how they have helped preserve a greater part of their history.

#### 4.2.4 Dentsefo Asafo Flags.

The *Dentsefo* just like the *Tuafo Asafo* Company have flags that are used for different purposes ranging from festive occasions through sorrowful periods. Examples of *Dentsefo Asafo* flags are *Agyinamboia Kotoku frankaa*, *Ketse frankaa*, *Ye tum nam biara min frankaa* and so on.

##### A. The bag of a Cat



*Agyinamboa Kotoku frankaa* (The bag of a Cat)

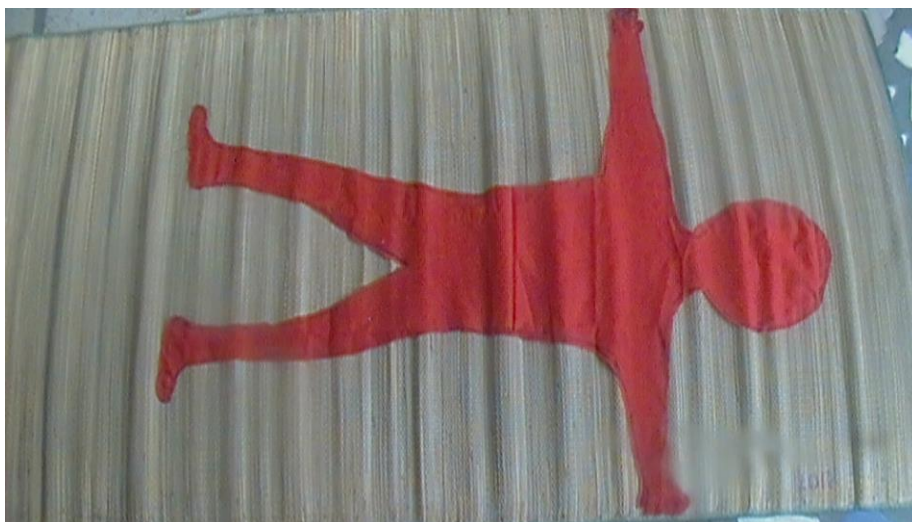
**Plate 4**

Source: the researcher

This literally means the mouse can not look into the bag of a cat. In other words, the *Dentsefo* were telling the *Tuafo* not to try by interfering in the affairs of the *Dentsefo Asafo* Company. In the opinion of *Supi* Adu Bortsie, this flag carries a more philosophical message although it has a bit of history preservation. This reminds the members of the *Dentsefo Asafo* Company when the *tuafo* at a point in time in the nineteenth century when there was an internal wrangling in the camp of the *Dentsefo asafo* company. Sensing that the *Tuafo Asafo* Company could interfere or take advantage of their fragile camp, they designed the *Agyinamboa Kotoku frankaa* to warn the *Tuafo* not to interfere in their business or affairs whatsoever, otherwise they would turn their wrath on them. According to *Supi* Adu Bortsie, this posed fear on the *Tuafo*, who made no attempt of interference after the sight of the flag.

Therefore, whenever this flag is being displayed it reminds them of the past as well as to inform the *Tuafo* not to venture into their affairs as they tried to do sometime ago. Therefore, the *Tuafo Asafo* Company cannot interfere in the affairs of the *Dentsefo Asafo* Company.

**B. We will sleep wherever you lay a mat for us**



**Plate 5** *I sew ketse ma hen a ye be da frankaa* (We will sleep wherever you lay a mat for us)

Source: by researcher

The literal meaning is that “wherever you lay a mat for us we will sleep”. This is a proverbial saying by the members of the *Dentsefo Asafo* Company in the Effutu state. The members of the *Dentsefo Asafo* Company are warriors and just like any military man on duty they are ready to serve their state. Therefore, whenever they are called upon they will respond to the call whether in the rain or in the sun to defend their nation.

This flag reminds its members of a great historical piece of information, when the people of Effutu state were looking for warriors to go and face their rivals that is, the people of Senya. The state then summoned both tuafo and *Dentsefo* who make up the *Asafo* of the state to prepare for war. *Neenyi Kow Adu II* of the *Dentsefo asafo mpayimfo* the *Dentsefo* who are the elders among the asafo company told the Omanhene that they are warriors and that they are ready to defend their nation whenever they are called up. Prior to that, the tuafo are putting up a lackadaisical attitude and the *Dentsefo* told them they are cowards and that whenever they the *Dentsefo* are called they will respond to their people’s call. Therefore, this flag was designed to provoke the members of the *Tuafo Asafo* Company on their attitude



during their Winneba and Senya war and it is mostly used during the *Aboakyer* festival just to remind the *Tuafo* that they the *Dentsefo* are superior and also remind the *Tuafo* to be in a great sense of patriotism.

### C. We can swallow every fish



**Plate 6** *Ye tum nam biara min*

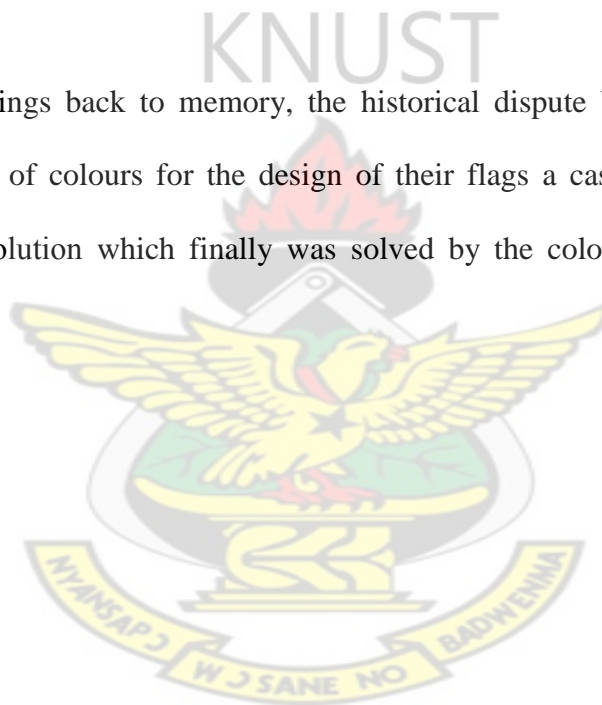
Source: by researcher

This literally means “we can swallow any fish in the sea but cannot be swallowed”. According to Neenyi Ojobi, *Dentsefo Asafo* Company, they are warriors and as such they are more powerful than the *Tuafo Asafo* Company and are the best of all the *Asafo* companies in the Effutu state. There was a big debate about this flag which led the *Tuafo Asafo* Company to lodge a complaint against the *Dentsefo Asafo* Company at the colonial court that the *Dentsefo Asafo* Company had stolen their colour (blue) for the design of the sea. However, it should be noted that the official colours of the *Dentsefo Asafo* Company which are red and yellow and that blue, black, brown and white are the official colours of the *Tuafo* group

therefore, permission should have been sought before using it. At the hearing, one of the *Dentsefo Asafo* company called Kuntu asked the *Tuafo Asafo* company whether they owned the sea and this resulted to a popular saying “ *Kuntu bisa hɔn dɛ na epu ye woara wo dza a*”.

*Supi Nana Akon* of *Dentsefo Asem* told the researcher that, this flag is mostly used during preparations for the Aboakyer festival telling the *Tuafo* what they went through at the hands of the *Dentsefo* years back.

Therefore, the flag brings back to memory, the historical dispute between the two *Asafo* companies on the use of colours for the design of their flags a case that ended up at the chief’s palace for resolution which finally was solved by the colonial government in the country.



#### **D. Union Jack Flag**





## **Plate 7 Union Jack Flag**

Source: by researcher

According to *Okyeame Kwaku Bortsie*, this flag possesses a great history because it tells it all from how the *Aboakyer* festival of the people of Winneba started. He recounted that it was until 1926 during the reign of *Neenyi Ayirebi-Aquah III* that the *Asafo* group was divided into two groups. This came about when the then King of England King George V son of Edward VII donated the Union Jack flag to the King of Winneba to be given to the Effutu Asafo group.

Prior to that, the people of Winneba had started the catching of deer as a sacrificial animal to their god and at that time there was only one *Asafo* group. To make it competitive, he ordered that the *Asafo* group should be split into two. The group was split into two namely “*Domtsenfo*” which was corrupted to “*Dentsefo*” and “*Tuafo*”. The *Dentsefo Asafo* group is the main *Asafo* group that was already in existence and the *Tuafo Asafo* group constituted the first sons of the first wives of the *Dentsefo Asafo* group.

Therefore, whenever the *Dentsefo Asafo* Company uses this union jack flag it reminds them of the factors that led to the inaugural start of the *Aboakyer* or deer festival and the use of Flags by the *Asafo* groups. Previously, kings did not step on the catch before it will be delivered to the traditional priest or priestess for the ritual necessary to be performed. On the inaugural day, the *Dentsefo Asafo* group also known as No. 2 were the first group to bring a catch and eventually won the Union Jack flag that was donated by the King of England.

### **4.3 Some Asafo Songs That Are Used For History Preservation**

#### 4.3.1 Asafo Songs

The use of songs in the activities of the *Asafo* companies in Ghana especially by the Effututs cannot be overlooked.

The *Asafo* songs can be grouped under four (4) main categories. These are religious, congratulatory, military or war and provocative songs. However, these four (4) categories have historical and philosophical messages or connotations but for the purpose of the research, the researcher will focus only on the historical aspects of the *Asafo* songs.

The religious songs are songs for their gods, the military songs are sung when the *Asafo* companies are going for a war, congratulatory songs are composed for the brave, adventurous and prominent individuals or *Asafo* members with their names mentioned in the songs who have either fought(warriors), leaders, helped or done something unique for the *Asafo* companies and the last one which is the provocative songs are composed, written or song against a member of an opposing *Asafo* group or the entire *Asafo* group or their rivalry.

The two *Asafo* companies that is, *Tuafo* and *Dentsefo* have hundreds of songs which are song on occasions like festival, funerals, naming ceremonies, weddings, games and so on.

#### 4.3.2 Selected Tuafo Asafo songs

Songs are important in the activities of the *Tuafo Asafo* group. These songs are being sung on a number of occasions such as festivals, funerals, naming ceremonies, weddings and games. Some of their popular songs include *Obo*, *Osafohen Takyi* and *Simpa Tuafo Reba*.

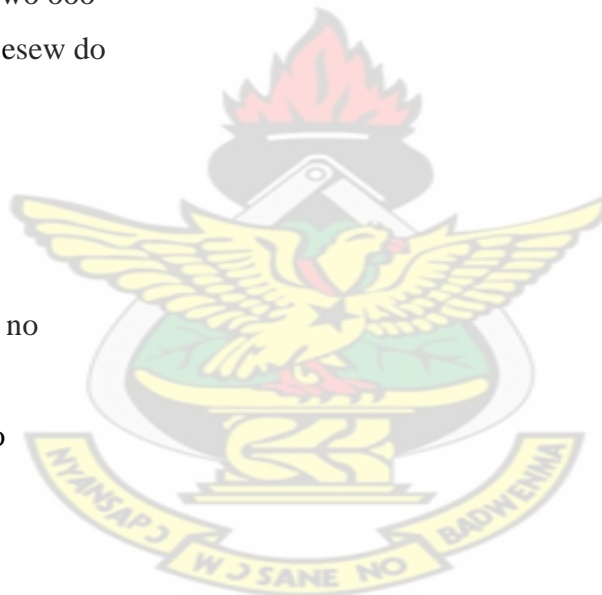
**A. Obo ei Obo!**

Obo eee eh Obo  
Ye aa Obo ei  
Obo to oman yi a gyei no 2X  
Obo to onana a kum no 2X  
Pintsin ebasa e ye yim wo ooo  
Ye yim wo akomfo do esew do

Obo eee eh Obo  
Obo Obo  
Tuafo Reba oo  
Obo to Oman yi a gyei no  
Obo Obo  
Obo to onana a kum no  
Obo Obo

Obo eee Obo  
Ye aa Obo ei 2X  
Ampokukukuku na no ho  
Nsrama nsrama eduesa  
Owenfo de obe ba  
Owensentobi de obo ba  
Ye ma Obo a kere mu e  
Ye ma Obo adze a onsem

Obo eee eh Obo  
Obo Obo



Tuafo reba oo

Obo to oman yi a gyei no response Obo Obo eee

Obo to onana a kum no response Obo Obo

## Translation

### A (i) Obo ee Obo

Oboo ee obo (name of a native god)

Ye aa obo ei

Obo if you see a citizen do not kill him/her

Obo if you see a stranger kill him/her

Pintsin ebasa we know you ooo! (Appellation)

We know you at akomfo do esew do (a suburb of Winneba)

Obo ee eh obo

Obo obo

Tuafo is coming oo!

Obo if you see a citizen do not harm him/her

Obo obo (Response)

Obo if you see a stranger kill him/her

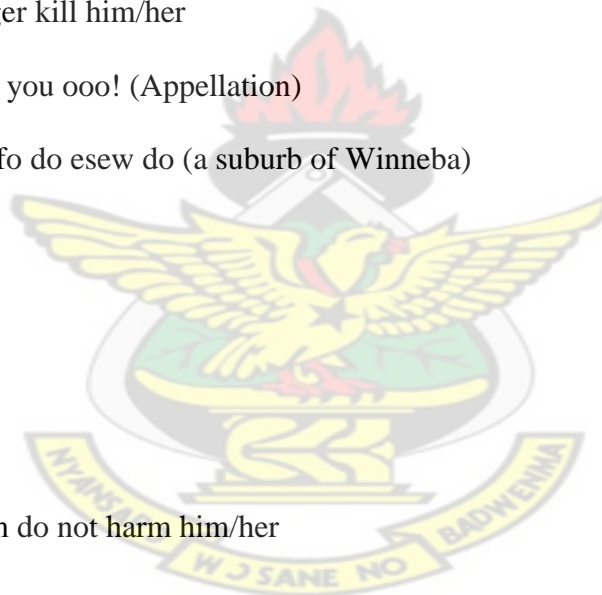
Obo obo (Response)

Obo eee obo

Ye aa obo ei

Waist band with

Several beads



Our protector is bringing one of our enemies

Owensentobi is bringing one of our enemies

If we present a problem explain it to us

Obo does not discriminate among its children

Obo ee eh obo

Obo obo

Tuafo is coming oo!

Obo if you see a citizen do not harm him/her

Obo obo (Response)

Obo if you see a stranger kill him/her

Obo obo (Response)

**Source:** Okyeame Kojo Bortsie (Personal conversation on the 13<sup>th</sup> of December, 2011)

### **Historical Component of the song**

This song contains history of the past in relation to how the *Tuafo* acquired the god. This god called Obo was stolen by the tuafo from the *Dentsefo Asafo* group after the *Tuafo Asafo* Company had been established and the god has been helpful to them in all their ways. Therefore, they sing this song to provoke the *Dentsefo* that they are fools and that they sat down for them to steal their god. This is a piece of history every true member of the *Dentsefo Asafo* group does not want to hear.

Therefore, in the opinion of *Okyeame* Adu Bortsie, whenever the *Tuafo Asafo* Company sings this song, it reminds *Dentsefo Asafo* Company of how they lost this great god called *Obo* to their rivals.

### **B. Osafohen Takyi**

Eh mbo Eh mbo X2

Osafohen mbo wo ma no mbo eee!

Ohene yaw ee osafohen kitsa obentse ee X2

Okatakyi mbo wo ma no mbo ee X2

Obayin ye adze a wo ma no mbo ampa eee X2

Mboo o mbo,

Osaberema ye adze a wo ma no mbo X2

Okatakyi ye adze a wo ma no mbo X2

Eh mbo Eh mbo X2

Osafohen mbo wo ma no mbo eee!

Ohene yaw ee osafohen kitsa obentse ee X2

Okatakyi mbo wo ma no mbo ee X2

Obayin ye adze a wo ma no mbo ampa eee X2

Mboo o mbo,

Osaberema ye adze a wo ma no mbo X2

Okatakyi ye adze a wo ma no mbo X2

**Translation**

### **B (i) Osafohen Takyi**

Eh congrats Eh congrats

Leader of warriors congratulations, he should be congratulated

King Yaw ee the osafohen with obentse

Strongman well done, he should be congratulated

If a man does well, he needs to be congratulated

Well done, well done

If Osaberema does well, he should be congratulated

If Okatakyi does well, he should be congratulated

Eh congrats Eh congrats

Leader of warriors congratulations, he should be congratulated

King Yaw ee the osafohen with obentse

Strongman well done, he should be congratulated

If a man does well, he needs to be congratulated

Well done, well done

If Osaberema does well, he should be congratulated

If Okatakyi does well, he should be congratulated

**Source:** Okyeame Kojo Bortsie (Personal conversation on the 13<sup>th</sup> of December, 2011)

### **Historical connotation of the song**

*Neenyi* Love Joy held that whenever this song is being sung, it reminds the *Tuafo Asafo* Company of one of the illustrious sons known as *Osafohen* Takyi. He led them to many wars and also, helped in the organization of the group as well as settling of disputes. Others also



attribute the founding of this *Asafo* Company to him. They sing praises to his name and whenever these words are sung, it reminds the people of a great legend and the people are also proud to associate themselves to a group because of the great history made by this man.

#### **4.3.3 Selected Dentsefo Asafo Songs**

This *Asafo* group has numerous wonderful songs that are sung depending on the event. Some of them include *Safohene Anobil* and *Safohen Kojo Adu*.

##### **A. Safohene Anobil**

Eh mboo eh mbo X2

Osafohen mbo wo ma no mbo

Ohene Yaw eh, osafohen kitsa obentse ee X2

Obayin ye adze a wo ma no mbo ampa eee X2

Mbo oo mbo Osaberema ye adze a wo ma no mbo X2

Okatakyi ye adze a wo ma no mbo X2

##### **Translation**

##### **A (i) *Safohene Anobil***

Eh congrats Eh congrats

Leader of warriors congratulations, he should be congratulated

King Anobil ee the osafohen who is brave

Strongman well done, he should be congratulated

If a man does well, he needs to be congratulated

Well done, well done

If Safohene does well, he should be congratulated

If Safohene does well, he should be congratulated

Eh congrats Eh congrats

Leader of warriors congratulations, he should be congratulated

Warrior Anobil ee the safohene who is brave

Strongman well done, he should be congratulated

If a man does well, he needs to be congratulated

Well done, well done

If Safohene does well, he should be congratulated

If Safohene does well, he should be congratulated

**Source:** Supi Adu Bortsie (Personal conversation on the 14<sup>th</sup> of December, 2011)

### **History behind the Song**

This song reminds them of the role played by *Safohene* Anobil who led the British to the Asante kingdom. Anobil the then adviser to the king of Effutu to capture the Asante king Prempeh I and delivered him to the British.

This song also reminds them of the role played by the *Dentsefo* in the capture of Prempeh I and this song also reflects on their relationship with the Asantes and the Europeans. Invariably, this song or music reflects the role the Effutus played in the Fante and British

collation against the Asante forces and the people are always proud they captured King Prempeh I for the British; this event took place in the latter part of the nineteenth century.

### **B. Safohene Kojo Adu**

Adu ee Adu wotwo no adze

Adu wotwo no adze

Okra Nyame wotwo no adze

Hen ara ye hen Adu apansan ee

Ohene Adu e, Ohene Adu e 2X

Owo ye, eeeh, Adu e owo ye 2X

Adu ee Adu ee onoye

Okra Nyame wotwo no adze

Adu ee Adu wotwo no adze

Adu wotwo no adze

Okra Nyame wotwo no adze

Hen ara ye hen Adu apansan ee

Ohene Adu e, Ohene Adu e 2X

Owo ye, eee, Adu e owo ye 2X

Adu ee Adu ee onoye

Okra Nyame wotwo no adze

### **Translation**

#### **B (i) Safohene Kojo Adu**



Adu ee, Adu can only be dragged

Adu can only be dragged

The soul of Adu the god can only be dragged,

Our only king Adu apansan ee,

King Adu e, King Adu e

Adu ee Adu ee, here is Adu

The soul of Adu the god can only be dragged

Adu ee, Adu can only be dragged

Adu can only be dragged

The soul of Adu the god can only be dragged,

Our only king Adu apansan ee,

King Adu e, King Adu e

Adu ee Adu ee, here is Adu

The soul of Adu the god can only be dragged

**Source:** Supi Adu Bortsie (Personal conversation on the 14<sup>th</sup> of December, 2011)

### **Historical interpretation of the Song**

This song reminds them of one of their illustrious sons called Safohene Kojo Adu. The District Governor ordered the *Tuafo Asafo* Company to go and arrest him when he went on rampage at a place known as *Twikonduse*, a suburb of Winneba.

Kojo Adu was given a hint to escape but he refused to do so, informing the *Tuafo Asafo* to tell the district governor he will not report. The *Tuafo Asafo* tried to force him but they could not until the district governor ordered two of his men to go and arrest him but they could not lift him from his chair.

Therefore, the song above was sung to praise his braveness.



#### **4.4 Verbal Art Used For The Preservation Of Winneba History**

##### **4.4.1 Appellation Of The Effutu State**

Appellations are names or titles or the action of giving a name to a person or thing. It is mostly used for kings, queen mothers, states or kingdoms and great sons and daughters of a country or a society for his or her achievement or contribution towards his or her society. The Effutus just like any other society has an appellation which is recited to tell its history and

nature or behaviour of the Effutu state and its members. One of such appellation is Simpa oo!  
Simpa.

### **A. Simpa oo! Simpa**

Simpa oo Simpa,

Simpa odabi kese,

Effutu odabi kese,

Obo obro sa

Oman akukudur fo a,

Wo dzi hɔn nsa kyer aboa ayi kan,

Simpa odabi kese, odabi tentrem,

Oman yi nara wie odabi,

Odabi kesee, simpa odabi tentrem

### **Translation**

#### **A (i) Simpa oo Simpa**

Simpa oo Simpa,

Simpa a big state

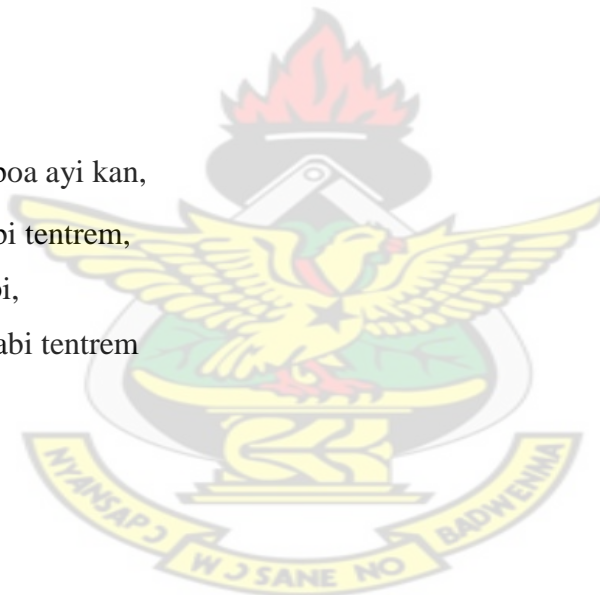
Effutu a big state

A solid rock

A brave state that

Catches a live deer with their bear hands,

KNUST



Simpa a big state, a large state,

All states find comfort at the state,

Big state, Simpa a big large state

**Source:** Okyeame Kojo Bortsie (Personal conversation on the 13<sup>th</sup> of December, 2011)

### **Historical connotation of the appellation**

According to *Supi* Adu, this song reminds them of kindness of the Effutu state. This was evident in 1826 when Effutu accepted to give the Gomoa state a piece of land to settle on when they further migrated from Mankessim to their present home in the Central Region of Ghana.

History also has it that the land which is presently occupied by the Gomoa state in the Central Region is owned by the Effutu state.

Some aspect of the song also talks about the historical development of the *Aboakyer* festival and how the deer is hunted for. That is, the historical development through which the festival started as human sacrifice, to the catching of a live leopard and finally to the catching of the deer.

This paragraph of the appellations contains an important aspect that is historical information of the people of Winneba.

### **4.5 Visual Arts For Preserving History Of Mankessim**



The history of the people of Mankessim has been kept in many forms over the years gone by. One of the mediums which is not much noted but has been employed in the preservation of their history is through sculpture. An example is the Statue of the three Fante warlords namely; *Oson*, *Odapagyan* and *Obrumankoma* situated at the Mankessim roundabout in the Central Region of Ghana (plate 8). Also, other versions of the three legends could be found in Appendix 1.

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#### A. The Three Legends



**Plate 8 Elephant, Eagle and Whale**

Source: the researcher

This sculpture whenever seen jog the memory of the Fantes of their migration from Takyiman in the present day Brong Ahafo region in the 16<sup>th</sup> century into their present home

that is the Central region. This sculpture (plate.8) is mounted at the heart of the region, that is at Mankessim and it can be located at the Mankessim main roundabout.

On their migration to the coast, the Fantes were led by three traditional priests namely; *Obrumankuma*, *Odapagyan* and *Oson* as shown in plate 8. These three traditional priests led them on their march or voyage to their present home. Two of the traditional priests namely *Obrumankuma* and *Odapagyan* third and second respectively as shown in plate 8 died on their way and *Oson* first in plate 8 was the only person among the three to reach their final destination (Mankessim) in the Central Region. Therefore, history has largely been kept in this sculpture that has been mounted at the Mankessim roundabout.

These three traditional priests have been represented and named after certain animals because of their character as represented in plates 8, 9 and 10 and this can also be seen in appendix 1.

Also, according to Nana Akwaa Poku, the *Mankrado* of Mankessim, the names were given to them because the Fante folks were ever prepared to face whoever confronted them on the way and are ready for land, forest and air attacks as the eagle is the king in the air, elephant to the forest and the whale to the sea.

### **B. Akyin Sword**



### **Plate. 9** *Akyin* Sword

Source: the researcher

The *Akyin* spear is situated at *Twafo* quarters, a suburb of Mankessim. The Fantes migrated to Mankessim from present day Takyiman in the Brong Ahafo Region of Ghana with a spear known as their guarding spear as shown in plate. 14. When they ultimately established themselves there in 1252 AD, on their arrival, their chief traditional priest (fetish) *Komfo* Amona planted this spear at a place called *Akyin-Enyim* meaning in front of the god *Akyin*. This spot is one of the most revered groves of the Fantes where the elders and the Traditional priest (fetish) of the Fantes meet to thrash out vital matters challenging the Fante state. The first King of the Fante state was installed there and it has become customary for kingmakers to the Mankessim Paramount Stool to go there for consultation before a new *Omanhene* is made known to the citizens or his people (*Oman*). However, according to the Nana Supri Justice, the *Akyin* sword was planted by *Oson* the last of the three Fante warlords who led them to their present day home and this information was also confirmed by Nana Safohen of *Twafo* group and Nana Ato Okoto the chief herbalist and head of rituals for the gods of Mankessim.

In a personal discussion with Nana Opoku Akwaa, he said in the year 1960, several ethnic chiefs from Uganda visiting Mankessim made an effort to pull out the spear from the ground but it was to no avail. So far, no one has been capable to pull this spear out of the ground and this chronicle or account is similar to the *Okomfo* Anokye sword in Kumasi in the Ashanti Region of Ghana as in plate 12 in appendix 1.

### ***C. Ebisa-dua or Consulting tree***



**Plate 10** Ebisa dua

**Source:** The researcher

The Fante first arrived at their preliminary settlement called Adoagyir that is present day Saltpond in the Central Region of Ghana which was named by its existing inhabitants, which the Fante called “*Etsi-fue-yifo*” meaning people with bushy hair. The Fante conquered the people and renamed the settlement *Oman-kesemu* meaning big town. The name exists today as Mankessim. According to Supi Justice Eduafo, Komfo Amona planted the limb of a tree which he had brought from the Akan homeland in Krako to see if the place was good for settlement. The day after the priest put the limb in the ground, the people found the plant budding. Nana Okoto also added that the limb planted by Komfo Amona was turned upside down contrary to the normal way of planting limbs. The tree was named *Ebisa-dua* or consulting tree and is one of the most essential shrines in Mankessim today. This story could also be closely related to the two trees planted by Okomfo Anokye of the Asante fame at Kumasi and Kumawu to find a capital for the Asantes.

#### 4.6 An Example Of A Song Used For The Preservation Of The History Of Mankessim

The people of Mankessim have been able to preserve their historical information through some of their music. One popular song is the *Efua ee!* Song.

##### A. Efua ee!

Efua ee!

Me nkesie opanyin ara hwe 2x

Mese wonfa me nkɔ ee

wɔn fa me nkɔ nso wondo

Ma bobo ano

na ma ye den na mfantse

wɔ tan me gyan ye aa

Eeh Eeh Eeh me gyina asafo ano

Me gyina asafo ano

Adze aba o adze aba o

Me gyina asafo ano

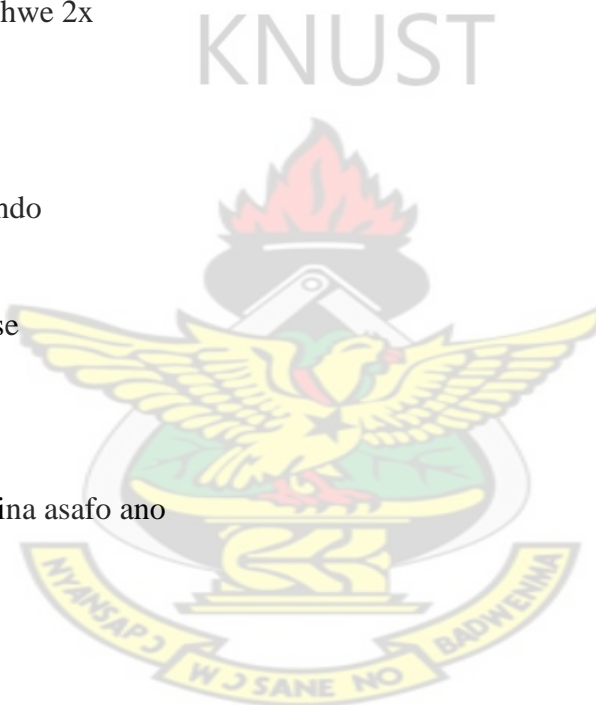
Na nyame ne ba yim

Borbor mafante won fa me nkɔ ee

wɔn fa me nkɔ nso wonda ma bobo ano

##### **Translation**

##### A (i) Efua ee!





I have not questioned or raised allegations against any authority

I said you should summon me

I said they should summon me but they cannot

Approach me

What have I done to the Fante State?

They are threatening and accusing me so

Eeeh Eeeh Eeeh I am a leader of an asafo company

I am a leader of an asafo company

I am a leader of an asafo company

I am a child of God

Borbor Mfante should send me for prosecution

I said they should summon me but they cannot

### **Historical background of the song**

This song gives a historical background to how the Fante could not unite as the Asante kingdom did due to how some of the states were treated.

The division came about as a result of injustice in the Fante state. According to *Okyeame Kwaku Bortsie of Winneba*, Efua was a great hunter who one day went into the forest to hunt for wild animals. When she got there, she saw some people from the royal palace in the forest where sacrifices were made for the gods and ancestors untiring the animals they used for the sacrifices.



When Efua was questioned she made claims that the people are being unfair to her because when one section goes wrong they demand for animals (goat, chicken) and other items for sacrifices because they are foreigners (these states later joined the Fantes at the coast) but the items are used by the people themselves and as a result it is a plan to exploit them (that is the foreigner or the section that later joined the Fantes).

This made other states like Gomoa, Abora, Agona and many more begin to migrate in search of a new land and the issue of injustice brought about disunity among the Fante states.

When this song is sung it reminds them of how the Fante could not unite as a unit because of greed and unfairness on the part of some of the rulers of the then Fante union.



#### **4.7 Verbal Art Used For The Preservation Of The History Of Mankessim**

The Fantes or the people of Mankessim have verbal arts such as; poems including *Etsii* and *borbor* which possess incredible histories of the people but the common one unveiled to the researcher is *Etsii*.

##### **A. Etsii**

Etsi,  
Etsi tse ase,  
Etsi fre tsitsi,  
Etsi fre Oboadze,  
Etsi fre Sur,  
Etsi fre tsitsi.

### **Translation**

Etsi,  
Etsi is alive,  
Etsi is ancient,  
Etsi is from the Creator,  
Etsi is from the heavens,  
Etsi is very ancient.

**Source:** Supi Justice Eduafo (Personal conversation on the 20<sup>th</sup> of December, 2011)

### **Historical connotation of the poem**

This poem contains the history of the Fantes upon their arrival at their present location, that is, Mankessim under the leadership of the three warlords namely *Obunumankoma*, *Oson* and *Odapagyan* as shown in plate 8.

In an interview with Mr. Joseph Kwabena Aning, a historian on the 13<sup>th</sup> of March, 2012, he confirmed what historians like Adu Boahen, J.K. Fynn and J. Anquandah had asserted that the Fantes upon their arrival in present day Central Region, they first settled at Kwaman, some kilometres behind present day Saltpond. They then discovered that the surrounding kingdoms were already occupied by the Etsi people who are the original inhabitants. In the

subsequent battles, the Takyiman travelers crushed the Etsi and took over their capital city, Adoakyir, which according to oral tradition was later changed to Mankessim or 'the big state'. Traditions have it that the Etsi people claim they come from a sacred grove.

## **Summary**

It is evident that the people of Winneba and Mankessim have most of their histories enshrined in various forms of art.

The table in page 43 shows that 100 out of the 120 respondents the researcher planned interviewing was accessible to him. Out of the 100 respondents 36 of them agreed that medium of history preservation is an art while the remaining 64 were of the view that those who do not agree the medium of history preservation is an art, representing 36% and 64 % respectively.

The researcher tried in his capacity as a researcher educated them to accept the fact that art is not only about drawings but the Sculpture piece, flags songs and appellations are all forms of art. At the end of it, one chief, four priests/priestesses, eleven *Asafo* members, five fishermen, seven J.H.S students, six S.H.S students, eight Senior Citizens, nine traders, seven drivers and one lecturer adding up to 36 out of the 100 individuals who did not accept that the medium of preservation is an art but rather, be used as the preservation of vital historical information then accepted and understood fully and appreciated their works by saying that they really help in preservation of history.

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## **CHAPTER FIVE**

### **SUMMARY, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Overview**

In the former chapter, the use of Performing art (music), Visual and Verbal Arts were examined as a means or medium for the preservation of the cultural values and history of the people of Winneba and Mankessim in the Central Region of Ghana.

This chapter treats the summary, conclusions and recommendations. It sums up the entire thesis giving it conclusions and making appropriate and useful recommendations. This chapter discusses the data which the researcher discussed in the research.

## 5.2 Summary

The main objectives of the study were

1. To bring to light art forms through which history can be preserved.
2. To find out the history behind the selected arts forms and educate the people of Winneba and Mankessim of their relationship with the art forms.

Therefore, from the study it could be seen that some art forms such as visual, performing and verbal arts are used employed by the people of Winneba and Mankessim in the preservation of their history. For example, the Effutu or Winneba *Asafo* flags such as *Agyinambua kotoko*, *Amandehun frankaa*, the *Akyin* sword, the sculpture of the three Fante warlords all of Mankessim are examples of visual arts, the *Asafo* songs of Winneba such as *Safohen* Takyi, *Safohen* Adu and Efua of Mankessim can also be seen as performing art and the last but not the least is verbal art such as *Etsii* are all art forms used by the people as a tool for preservation of their histories.

Also, the histories behind these art forms are been unearthed or brought to light in order to create the awareness to the all readers and scholars that there is a great and incredible histories behind these art forms and also the awareness is created that history can be preserved and can be reconstructed through selected forms or art.

It has also been distinguished that the various art works associated with these two towns so that the upcoming generation could recognize arts that are related to them. This goes on to confirm an old Akan adage that '*se worefe wo krom aben a, woyera wo bedwamu*' which

literally means, if you forget or could not recognize the sound or symbol of your village you miss your way or get lost.

### **5.3 Major Findings**

1. A lot has been written or said about history and historical sites in the central region of Ghana which Winneba and Mankessim are a part. These writers and narrators at the various tourist centres have neglected how these histories have largely been kept with the help of art. It is in this area that the present thesis has made the greatest or major contribution to the growth of knowledge; beside the wealth of new information concerning the relationship between art and history has been revealed by this thesis that there is a great relationship between these tow fields as a means of preserving our history.

2. It has also been established that the art works used by the Asafo companies of Winneba have a historical background and were not used as 'art for art sake'.

3. Moreover, the songs been sung and all other activities associated with the Asafo companies have very important history behind it.

4. Moreover, we have got to know how art can be used as a means of preserving history and also, how art and history are interwoven.

5. Through this study, it has also come to light that history preservation should not be taken for granted by our educational institution in Ghana otherwise; we will lose most of our precious historical information as a country.



## 5.4 Conclusions

1. It is evident from the information gathered in this thesis that the researcher has given an account of some of the art works of the people of Winneba and Mankessim and has examined its artistic and historical characteristics of those art works. The historical aspects of the art which have been the major findings as realized in this thesis are subservient to the preservation of the history of the people of Winneba and Mankessim and without them; the preservation and reconstruction of their histories might not be a success or uninteresting to learn. It is therefore obvious that the art works or art forms are vital in the studying and preservation of the histories of the Winneba and Mankessim towns.

2. Also, the arts of Winneba and Mankessim still stand to speak volumes about the historical life of the people of Winneba and Mankessim in the Central Region of Ghana. It therefore becomes mandatory for the individual or citizens of these two towns to protect and project the history through art works and vice versa.

3. If the art works of these two towns under consideration are well understood in terms of their philosophies, symbolisms and historical import, could help preserve their history. Our responsibility of informing the future generations of the rich history of Winneba and Mankessim can be done or can be greatly be achieved through the use of art. It is essential to make public the philosophy and the role of the art work of Winneba and Mankessim in the preservation of the history of the region and the country as a whole.

4. This research work is a contribution to the documentation of artistic and historical preservation of the histories of Winneba and Mankessim in the Central Region of Ghana. It

has in addition enhanced the sense of historical awareness and this thesis would be published to promote the culture of incorporating art into history and also, the preservation of history through art. This research also serves as a reference material for scholars, sociologists, researchers, anthropologists, historians, art historians, educationists, artists and research fellows.

5. Without this research work, it is probable that the role of art as a means of preserving history and the importance of other art forms in the study of history of a people, state, town, village or a country might not have been brought to light to the level made known in this thesis.

6. Most of these art works should be protected to avoid deterioration as seen on the field of research in order that they would last longer.

### **5.5 Recommendations**

Based on this research, the researcher came out with the following recommendations:

1. The researcher recommends that Art history should be encouraged and introduced in our institutions of higher learning. That is, art history as a field of study should be encouraged or should be intensified in the country or in our universities so that people can pursue it and appreciate the art work we see around us and the origin of those art works and different cultures or its cultural background.

2. The Ghana Museum and Monuments Board together with other allied institutions should endeavor to exhibit some historical art works with the view to reconnect or tell and educate the society on the historical importance of such art works to the people.

3. The course content for art history at the university level should be restructured by the stakeholders to include how history could be preserved through art this would in the long round help to turn out intellectuals in the field of history preservation. Therefore, more emphasis should also be placed on the other forms of art and how it has helped preserve our precious history.

4. There should be collaboration between artists and historians. That is, a partnership should be formed between the artists and historians to come out with more creative works and works of art that are unearthed or are erasing from the system so that it will be well documented and preserved as a piece of historical writings. Also, one will need the other to be able to come out with a good piece of work and writing of history.

6. Also, the history behind most of the art works around us should be documented by art historians in relation to the history surrounding it. In most cases, much is said about the art work without merging it with the history and how it is related to the people. Therefore, more light should be thrown on the art works around us and the history associated with it.

7. Art is another field worth of information and study. Therefore, historians should consult the artists and art historians to ascertain more information on the history of a particular culture because artist do create work out of history or their historical background and most of

the art works on rocks could also be best explained by artists and the philosophy behind those works of art.

12. The study of *Asafo* flags should be encouraged in schools especially in the syllabus of the primary (basic) schools to educate them of the essence of the use of *Asafo* flags. This should be extensively be looked at by the Ministry of Education or the District Educational units.

13. The leadership of Mankessim should make sure that the footpaths that lead to most of the art centres especially the *Akyin* sword site should be maintained to encourage public patronage not only that, the art works should be restored because most of them are in a bad state.



## APPENDIX 1



**Plate 11 Whale**

Source: the researcher



**Plate 12 Eagle**

Source: the researcher





**Plate 13 Elephant**

Source: the researcher



**Plate 14 Komfo Anokye Sword**

Source: the researcher





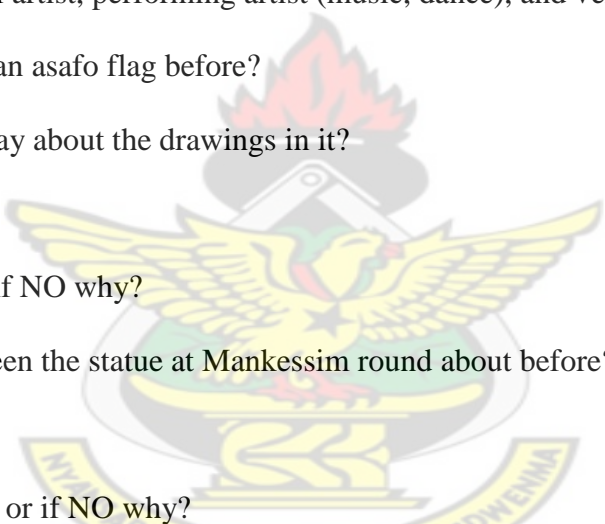
**Plate 15** Outside view of the *Akyin* sword site at Mankessim

**Source:** the researcher



## APPENDIX 2

## **A SAMPLE OF THE INTERVIEW GUIDE**

1. Age
  2. Sex
  3. Are you from Winneba or Mankessim?
  4. What is history?
  5. Can you name two ways in which the history of your town has been preserved?
  6. Looking at your answer above, can you mention the producers?
  7. Can you group the producers according to the items they produce under the following headings: visual artist, performing artist (music, dance), and verbal art?
  8. Have you seen an asafo flag before?
  9. What can you say about the drawings in it?
  10. Is it art?
  11. If YES why or if NO why?
  12. 12. Have you seen the statue at Mankessim round about before?
  13. Is it art?
  14. 13. If YES why or if NO why?
- 

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