

THE BEAD CULTURE AMONG THE KROBO OF GHANA

BY

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DECLARATION

I hereby declare that this submission is my own work towards the PhD 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 problem of this study was that, although Krobo have been associated with bead use over along period, the relevance of this tradition to the

contemporary social, cultural, religious, economic and political life of the people has not been assessed especially within the context of globalization. The objectives of the study therefore is to appraise the existence of the legendary bead culture among the Krobos of Ghana with the view to assessing its relevance within the contemporary culture of the people and its readiness to face the challenges of the day and also its preparedness for the future especially within the context of current trends of globalization.

Qualitative research methodology was adopted in this study. These included mainly descriptive, explanatory in addition to quasi-experimentation as well as correlation. Observation, questionnaire, and interview were the main data collecting instruments used. Data from both primary and secondary sources were gathered from observations, interviews and questionnaire served to individuals. Others were from books, magazines, newspapers, and the internet.

The research found that there is a vibrant bead culture among the Krobo of Ghana, and that the youth are actively involved in it, contrary to the thinking that, the youth are not very active in the bead-culture. It is also evident that the role of the bead in the contemporary social, cultural, religious, economic and political life of the Krobos is enormous and that the influence of post modernity and the availability of other gems for aesthetic and other uses, could not wipe away the bead as the main jewellery of the Krobos. The research question, 'is there a vibrant contemporary bead-culture among the Krobo of Ghana', has thus been proven. It was discovered that, apart from bottles (glass) and ceramic

dyes, the major tools and other complementing materials are all locally accessed. There is further evidence that despite the wastefulness that exists now in the industry, there is a future for both the bead culture and the bead industry not only among the Krobos, but the whole of Ghana given the degree of foreign tourists' interest.

It has been suggested that the necessary logistics and assistance be given to the local bead industries in terms of state/ private investment. In addition, through the more visible use of the bead by the traditional authorities as well as a conscious establishment of a promotional bead day celebration would all go a long way in boosting the bead culture and industry. As a way forward, a number of suggestions were made. Among these, is the need for Traditional and the District Assemblies to promote education of the youth on the bead culture as a way of sustaining their interest.

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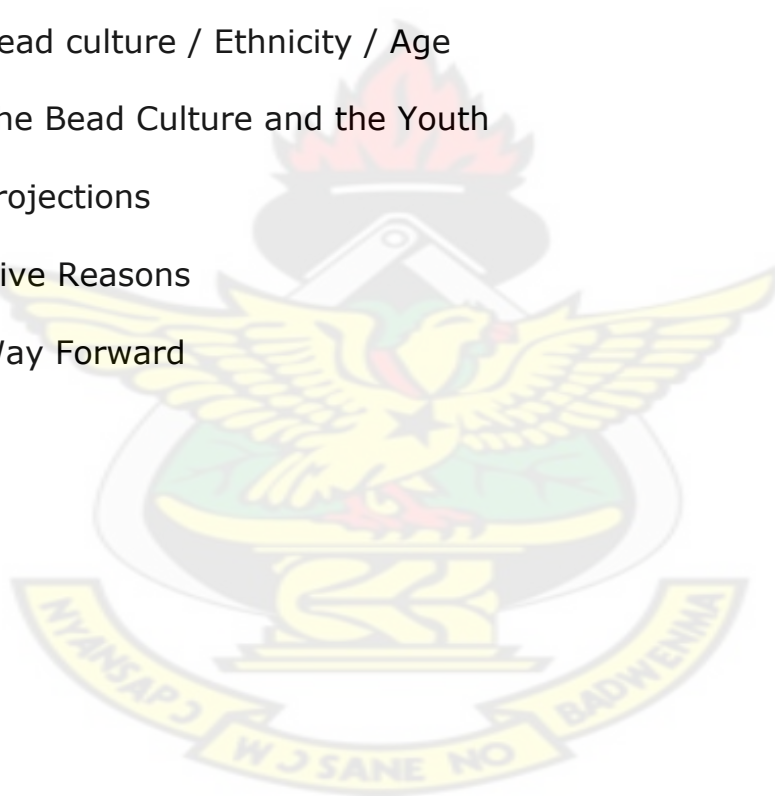


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CHAPTER ONE

INTRODUCTION

1.1. Background to the study

Throughout history, people have used beads. From very ancient civilizations of Egypt and Mesopotamia to the post- modern societies of today, there is evidence of bead use over the ages. In many ancient cultures, beads played the role of money. There are many types of beads. These may be classified according to their make, design and/or use.

Similarly, there are a number of names given to these beads. It is not uncommon to find similar designs carrying different names and even used differently among the various cultures.

Many varieties of materials have been and are still being used to produce beads. The type of material used depends largely on the availability of raw materials and the technology of the people. This is because bead making has been largely influenced by environmental factors; that is, the availability and distribution of raw materials as well as the exposure to foreign cultures especially the Islamic and European cultures, and their technologies, particularly during the past fourteen hundred years as recorded by Dubin s.L. (1987).

In Africa, beads are commonly part of an assemblage; a mixture of materials such as twigs, shells, glass, and bones- put on a necklace or article of jewellery in a seemingly haphazard way so the object may not appear to have been designed. A marvellous example is the Zulu Shaman's necklace from South Africa, made of twigs, tortoiseshell, seed,

snake vertebrae and other materials as illustrated in plate 3 of chapter two. Even though over the years a number of other gems have been discovered and used as jewellery, beads have survived, hence, the need to talk about them.

1.2. Statement of the Problem

Bead use is quite wide spread throughout the world. However, some communities have become more associated with its use than others. One of such is the Krobo of Ghana. For the Krobo, the existence of precious metals such as gold, diamond, silver, bronze and the like, over the years did not diminish the value and role of the bead. In all aspects of their lives, the bead is almost indispensable; it is seen in their social, economic, cultural, religious, as well as political life. In all their rites of passage, the bead was used; - in pregnancy, birth, puberty, marriage, death. Similarly in many other rites including the installation of chiefs/kings, queens and priests the bead is used. Yet, its relevance to social, cultural, religious, economic and political life of the Krobo has not been assessed. In the same vain, the future of bead culture and industry have not been determined within the context of Globalisation.

It is important to appraise its existence with the view to assessing its relevance within the contemporary culture of the people and its readiness to face the challenges of the day and also its preparedness for the future especially within the context of current trends of globalization. In doing this, one would have to look at its socio- cultural as well as political

relevance in the light of changes in the world, its economic competitiveness, and to see its prospects for the future. Even though the Krobo have been noted for bead use for a very long time, and many people have heard of them over the years, it is important to take a critical look at the industry itself as well as the various roles the bead plays in the Krobo society today and ask few fundamental questions with the view of making it responsive to the socio- economic needs of the people. For example, does the culture still exist, or is it only a legend? How alive is the bead culture in the Krobo land? What is the interest of its youth in the preservation of this culture? If not, why and what can be done to reverse the trend? Can the bead culture stand the test of time vis-à-vis globalization? How vibrant is the bead industry in support of the culture? Has it got what it takes to compete in the global market? If not, what is the way forward?

1.3. Objectives of the Study

The objectives of this thesis are to:

- i) Assess the role of the bead in the contemporary social, cultural, religious, economic and political life of the Krobo.
- ii) Assess the way forward for the bead culture and industry within the context of Globalisation.

1.4. Research Questions

The research sort to find out the following;

- i) Is there a vibrant contemporary bead-culture among the Krobo of Ghana?
- ii) To what extent is the youth active in the bead-culture?
- iii) To what extent is the manufacturing industry dependent on foreign inputs?
- iv) How much wastefulness and arbitrariness exists in the industry.
- v) What is the way forward for the bead-culture among the Krobo of Ghana within the context of globalization

1.5. Delimitation

The study covers the:

1. Covers geographically, only the Krobo areas of the Eastern Region of Ghana. The areas included Manya as well as Yilo Traditional areas.
2. Identification of the existence of a vibrant contemporary bead-culture among the Krobo of Ghana
3. Identification of the nature of this culture in terms of the social, cultural, religious, economic, political life of the Krobo.
4. Identification of the effect of the changing world on the Krobo bead culture and the way forward.

1.6. Limitation

This researcher faced few challenges. Among these are;

Language barrier: This researcher speaks very little Krobo language among whom this research was conducted. As a result, language interpreters were engaged from time to time, to enhance effective communication with some of the respondents and resource persons who could not comprehend the English language. There is therefore a possibility that the articulation of and interpretation of some Krobo words and expressions as well as spellings of words may not be as accurate as expected even though attempts were made to get some Krobo language experts to edit these texts. In effect, spellings of Krobo words were modelled on the researcher's mother tongue- Ewe.

1.7. Definition of Terms

Beads: Beads are typically described as small sculptured balls, colourful, symmetrical, often quite beautiful, and perforated for stringing. According to the New Encyclopaedia Britannica vol. 2, (1988) they are usually round objects, made of glass, wood, metal, nut, shell, bone, seed, or the like, pierced for stringing. This thesis discusses mostly glass beads produced among the Krobo of Ghana.

Chevron bead: Chevron beads are traditionally composed of red, blue, and white layers, but modern chevrons can be found in any colour combination.

They are special glass beads, originally made for trade in the New World and the slave trade in Africa by glass makers in Italy as far back as the early 15th century. They are composed of many consecutive layers of coloured glass.

Dichroic glass beads: Increasingly, diachroic glass is being used to produce high-end art beads. Dichroic glass has a thin film of metal fused to the surface of the glass, resulting in a surface that has a metallic sheen that changes between two colours when viewed at different angles. Beads can be fused, pressed, or made with traditional lampworking techniques. The metal coating used was originally developed by NASA for the space program. In this thesis, it was mentioned as an example of the stock of beads world wide.

Dipo: A popular rite of passage for Krobo girls. In this thesis, its significance is in the area of the use of beads.

Ethnic beads: Other beads considered trade beads are those made in West

Africa, by and for Africans, such as Mauritanian Kiffa beads, and Ghanaian and Nigerian powder glass beads. Other ethnic beads include Tibetan Dzi beads and African-made brass beads. Many such beads exist among various ethnic groups throughout history. Examples include the

Rudraksha beads (malas) of India, Magatama of the Japanese and Chinese and Wampum of the Native American tribes.

Faux natural beads: These are imitations of natural beads. Faux natural beads are often beads made to look like a more expensive original material, especially in the case of fake pearls and simulated rocks, minerals, and gemstones. Precious metals and ivory are also imitated. Examples include the Tagua nuts from South American which is used as an ivory substitute since the natural ivory trade has been restricted worldwide.

Fire-polished beads: "Fire-polished" beads are faceted glass beads made in the Czech Republic. They are faceted by machine and then drawn through ovens to make the surfaces molten, and thus shiny when the bead is cool. This method of "polishing" is faster and cheaper than buffing and results in a reasonably attractive bead, though generally less perfect than buffed beads. Production of glass beads in this area is said to date back to the 14th century, though production was depressed under communist rule.

Furnace glass beads : Furnace glass bead is a special type of art bead. They are made using traditional glassworking techniques. Furnace glass beads, also called 'cane glass beads', are sliced from glass rods, often

decorated with stripes and other colour. The manufacture of these beads requires large glass furnace and annealing kiln. In Italy this technique is often used to make art glass objects.

Krobo: The Krobo is an ethnic group found in the Eastern region of Ghana. Its area extends from 0° 18' eastern longitude and from 6° 2' to 6° 32' northern latitude. The neighbouring ethnic groups are: to the east, the Adangme speaking Osu, to the north the Akuamu, to the west, the Akim, Akuapim and some of the Adangme ethnic groups. Even though they are two main traditional groupings, the Manya and the Yilo, in this thesis, they shall be treated as one people. In this thesis therefore, the name 'Krobo' is used both to signify singularity and plurality.

Lampwork beads: Lampwork beads are made by using a torch to heat a rod of glass and spinning the resulting thread around a metal rod covered in bead release.

Manya: Also known as *Mănyă* or *Moanya* in this thesis. They are one group of Krobo. They occupy the bigger part of the Krobo area to the north of the Kroboland in the Eastern region of Ghana. Some people argue that they constitute the original group that first settled in the area. This however is debatable. They are currently ruled by Nene Sackitey II. In this dissertation no attempt is made to establish any of the two

divisions as more authentic than the other, they both are included in the group referred to as Krobo.

Manye: The traditional title for Krobo Queens. In this dissertation, it is used as title for Queens in the Krobo States.

Nɔwɛ: The original name for the Manya

Nyɛwɛ: The original name for the Yilo (Yilo)

Neanderthal man: According to the Macmillan English Dictionary, (2002:945) Neanderthal man belonged to an ancient people who lived in Europe from 35,000 to 130,000 years ago.

Threading: The process of passing thread through the eye of the bead to make wearing easy

Sympathetic magic: This was a kind of belief system practiced by the cave man during the prehistoric period. The Prehistoric man believed that there exists some strange relationship between an object and its image, and that any harm done the image would invariably affect the animal they intend to hunt.

Second firing: This is the firing after biscuit or first firing. In ceramics, this is the stage for the application of glaze. Just as in ceramics, it is the

second firing that is meant to fasten pigmented designs on the beads.

Washing: After the second firing, the bead is washed with water in a hewn stone to remove dirt and rough edges.

Yilo: Yilo are Krobo. They are brothers of the Manya, the other Krobo group. They are referred to as the 'Krobo Denkyira'. Perhaps it is this name that is the cause of the dispute as to whether they were part of the original group that settled in the Krobo land, or that they were migrants who later learnt the culture from their predecessors, the Manya. Their chief town is Somanya. They are currently ruled by Nene Dautey Ologo IV .

1.8. Importance of the study

This research will serve as a manual for teaching and learning of the bead

culture among the Krobo of Ghana.

It will also be useful to the export promotion council and its allied agencies in determining the viability of the bead culture and industry among the Krobo of Ghana.

It is also expected that the traditional councils of Yilo and Manya would also find this research useful for its socio-cultural, political, religious and economic relevance.

This research would also provide a guide to prospective investors in the bead industry to know and understand the dynamics of the Krobo bead culture and industry and its way forward.

This dissertation is a body of knowledge which will serve as a source of reference for institutions, anthropologists, sociologists, students and other researchers.

1.9. Arrangement of the Text.

There are five chapters in all. Chapter one is introduction. Chapter two is devoted to review of related literature, while chapter three deals with methodology. Chapter four discusses the analysis of the questionnaire served. Chapter five contains discussions on the summary of findings, conclusions and recommendations.

1.10. Layout of references

The bibliography is in alphabetical order according to the surnames of the authors and arranged in the following order; books/manuals, encyclopedia, magazines/journal, and on the internet respectively.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0. Overview: Chapter one discussed the introduction to this research. This chapter deals with related literature and is discussed broadly under the following sub-headings;

- Brief history of beads-in the world, Africa, Ghana, and Krobo Land (including some uses of beads)
- Artistic features of some identifiable Krobo beads)
- Uses of beads (among the Krobo of Ghana) socially, culturally religiously, economically, and politically.
- Production procedure of beads among Krobo; (including tools, materials and equipment)
- Economic viability of the bead industry; etc

2.0.1 Pre-amble: Beads were probably the first durable ornaments humans possessed. Robert K. Liu in Dubin L. S. (1995:9), describes them as 'intriguing objects that one must ask the basic questions of what, where, when and how whenever an interesting bead is encountered'. This is so because there are bundles of secrets waiting to be unearthed; their philosophy, history, technology, cultural context, economic role and

ornamental use are all points of information one must unravel. The bead culture among the Krobo of Ghana is no exception. As mentioned in Chapter One, over the years, many experts – artists and art historians have recorded trends, models and/or expressed views and ideas about beads. These ideas may concern beads in general or Krobo bead culture in particular.

This Chapter is therefore dedicated to reviewing some selected related literature with the view of finding linkages where possible, with the appropriate aspects of this project.

2.1.0 Brief history of Beads (general)

The history of beads is discussed under the following considerations;

- Beads world wide
- Beads and Africa
- Beads and Ghana
- Beads in the Krobo land

2.1.1. Beads world wide

Beads are small pieced or perforated objects, usually spherical, that may be strung into necklaces and bracelets or attached to clothing or furnishings. This view is confirmed by the Encyclopedia Americana, (1980:393). The English word 'bead' is believed to be derived from the Medieval English word '*bede*', meaning 'prayer'. The name, according to the Encyclopaedia Americana volume 3 (1970), was first transferred to strung objects used in prayer, such as the rosaries (prayer beads), and

then to other kinds of strung objects. In many ancient cultures beginning from the cave man beads played very important roles including the role of money and magic. But most of the early beads were believed to carry magical properties. This has been so throughout the various successive generations of the Homo sapiens cultures, the Palaeolithic to the Neolithic times, as well as some contemporary cultures of the first civilizations of the world as found in Africa, Asia and the Americas. These views are supported by Sherr Dubin (1987). The bead then played important roles in their beliefs and practices of sympathetic magic, love and fertility charms and their equivalents as the case may be from one generation to the other. In some of these circumstances, there was evidence in the apparent symbolisms in the shapes of the beads. Typical examples include breast-shaped ivory bead of the East Gravettian culture from Dolni Vestonice and a necklace of head-shaped beads made from ibex bones in the shape of a bison where also Venuses were found in large quantity. These facts were confirmed by Lois Sherr Dubin (1978: 14 -26). These early beads, most of which were unearthed from ancient graves were usually made from grooved animal teeth and bones, and were used as pendants. The New Encyclopaedia Britannica argues that, in Prehistoric times, beads were worn not around the neck, but around the hip, over the ears, threaded through the nose, and even attached to the eye brows. Evidence of the bead culture can be seen in nearly every major culture of the world. From the earliest civilizations of Egypt, Mesopotamia, to the Indus Valley, Crete, Mycenae, Cyprus, Phoenicia, Persia and Greece as well as the Roman

Empire. According to *Microsoft ® Encarta ® Encyclopedia (2005)*, archaeological finds reveal that a variety of gold bead necklaces were worn in ancient Mesopotamia and India. Egyptian nobles favoured wide collars of coloured gemstone, ceramic, or glass beads. Byzantine courtiers and Mughal Indian nobility wore ropes of pearls. In Europe, pearls and also glass beads, manufactured since the 13th century, were popular both for jewellery and embroidery. A typical picture of how beads were used in dressing during the Byzantine period is the picture wife of Federico da Montefeltro, a successful condottiere, leading patrons of the arts at their time as in Adams (1997).

Each of these has their own peculiarities that cannot be discussed in detail in this thesis due to space and time. But the following are worth noting.

- Beads are made of a variety of materials: seeds, wood, ivory, bone, horn, shell, coral, pearl, jet, amber, gemstones, metals, ceramics, and plastics. Originally the beads were made from natural materials such as shell. Subsequently they were replaced by glass beads obtained from European traders.
- They were worn in the Stone Age—and still are in traditional communities—as amulets or charms, probably because magical properties were attributed to the materials of which they were made.
- Since early times beads have also been worn for decoration. Even though men used beads, women are by far the greatest users of beads.

Women wore strings of pearls, first real, but later artificial, a fashion that continued into the 20th century.

- Uses of beads are many and varied. Hundreds of tiny glass beads or seed pearls were embroidered on dresses, church vestments, small pictures, boxes, and baskets or were strung and knitted into ladies' purses or used as fringe on dresses and lampshades. Beads were also used for money. Easily portable, beads have, in addition to decoration, functioned as currency, or objects of exchange. An example was illustrated in one of the publications of the National Geographic, 'The Story of Exploration', one Samuel and Florence Baker, British explorers in 1864, were said to have used beads to buy their way through the difficulties posed by M'Gambi, King of M'Rooli'. Elsewhere, shell 'wampum' was used on the east coast of North America.
- While the Encyclopedia Americana (1970) argues that, no date for the first manufacture of beads can be given with certainty, Sherr Dubin (1998) opined that beads appeared with the advent of modern man, the 'homo Sapiens'. However they both agreed that, this should be at least 40,000 years ago, and that probably it has been made and used by every culture in the world since then. According to Sherr Dubin (1998) the earliest known beads were associated with Neanderthal man around La Quina in France approximately 38,000 BC, about 5,000 years earlier than the period of man's figurative expressions. The Encyclopedia Americana Volume 3 (1970) on its part claimed that, beads made of translucent calcite were found in Tell Arpachiyah in Mesopotamia, and attributed to

the early Halaf period of the 4000 BC. According to him, almost every society has had the minimum technology necessary to produce beads of one raw materials type or another. He further argues that the technical sophistication of beads manufacturing often mirrors the general technological level of the society. This may be due to interaction between different cultures. The Wikipedia (the free Encyclopedia) on beads on its part argues that a pair of beads from *Nassarius* sea snail shells approximately 1000,000 years old, are thought to be the earliest known jewellery.

- The Encyclopedia Americana (1970) records that, the most desirable stone in early times was 'turquoise', first found in the Sinai Peninsula, and later mined in Naishapur in Persia. According to the Encyclopedia, the precious metal 'turquoise' was used for beads that incidentally became the chosen stone for protecting travellers. In the Sumerian and Indus valley civilizations, variously shaped gold beads were in use by the 3rd millennium BC. These were tubular, spherical, and melon- shaped beads. Among the Indians of the North and South America, great quantity of stone and shell beads were used. The shell beads were either complete shells or were beads shaped out of shells. Some of these were shaped as double axe, frog, and human head. In the middle ages, beads were used for barter trade. In the 20th century, bead use in Europe came to its height during the Victorian era.

From the above, there is overwhelming evidence that bead-making was both an ancient and an on-going vocation. Native North Americans and

some African ethnic groups wore strings of small beads and embroidered beads on their clothes and bags. Examples include the skin tunics of the Inuit (Eskimo) and the aprons of the Ndebele. Africans also trimmed headdresses with beads and covered vessels and stools with them.

No doubt, this researcher agrees with the New Encyclopaedia Britannica Vol.2 (1988:8) to conclude that, 'the use of beads as personal decoration and indeed other uses has continued on and off throughout history, with the richness of the ornamentation varying with fashions'. Besides, beads play philosophical, socio-cultural, political, religious, economic and technological roles in the development of societies.

Philosophically, nearly every purpose for bead use is based on an idea, hence the philosophy. The idea that, beads have magical powers did originate from a philosophy. Similarly, even though other considerations may colour thoughts, in bead use, with each use, there is a sustaining philosophy. This thesis sought to discuss the social, cultural, religious, political as well as the economic life of the Krobo as a basis to understanding the bead culture among the Krobo of Ghana.

2.2.0 Beads and Africa

Africa, the centre of ancient civilizations has a lot to contribute to the development and use of beads. Sherr Dubin (1998) argues that, to understand the beads of Africa, it is crucial to appreciate, the influence of geography on African societies. This is because the movement of bead

makers, bead technology, bead style, and beads themselves are all complicated stories. The continent of Africa is home to several distinct environments; deserts, tropical rain forests, woodlands, savannas, and fertile rivers and valleys. What this suggests is that, these geographical conditions influence the type of bead that is produced and to some extent the use to which it is put in the various regions. Some of these include such beads as shell beads, bone beads, terracotta beads, *bodom or akoso* (glass beads), agate (stone beads), iron beads, and gold beads. Even though beads in Africa may be used alone, it is not uncommon to find it as part of an assemblage, a mixture of materials-twigs, shells, glass and bones. Sieber R. and Walker R.A. (1987) cited the example found in the regalia of the Kot a-Mweeky III, Chief of Kuba-(Mushenge) of Zaire which among other things include a royal shody, a visor-like headpiece and belt embroidered with cowrie shells, while Dubin (1998) also referred to beads worn on necklaces or articles of jewellery in a seemingly haphazard way among the Zulus of southern Africa. Refer to plates 1, 2, 3, and 4.



Plate 1. A snake vertebrae and cowries, necklace, known as a "gift from God" worn by an elder from the Dinka tribe of Sudan. Courtesy, Dubin L.S. (1995:120, 134)



Plate 2. A Zulu belt, worn by both young men and South

the unmarried youth.

and

This is a

capacity

Plate 3. A Zulu Shaman's necklace from

Africa, made of twigs, tortoiseshell,

snake vertebrae, teeth, glass beads

leather and glass bead amulets.

typical example of the African's

to combine variety of items for decoration.



Plate 4. Kot a Mweeky III of Mushenge-Zaire sitting in state dressed in garments made of beads (courtesy of Seiber and Walker)

The Encyclopedia Americana Vol. 3 (1970) confirmed that the beads found at the pre-dynastic Egypt were quite sophisticated. They were said to have been made of stone and of blue 'faience'.

These were glazed earthenware formed of sand core of quartz grains, and cemented together and glazed over with copper salt or manganese. This technique which was adopted latter for pottery making was believed to be made around 2800-2600 BC as opined by the Encyclopedia Americana Vol. 3 (1970). There is also the evidence that glass beads started very early in Egypt. Sherr Dubin (1995:38) records that, from the Pre - dynastic to Ptolemaic times, virtually everyone in ancient Egypt wore beads. According to him, the Egyptian word '*shasha*' for bead was derived from a root word '*sha*' which means 'luck' suggesting that beads were perhaps thought to have what he Sherr Dubin(1995) described as 'amuletic or protective properties'. In his view, this explains the Egyptian

custom of using beads to cover almost every article of clothing and every part of the body.

The story of beads did not end in ancient Egypt. In almost all the ethnic groups in Africa, beads of various forms have been used for various purposes. Sherr Dubin (1995:125-151) listed a number of examples including the Masai of Southern Kenya where several colourful strung of ceremonial beads are worn; the Mushenge of Zaire where the Kuba king's regalia includes an elaborate cowrie shell beads embroidered costume (refer to figure 1 above); the Pokot from Kenya where young unmarried girls wear large quantities of wooded beads only to be replaced by imported beads when of marital age; the Turkana, a nomadic pastoralist of East Africa who are noted for their ostrich eggshell , copper and iron beads; the Samburu women with her vast collection of beads and giraffe hair collected over time as proposal of love from men; just to mention a few. In all these cases mentioned, men and women may wear beads. Among the Turkana and Dinka, men wear beads. Among the Dinka, Sherr Dubin (1995:129), recorded that the men wear beaded corset which is tightly fitted to their bodies. The colours of the corset according to him, indicates the wearer's age group. Red and white are for ages fifteen to twenty-five, pink and purple is for twenty-five to thirty, and yellow for those past thirty. But the predominant users of beads appear to be women especially the young women who apparently used them to enhance their beauty and appeal. The Turkana, married women

wear metallic beads of copper and iron to show the clans from which their husbands come. Refer Plates 5 and 6.

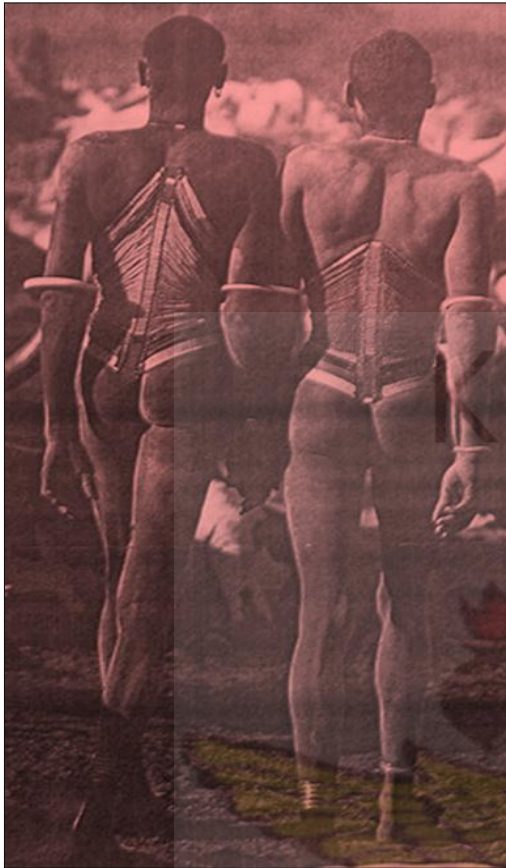


Plate 5. Dinka cow herders of south Sudan with beaded corsets fitted tightly to their bodies. The colour

of the bead indicates the wearer's age group. Red and white are for ages 15-25, pink and purple 25-30, and yellow for those above 30.

Plate 6. Turkana girl with many layers of necklaces representing her wealth. The Turkana are noted for

ostrich shell beads. Picture courtesy, Dubin L.S. (1995:125).

2.2.0.1 Beads and Ghana

Like many other countries, beads are quite widely used in Ghana. The researcher gathered from some traditional experts, during his trips that, in many Ghanaian traditions, beads are used mostly among the female population, especially around the waist. Generally, beads are used to decorate the body. Apart from the waist, beads may be worn as ear rings, as necklaces, and bracelets; on the wrist, and also on the knee, leg and many

other parts of the body. According to Mama Dzotsi one of the queens of Anloga, and Manye Esther, the Assistant queen of Manya Krobo, sometimes the female child is adorned with beads at the joints usually to enhance the development of her shape. Huber (1993) described how the bead is used in the various rites of passage, namely, the naming ceremony of the Krobo, the dipo, marriage and death. Some of these are discussed later under the various beads.

During puberty rites such as 'Bragoro' of the Akan, 'Gbotowowo' of the Ewes (Eueawo), 'Dipo' of the Krobo, beads are used. This was confirmed by Mamaga Agbalisi IV the Paramount Queen of the Akpinis of Kpando who cited beads such as 'gbloti', 'kpewokui' 'godobui', simbia', sui' and 'Dzagba' as some of the beads that are used for puberty rites. 'Beads, according to a Madam Dankwa Dede a royal mortician are also used to decorate the dead when laid in state while some also use it to bury them. However, bead use is most popular among sections of the Ga- Adangmes, notably among the Krobo. The Krobo according to Manye Esther (the Assistant Queens of Manya), used to mine beads. That is to say that they dug for beads from the ground in the ancient days. It is not too clear how these beads got to the ground. But Manye Esther contends that they were usually found at the ends of the rainbow. This belief suggests that the beads were a result of cosmic interaction. This may be debateable in the light of some legal

documents, which this researcher chanced upon during the research period. This document, Order, 1953, L.N. 282':1583, (details of which are discussed below) indicated that some people had earlier on lived where the Krobo now call their home. But this concept of beads found from under the earth has perhaps led the contemporary producers burying their beads in the ground for a year or so to cure it. This they believe gives the beads longer life and beauty. Among the many places that beads are produced in Ghana are Odumase- Krobo, Asuofua-Asamang and Sekusua Bamase, where beads are made in nearly every household. The popularity of beads among the Krobo has been enhanced greatly perhaps because of their treasured puberty rite for girls 'Dipo'. These facts are supported by the views of Kweku Amoako-Attah Fosu (2001).

2.2.1. A brief History of the Krobo of Ghana.

To understand the bead culture among the Krobo, it is important to place the concept within its rightful historical perspective. This is because, the bead culture does not exist in a vacuum but rather within a certain historical background.

According to Ghana Gazette Extraordinary No.105, 27th November 1959, and titled 'The Stool Lands Boundaries (Manya Krobo)' Order, 1953, L.N. 282':1583), there has been a tradition that the Krobo people migrated from somewhere in Eastern Nigeria, arriving on the banks of the river Volta sometime towards the end of the 15th century. After wandering between the present sites of *Ada* and *Lɔlɔ̃vɔ* Hill, they established their

home on the Krobo Hill, where, to this day, may be seen the ruins of their old town, built of solid rock, as well as the remains of their ancient ritual shrines. Samples of these were seen when this researcher visited their mountain home site in 2007. Refer plate 7(A and B), 8, and 9.



Plate7a. A pot found on the Krobo Mountain, Manya wing. Picture by Pa Willie (2007)



Plate 7b Some broken pots found on the Krobo Mountain. They are among items believed to have been left behind when the Krobo fled the mountain. Picture by Pa Willie (2007).



Plate 8 a&b The rocky nature of the topography. Picture by Pa Willie. (2007)

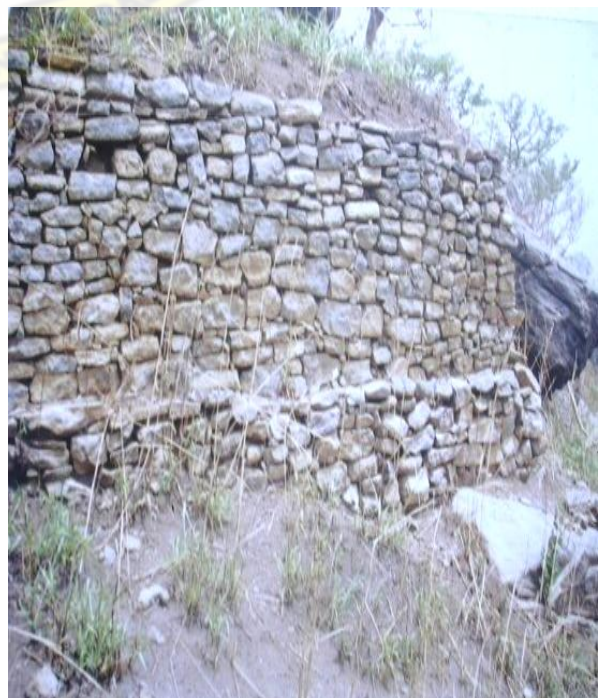


Plate 8 c & d. Some broken walls at the *Klo-măome* of Krobo. Pictures by Paa Wille (2007)

According to the gazette, they were of Adangbe stock, as are the people of eastern Accra, whose first King, Ayi Kushi arrived in Accra shortly after the first settlement on Krobo Hill, and probably not earlier than 1500.

It contended that, the Krobo established themselves on the Krobo Hill, obtained their water from the Okwe stream, situated at the base and west of the hill, while they farmed the surrounding land as far east as the river Volta. However, as the population increased, farming villages were established from Trom to Noaso on the plains beneath the foothills of the Akwapim range, where the land proved more fertile for farming.

The gazette also opined that, there was little reason to doubt that, before the arrival of the Krobo, there were the Guan and Kyerepon people who now occupy the towns of Larteh-Aheneasi, Abiriu, Awukugua, Adukrom, Abawnse and Apirede, who were then living independent existence in very small villages, each one being an authority of its own. These people, who speak two dialects of the Guan language, were said to be of the same stock which formed the first wave of Akan migration from the north. Perhaps this explains the phenomenon in which the Krobo claimed beads were mined from the earth. What might have been the case was that, the previous ethnic groups that lived on the land might have buried the beads which were their wealth in the ground as it were

from raiders. They might have fled from these items perhaps in a war situation or might have forgotten where they were buried after some time or in the event of the death of the owner who might have died. These then became discoveries of the Krobo who enjoyed some amount of peace on the land.

In terms of governance the gazette further stated that, in those early days the Krobo people were ruled by the Priest Kings. It argued that, as has happened practically everywhere the management and control of the land by the priest, gave way several centuries ago to the rule of the *Konor* (King of Krobo), whose eminence was acquired usually by reason of prowess in war.

According to the gazette, the Krobo remained a more or less united nation until 1858. It opined that, in 1858 *Ologo Patu*, the Chief of South Western Krobo led a rebellion against the Government. This owed its origin partly to the strong objection the people of the eastern districts had against the paying of poll tax, and partly to a quarrel with *Odonkor Azu*, the Chief of Eastern Krobo, whom Patu attacked. (In earlier years the Manya Krobo were known to Government as the Eastern Krobo, whilst the Yilo were known as the Western Krobo). From that date to this day, the Krobo have been administered as two separate States, named today as Manya and Yilo Krobo. *Ologo Patu*, or his predecessor that is the Yilo, were said to have arrived on the Krobo Hill a very long time after the main body. He and his followers were said to have come from Denkyera probably after the collapse of that ancient Kingdom in the latter part of

17th century. Whether they were then of true Denkyera blood (ie Akan) and later adopted the customs of the Krobo, notably circumcision, and became absorbed into the main Krobo ethnic group as held by the Manyas, or whether they were remnants of the original migrants who had lost their way coming from Nigeria, as claimed by Kloma Tsiami Tetteh Amoawata a Yilo linguist, is a question which each party, be it Yilo or Manyas, may answer in the way that pleases them best. It will not affect this thesis adversely. There seems, at present, no likelihood of any reunion as one community. However, the priests of the two traditional areas still appear to be collaborating.

On his part, Kloma Tsiami Tetteh Amoawata the Tsiami of the Yilo state, when interviewed by the researcher, traced the ancestry of Krobo to ancient Egypt. He described the plain between the Krobo Mountain, the Osudoku Mountains, the Yogaga Mountain and Akromo Mountains as a refugee plain

where many people including the Krobo fled to after their flight from ancient Egypt and Ethiopia. He claimed that, the Krobo fled from a place called *Same* and settled at *Zago* around the 14th and 15th centuries. Later their home in *Zago* was burnt by their enemies so they moved to the eastern side of the Volta River. Winfred Kene Apoh (a senior cultural Assistant at the Manyas Krobo District Assembly), also in an interview with this researcher, confirms that, the said area was home to a remnant of Krobo, the Agotime, Krobo speaking Guans in the Volta.

Kloma Tsiami Tetteh Amoawata, recounting oral tradition in an interview with the researcher, confirmed that, at the time, there were a lot of inter-tribal wars which demanded that the Krobo move again. This was made possible with the help of three legendary crocodiles. Since then, the crocodile has become an important symbol of the Yilo Krobo state while the Manya Krobo used the eagle.

He, further, opined that, during the Ashanti wars the Krobo were forced to flee to *Krobo Denkyera* under the leadership of one Antwi Otobligya. Here some settled at Akyem Maase while others moved to the Akromo Mountain. It was at this stage that the eight *Dangme* groups came into being- Yilo, Manya, Ada, Prampram, Ningo, Osudoku, Shai, and the Gas. According to him, these divisions were the result of the war gods the people came with. Families settled around the gods they worshipped for protection, and this also accounted for the late development of the Chieftaincy among the Krobo. Some of the people took the names of the gods; names such as Agblazo, Zoto Konu, Zokonu, Kɔle (eagle), Klonako, Klowekɔ, Asaa Okumo, Kotoklo (war god), Kofi Dade, Lamgba, Ayevida etc. Later, the Ga, the Ningo, the Ada and other Dangme left for the coast, but the Krobo settled on the Krobo Mountain.

This view has another side as captured by the said gazette. According to the gazette, the King of Apirede, during the Osudoku Enquiry gave a different date. According to him it was in the year 1738 that the Krobo got divided. In his view as recorded in the gazette, the Krobo as an autonomous body appear to have been split shortly after the arrival

from Denkyera of *Padi Keteku* and his followers, which probably occurred some time in the earlier years of the eighteenth century.

The Gazette opined that, in ancient times when hierocracy was the system of government in Kroboland, a part of the Ashanti army came and attacked the Krobo on their hill home. The Krobo could not stand against the swarming Ashanti warriors and therefore sent two messengers and begged for peace. Peace terms were arranged and the Krobo were asked to pay indemnity to the Ashanti nation. Prominent among the Krobo hill dwellers at that time was one Padi Keteku of Yilo Krobo, born of the then Ashanti King's niece who, it was said, married among the Krobo and migrated from Denkyera and settled on the Krobo Hill. It claimed that all the tribes came together and bowed before old Padi Keteku and entreated him to pay the war debt and save them and their children from future attack by the powerful Ashanti army. Old Padi Keteku said to them that he would pay the debt provided all the tribes would acknowledge him as their sovereign head and regard him as a *crocodile* at whose roar they must all tremble, bow, pay their respect and keep quiet. All the tribes promised to owe him allegiance and to tremble even at his call. It concluded that;

Being fully satisfied with their promises made, Old Padi Keteku started payment of the indemnity by yearly instalments to the Ashanti nation and commenced to ride

over the tribes as Supreme head. Later the then King of Ashanti having been conversant with the fact that

his grandson was the old Padi Keteku, the redeemer of the Krobo, sent his messengers with a stool and presented it to Krobo and installed him (Old Padi Keteku) as paramount Chief to rule over the land in his (Ashanti King's) name. This era marked the beginning of establishment of Chieftaincy and completed the obliteration of hierarchical constitution in the whole Krobo land.

Hence the use of the crocodile and a stool as symbols for the Krobo.

(Gazette Extraordinary No.105, Friday, 27th November, 1959)

There are however many other versions to these stories.

Kloma Tsiami Tettey Amakwata (Yilo) for example said that it took two hunters- Akromoase and Madja to discover that the Krobo Mountain was habitable. Winifred Kene Apo (a Senior Cultural Assistant at the Manya Krobo District Assembly) on his part told the researcher that, the place the Danme's dispersed was called *Lɔlɔvɔ*, an Ewe word literally meaning 'love is finished'. According to him, the cordiality among the various Danme groups was negatively affected by petty quarrels and rivalries resulting in the dispersion.

Perhaps, Huber (1993:24, 25) was vindicated when he stated that, the time the two major Krobo Kingdoms (Manya and Yilo) were separated into two political units is uncertain due to the multiplicity of date and versions of stories. He however stated that the two Krobo traditional areas were originally known as *Nɔwɛ* that is *Mănyă* meaning ones home and *Nyɛwɛ* (Yilo). On his part, Kene Apo opined that, the name *Manya* came from the word, '*Maonya*' that is, keep your mouth shut'. This goes with the saying '*nɔbi nya me tɛɛ*'- literally meaning, 'one does not need to talk about

everything one sees'. Yilo on the other hand comes from the expression 'wa yilɔ',

meaning 'we don't eat that'. According to him some oral traditions have it that, when the Yilo returned from Krobo Denkyera, they lost most of the indigenous Krobo customs. As a result of that, they were taken through series of aculturalisation rites to make them accepted into the society.

This process involved orientation for meals that the Krobo tabooed.

According to him, as the Yilo continued to verify the acceptability of various foods they learnt to eat while they were with the Akan, the resident Krobo started calling them the derogatory term, 'Wa yilɔ,'- we told you '*we don't eat this*'.

Huber (1993) also cited a deep valley and other mountain top features as natural geographical division between the two, with Manya to the north-east and Yilo to the South in their former mountain home. These notwithstanding, they all used to be described as *Klo-mã* (Krobo town).

However, Tsiami Tettey describes a kind of co-operation among them which culminated in a kind of Parliament on *Totroku*. Totroku is said to be a big rock on the Krobo Mountain which was fenced with *Sesreku* plant and served as a ground for the deliberation of the community's problems.

The former also holds that there are three patterns of social groupings.

These are *Wetso*, *Kãsi*, and *We*. According to him, the *Wetso* has twelve divisions in all (six for Yilo and six for Manya, and constitute the largest social unit in the Krobo society. The *Wetso* in its broadest term as it

stands today could be described as a clan made up of either the original 'patrilineal kinship family tree' that has grown so large that some cannot easily trace their direct root to the one ancestry or the cluster of different ancestral roots that has come together as a division as the case may be. Such divisions were as far back as the days on the mountain, and which have evolved into political units and now headed by divisional chiefs. These are Dzebiam, Akwenɔ, Susui, Dɔm, Mănyă, and Piɛŋua for Manya-Krobo, and Bɔnyă, Ogomɛ, Bunase, Nyɛwɛ, Plau, and Okpɛ for Yilo-Krobo respectively.

The second social group according to him is the *Kăsi* which could be described as people from the same patrilineal ancestry. Literally, the term *Kăsi* means 'people belonging to or eating from the same dish'. These may be made up of households, all of whom traced their ancestry to one person. The political head of the *Kăsi* is the *asafoatsɛ* and functions as a chief; he has a stool and celebrates his yearly stool ritual.

'We' are the next social grouping among the Krobo of Ghana. Literally, 'We' or 'Webii' stands for people of a house. Each *Kăsi* is made up of several 'Wes'.

He (Tsiami Tettey) further opined that after the introduction of the infamous 'Poll tax', in about 1852, the British colonial government wanted to bring the Krobo under its leadership, since the people used to escape any time government officials were coming to collect the tax. This was not easy because the people resisted under the leadership of Tettey Akrobetu

Kpenitse (bearded man) and Dom Sromenu. As a result the colonial government prepared a charge against them as a way of intimidating them based on a false allegation that they were practicing ritual murder. But this strategy did not work so one fateful Saturday dawn, precisely 2nd August 1892 at about 3 am; about one hundred colonial soldiers surrounded the mountain. Amidst firing, they forced the people to flee down the hill, leaving their personal effects behind. They have since settled in the plain- their current home. This event has become a big taboo and oath for the Krobo known as *Kromahɔ*- (Krobo Saturday). Any time this oath is invoked, one required seven life sheep and seven cartons of schnapps to revoke it.

2.2.2. Beads in the Kroboland

Krobo use beads for variety of occasions, ranging from social, matrimonial, court / political, rites of passage, to religious and spiritual occasions.

However, very little is known about the real origin of the bead culture among the Krobo. The popular legend among the people is that, beads used to be dug from the ground. It was not clear where the beads come from and how they managed to be deposited in the ground but there were numerous claims of beads dug from the ground as the researcher went round to gather information. Madam Mary Narteh of Somanya Adjikpo (a dealer in beads) in an interview with the researcher believed that, beads were usually found at places the rainbow end occurred. This researcher

believed that perhaps the earlier settlers in the land currently occupied by the Krobo could have developed an elaborate bead culture. It could also be possible that due to the frequent wars and raids in the area by criminal gangs (which made even the Krobo at a time run to live on the 'Krobo Mountain") these earlier group(s) might have resorted to burying their beads as a way of hiding them from the raiders.

2.2.3. Artistic features of some identified Krobo beads

'Wikipedia', the free Encyclopedia on beads, discussed 19 types of beads according to the materials used, the production procedures and the use to which the bead is put. It identifies them as; chevron beads, cloisonné beads, diachronic beads, ethnic beads, faux natural beads, fire-polished beads, furnace glass beads, fused glass beads, fusible beads, lampwork beads, lead crystal beads, Lucite beads, millefiori beads, pressed glass beads, seed beads, trade or slave beads, tagua beads, and vintage beads. Some of these were discussed in chapter one. Similar classifications are noticeable among the Krobo beads too. There are three very valuable beads among the Krobo. These beads have been mens' and have been used extensively by the priests. They are used in all the solemn rites including the rites of passage. These beads are kɔli, tovi and noli.



Plate 9: Kɔli:

This is usually blue. It is one of the precious and expensive beads in the life of a Krobo. It is the symbol of wealth and wherever it is used it used with the understanding that it will either impart wealth or that the fellow on whom it is used is valuable. It is used in naming/ out dooring / ceremonies, installation of the Chiefs, Queens, Priests and other rites. For naming ceremonies, two or three may be put on a raffia thread and tied around the wrist of the child. These facts are confirmed by Huber vol. 6 (1993)



Plate 10: Nycli: courtesy of cedi beads

Nycli is a white cylindrical bone bead used in naming ceremony, installation of Chiefs, Queens, as well as priests. When used, it either impacts purity or symbolises the expectation of goodness from the person it is given to. In the olden days Nycle, tɔvi was used for all initiation rites just as



Plate 11:Tɔvi: courtesy cedi beads

This is a black bead used for many rituals. This is the seed of lina liana plant, and by nature it is black. It symbolises the existence of evil in the world for which reason the wearer should take all necessary precautions not to fall into any such evil. Usually, the nycli and the tɔvi are worn together (nycli ke tɔvi) as seen in the plate 13(b).



12a

Plate 12a. Nyoli and Tovi on a twine

12b

Plate 12b. Tovi bead on the left forearm of the child who is to go through the dipo,

12c

Plate 12c. A zoomed-in area around the arm in Plate 12b

2.2.4. Some other bead types and their uses



Plate 13: Lee courtesy of Cedi beads

This bead is usually for dipo. For that purpose, the colour wine (agate) is preferred. It is used together with the loin cloth while going to sit on the sacred stone



Plate 14: Zagba courtesy of cedi beads and Nyuieko Avotri

Zagba is a powder- glass bead, with a twisted stripe, can come in many colours and shapes. It is a popular yet expensive bead among the Krobo



Plate 15: Ade courtesy of cedi beads

An eye bead; cream cylinder, with eyes made of millefiore slice.

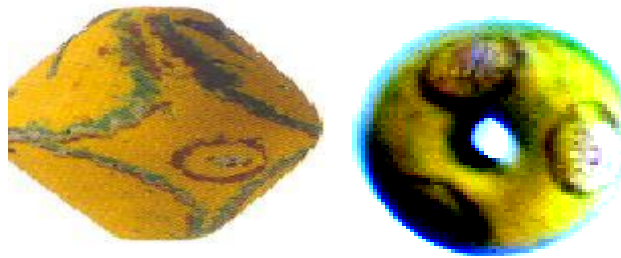


Plate 16: Kpo /Bodom

courtesy of cedi beads

These are glass beads, fused powder beads, with yellow body, with kite-like patterns on them. The very old ones are identifiable by their black cores.



Plate 17: Akosoo

courtesy of cedi beads

This was a special bead for Chiefs and Queens. It is double cone-shaped with strips of brown lines that cross each other. These patterns have semblance to glazed wear.



Plate 18: Dzaf

courtesy of cedi beads

The Dzaf bead is a recycled glass bead. It is green in colour with white tripped lines on it.



Plate 19: Fenowa courtesy of cedi beads

Fenowa bead is a powdered glass bead that comes in either white or cream colour with a strip of brown line on it.



Plate 20: Huadzemto courtesy of cedi beads

A typical yellow bead made in a kind of double cone shape.



Plate 21: Mete courtesy of cedi beads

Mete is also a glass bead. The name is proverbial. It literally describes how mashed yam is drawn towards oneself especially when many people eat from the same bowl. Symbolically, it refers to the act of drawing wealth to oneself. What this means is that, in normal circumstances, people are more likely to pursue wealth first and foremost for themselves before thinking of others, thus illustrates the general selfish attitude of the human race in the.

The 'mete' bead is made in a barrel-like shape with a combination of spiral patterns and diagonal lines. It comes in many colours - black, red, or blue with white trailed decorations.

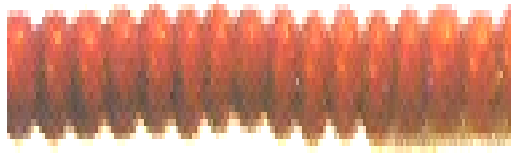


Plate 22: Oblekume

courtesy of cedi beads

These are very small 'seed' beads and come in brick brown colour.



Plate 23: Olongo



A lamp worked bead with multiple strips of line. It has a double cone shape and come in such favourite colours as yellow, green and black. Its production technique is different from the other Krobo beads. Hence in the Somanya /Odumase area, only Cedi Beads produces it. Plate 23b shows how it is produced.

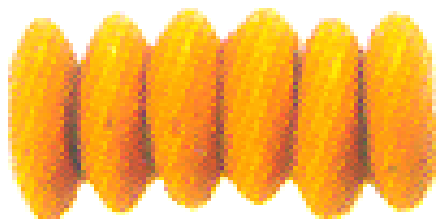


Plate 24: Otaka

courtesy of cedi Beads

This bead comes in a disk shape. It may come in any colour. It is used for important people such as chiefs.



This is an oval shaped bead that is brown with blue- black almond shaped. Its production process is the same as in Plate 23 above.

Plate 25: Pawa

courtesy of cedi Beads



It comes in a pink or reddish orange colour (Coral)

Plate 26: Sokobeke

courtesy of cedi Beads



A cylinder shaped bead and comes in turquoise colour.

Plate 27:Wizii

courtesy of cedi Beads



Plate 28: Soweno courtesy cedi Beads

A multi-coloured cylindrical bead. May come in blue, yellow, red and white combinations. Used for marriage rites and other happy occasions. It is one of the expensive beads.



These are new 'bodom' or glass beads. The name literally means 'millipede'. The design is an imitation of the millipede.

Plate 29: Asan mirikiti



Plate 30: Ludu te (Ludu dial)

This is a multi-coloured bead, made in a mosaic style with sprinkles of different colours such as red, yellow, and white splashed on it in somewhat haphazard manner.



Plate 31: Sinokpetiwu (snake bone or vertebrae)

As the name suggests, this bead is made in the semblance of snake bone. It comes in many colours- green, brown, blue and the like.



Plate 32: Ke koku eba puo, lo wui tsu ma seemi

The name of this bead is proverbial. It literally means 'an ant hill that allows animals to enter it'. It a rough bodied bead that comes in various colours.



Another proverbial bead. Its name literally means 'a poor person does not eat stones'. This is a symbol of

Plate 33. ohia fo ekpewe tɛ hope, and stands for the idea that no condition is absolutely hopeless. It is a short, simple cylinder bead without the usual decorations as seen on others.



A round rough bead with spots of different

colours. It comes in many colours.

Plate 34: Aprokua



It is very smooth and made in a double conical form with both ends tapering. In terms of design, it has three

strands of continuous stripes of different colours forming rhythmic

Plate 35: Meya

pattern around it. It is an imported bead and comes in various colours like blue and green. Its name 'Meya' symbolically means 'it is only he who goes to the dead and returns that brings back the tradition of the elders'.



This bead has a slightly rough surface. It is made in short cylindrical shapes with straight parallel strips of variety of colours.

Plate 36: Busso



This is another proverbial bead.

It symbolizes the bile of an animal.

In design, this bead is a beautiful cylinder with patches of yellows and red dots surrounded by sprinkles of white

Plate 37: Oduo hewa



Kente is a beautiful Bead made to imitate the Kente cloth. It is made of very vivid colours to mimic the Kente cloth

Plate 38: Kente



quantities

It comes in many colours, black, white, blue, yellow to.

They are threaded in large

neck.

and usually worn around the

Plate 39 Afihî ɔ



Apart

These are also very small beads which are threaded in large quantities and worn around the waist.

from their everyday use as a

waist

Plate 40: Awale basa bead, they are also used for dressing female corpse as a mark of being a true Krobo.

2.2.5. Klo Tsetseku (Yilo) beads

These are beads the researcher discovered at Klo Tsetesku a village on the Akuapim ranges. Klo Tsetseku is an old settlement of the Yilo Krobo which apparently failed to develop despite a vibrant bead industry. There is no access road leading to the village, and inhabitants and visitors for that matter have to climb the mountain on foot through rugged foot tracks. The village itself is situated within the forest with very little destruction to the forest. In between most of the houses (built with mud) were patches of thick forest. The researcher also discovered that some of the members of this community have homes in Klo Agogo which is at the foot of the mountain but maintains the mountain home as place for producing beads. In this village nearly every household produces beads.

But the women are in the fore- front. During the visits of the researcher, very few men were seen working. While some of the women maintained that, the men were behind all that they do, others felt their husbands have become disinterested in the bead industry, hence taken to other forms of trade.



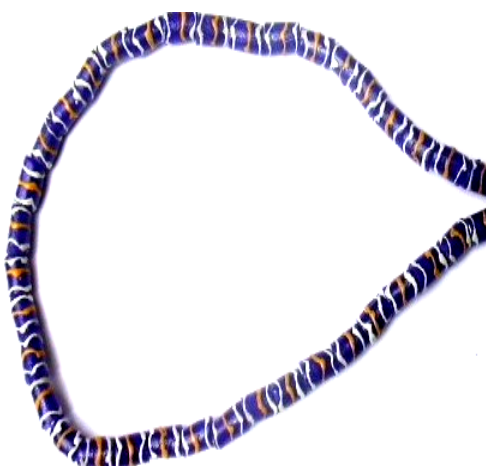
Plate 41 Powa

A striped bead that comes in different colours.



Plate 42. Kunw nane nya

The name *Kunwɔnane nya* literally means the feet of the fowl. It is a cylindrical bead with clusters of three dots. It comes in variety of colours.



The name is a description of the nature of the design, zigzag. Like the others may come in different colours

Plate 43. Zigzag



Aboda is the local name for boiled dry maize and groundnut. This is a brown bead with strips of white and blue lines.

Plate 44. Aboda



Hε ngbe se Koku literally means *eye brow*.

This is also a cylindrical bead with an eye shape design on it. It may come in many other colours.

Plate 45. Hε ngbe se Koku

Like the Krobo, Sara Withers (1995), and Dorling Kindersley (1990) published various processes used to produce different types of beads. Some of their beads and the processes are quite different from those produced among the indigenous Krobo.

2.3.0. Uses of beads

2.3.1. Social uses of beads; Beads in rites of passage

1. Pregnancy or conception

Among the Krobo, conception marks the end of an individual's life in *huani mi* (spirit world) and the beginning of his life on the physical world. Hence a woman who becomes pregnant for the first time undergoes a ritual called *mi nɔkpa fɔmi* (literally, tying a belly rope. This rite is to ward off evil machinations of sorcery and witchcraft. It is performed by the priest or priestess who ties *tɔvi*, *nyɔli*, and *kɔli* beads onto the fibre of the *hɔ* tree to the waist of the pregnant woman.

2. Naming ceremony

After birth, the child is named. As a seal on the name that is given to the child, '*La muomi*' (tying the *la* string) and the *kɔli* bead is performed. According to Nyumuah (1998), and Manye Lateki (deputy Queen of Manye

Krobo Traditional area) the *la* is made up of *tovi*, *koli*, and *nyoli* beads. All these are tied together on a raffia fibre (*hlowe*) and then fastened to the wrist of the new born baby. These beads are priestly beads and carry special traditional messages. In the naming ceremony, *koli* signifies the expectation that the child would grow to become useful to the family and the society. Hence in a way, the colour blue which is the colour of the bead therefore appears to be the Krobo bead symbolism for wealth. The *tovi*, which is white, seeks to tell the child that there is light, righteousness, good citizens and right minded people in the society and the child should grow to become one of such. The *nyoli* signifies the presence of evil, wickedness, and demonic forces in the world, and that the child should be aware to avoid them during his or her life time. Both the naming and the tying of the *la* string around the child's wrist signify the official acceptance of the child into the family. These facts were confirmed by Manye Lateki.

3. Dipo

There are a number of opinions of oral tradition as regards the origin of Dipo. The dipo rite according to Nyumuah (1998) was initiated by one Nana Kloweki to appease mothers who had daughters, and who were jealous of mothers of boys for the gifts they received for their son's passage through the circumcision rites. Oral tradition narrated to the researcher by Kloma Tsiami Tetteh opined that, dipo started with a strong man with two wives. According to him, one was having sons while the other had daughters. As the tradition was at the time, any time the male

children were born, their mother was given a cock to celebrate. The other wife who gave birth to only girls became jealous, but decided to train her daughter very well. This she did by secluding them from society for some time. The effect of this practice on the girls was admired by the community who later adopted it.

However, it is clear that, the dipo rite among the Krobo has over the years helped in no small way in popularising the use of beads in the Kroboland. It is by far the most popular rite among the people and has contributed far more than any other practice of the people to popularise the bead culture even though it is not the only time the Krobo use beads. Dipo is an elaborate rite which lasts for about three weeks or more and aims at preparing the young Krobo girl for adult life and also to initiate her officially into the adult world. Various types of beads are used at different stages. These could be summarized as follows:

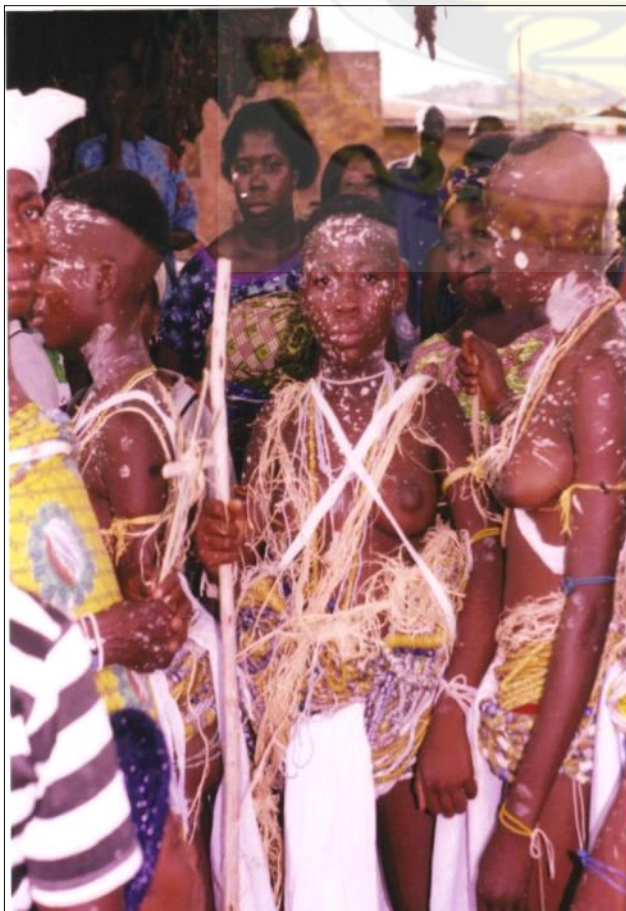
- Usually, the dipo rite begins with a preparatory rite a week before the actual ceremony begins, on a Thursday or Sunday *Hogba* which are sacred days for Nana Kloweki, with all the initiates assembling early in the morning in the house of the dipo Priest for the first custom involving beads or its symbol. This consists of the *soni* (the tying of palm frond or raffia –like tread on the neck of the girls and the drinking of a concoction '*mamu nonyu*') i.e. a mixture of millet and corn flour in water. The fresh palm frond which is symbolic of growth, youthfulness, and perpetual life as of the palm tree itself, clearly marks them out for all to identify them in the society as dipo.

- At this stage the *kpa womi* rite is performed. In this rite, the string of beads that the girls commonly wear around their waists is replaced. In their place a simple string called *glo* (prepared from pineapple leaves) with a reddish bead known as *Lee* tied around their waist. This is done by an old woman. This is done before the girls eat any food. At this stage the initiate wears this special kind of bead known as '*Lee*' to go with the red loin cloth. The bead itself may come in different colours but the most common ones used at this stage of the dipo these days is wine or agate. After this rite, the girls spend one week, formerly one whole year in the house of the Priest during which period the priest and the selected elderly women teach the girls home craft, i.e. all there is to womanhood and motherhood in addition to the dipo dance. In those days the initiate is given one tattoo after learning each task. Today this mark is optional. Refer to plate 46



Plate 46. A dipo girl at the first stage of the dipo rite- note the *soni* around the neck as shown in the zoomed-in section. Picture by Paa Saba

- Another stage at which the girls use beads is the **sacred stone ceremony** (*Teg̃et̃e yami*). This is one of the major climaxes of the dipo rite. It goes with a lot of excitement. . This is usually a Sunday, *Hogba*. The girls among other things go through another purification rite standing on the bush cow skin, and a white fowl is used to perform the purification rite. While on the skin, the family of each young girl puts new sets of beads and white loin cloth on them. The beads are placed on their waists and around the neck as in plate 47, 48 and 49.



mother
dipo

Plate 47. A bevy of successful virgins from the 'təno'.
Note the white loin cloth and the quantity of beads.
These are signs of the wealth of the families.

Plate 49

Another young girl prepared for the rite. Note the
leaf in her mouth all initiates going to the 'stone'
do the same because they are not to talk to any
one at this stage

Plate 48. A young girl being carried by the
through the dipo process. Note the
hair cut.



Before then, the girls are given dipo- hair cut; - that is shaving all the hair leaving just a little at the centre of the head. Refer to plate 49(a. and b.). After these another round of purification rites is done for the girl to finally prepare them to go to the dipo stone. The researcher gathered from Manye Esther, an Assistant Queen of the Manya Krobo and an ardent advocate for Girls right that these series of sacrifices, are meant to prevent any evil at the next stage where they sit on the stone. This is because it is believed that the *stone rite* can be very dangerous especially for girls who have had pre-marital sex prior to the said rite. The bodies of

the initiates are usually besmeared with shiny ointment while they wear small white loin cloth. The different types of beads that are worn at vantage spots include *hungua* beads around the waist; *powa* and *huazi* beads around their knees, while others such as *zagba*, *Koli*, *huadziato* or *skobεkε* are tied around the waists and their necks. After successfully going to the stone, the girls are carried back to town by their male admirers and female relatives as shown in Plate 50, and paraded through town before the last bit of their unshaved hair is finally shaved and collected by the mother or her representative as a kind of certification for passing through successfully. The girl then puts on a white loin cloth and a traditional grass woven hat called '*dipo bee*' as shown in plates 50, 51 and 52. In the evening, the girls participate in *klama* dance for the final corrections to be made.

The last rite performed for the dipo girl to draw the curtain on dipo as a puberty rite is *yifomi* (washing of the head). This is done on a Monday morning by the dipo priestess or an old lady. This rite among other things involves some 'spiritual' impartations to strengthen the soul of the successful initiate and to give her special protection for fertility.



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Plate 50. A mother carrying her daughter back from the 'təno' – ie the ritual dipo stone. In the olden days the girl may be carried by a prospective suitor. Her success on the 'təno' will be the joy of the whole family

After this, it is all celebration; the girls are dressed in many beads and clothes as shown in plate 52. Here they may dance for the public for the whole day till the evening. The initiate is now dressed in rich and magnificent clothes as it were, to show the wealth of her family, and goes into the community to thank people for their support for the period. As part of their dressing, they use a lot of beads, worn on the wrists, neck, waist and knees. As they go along, thanking people, they display their prowess in dipo dancing to the public.



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Plate 51 Successful virgins who have gone through the virginity test at the 'təno':

Note the quantity of beads used by each girl. The quantity may be illustrative of the wealth of the family or the value the family placed on her as an individual. She could be a beloved child. The rattles at the sides of (b) were the instruments used for providing music during the ceremony.

The following day Tuesday, *Peplegbi* the girls attend the priest's durbar and dance on parade. Here dipo marks or tattoos are given at the end of the durbar by selected old ladies. These marks on the hand and sometimes on the backs signify that you have been through dipo. Plate 52 shows some contemporary dipo dressing at this stage. Note the extensive use of beads.



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Plate 52 This style of dressing marks the successful end of the dipo rite. Such successful initiates are usually paraded through the town in their rich fabric and bead wear.

2.3.2. Beads and funerals

Funerals can be classified under social, cultural, political and religious activities of the Krobo. This is because, funerals are not just burial of the dead but a time to retrace the family line, to assert the family position in the community (that is socio-economic-political standing), as well as reaffirming their religious stances.

Socially, Krobo like other ethnic groups in Ghana express their grief and sorrow when a person dies. This may include wailing, singing, dancing and the like. The social status, the age, and the person's popularity to mention but a few play a big role in the nature of mourning.

Religiously, there are a number of rites that are performed. These involve the rites that enable the dead to have a peaceful rest with its ancestors. During the research period, the researcher interacted with a number of families who were bereaved. It became evident to him that as it pertains among many Ghanaian ethnic groups, the Krobo also view funerals as important events in the life of the individual and even the whole community. Funerals are times for family reunions. Grief during funerals is often dramatized on the street. Parties of mourners could be seen singing, drumming, and dancing on the street. Sometimes, mourners paint their bodies, wear red garments, drag broken cans on the streets, block roads, and do many such things to express their grief rightly or wrongly.

Like other Ghanaian ethnic groups, death to the Krobo is not seen as a cessation of life, but a transition to another world. The researcher has observed over the research period, that the laying in state and the burial are the most vital stages in which many elaborate rituals both indigenous and sometimes Christian are employed.

Various beads are used to dress the corpse. While some beads may just be used during the laying in state, others are buried together with the dead depending on the individual's status. In both situations, the family and the deceased own social standing while in life as well as the value the society has placed on the life of the person in question has a big say in the kind of regalia they are dressed with during this period. Chiefs, queens and other prominent

people are usually adorned with rich beads to befit their status.

From the researcher's observation, the funeral rituals for the dead are similar to rituals at birth. For example, at birth (out-dooring) the baby is given water and wine to drink. Similarly, before the dead body is bathed and dressed for public viewing, the corpse is given water and wine to drink. The wine may be avoided if the deceased was a teetotaler while alive. The two pieces of the primary beads *Koli* and *ninram* are tied to the left hand of the corps as a symbol to identify the individual when they reach their ancestral home. These facts were confirmed by the local morticians of Manya Susu. They include the 77 year old royal mortician Madam Dede Dankwa and her daughter/successor Ms. Tey Attah Agnes (refer to Plate 54) as well as Mr. Dankwa Tey, the traditional authority that sees to all matters regarding burials. In fact the role played by the latter is similar to the births and deaths registry. Traditionally, no corpse could be buried in Manya Susu without the permission of Mr. Dankwa Tey. According to the 77 year old royal mortician, Madam Dede Dankwa, the preparations of the dead differ from person to person depending on age, sex and social status. In an interview with this researcher, she disclosed that, in the olden days, both males and female corps wore beads around the waist. The males were dressed in a small white bead she called *g/o*. The bead served two purposes. It served as the holder for the *suboe*, a red loin cloth usually worn by females. Secondly it has a symbolic meaning. Madam Dede Dankwa opined that the *g/o* bead is a mark of identity for the dead so that they could be readily distinguished from others on their

arrival at the world of the dead. While the *glo* identifies the individual as a Krobo, the *Koli* and *ninram* are tied to the left hand to identify the individual's clan in the land of the dead. The *suboe* is wrapped around the waist of the dead in a special fashion.

This style of dressing is referred to as *kpãboe (Manya)/ danta(Yilo)*. This *kpaboe* is done for all males be it a royal or an ordinary person, except young boys under the age of twelve or thereabout. The difference is that, the royals, that is the Kings/ Queens and chiefs, instead of the *glo*, the royals are dressed in *Aprokua* an expensive bead. Apart from these, the male is also dressed with beads on the left wrist and the neck using a white bead called *aflihiɔ*. The royals on the other hand were dressed with *otaka* on both wrists.

The dressing of the female is more elaborate than that of the male. For the female *awulebasa* is used around their waist. This blue waist bead is believed to identify the individual as a Krobo woman. Around the neck, single or multiple long strands of *koli (blue)* and *aflihiɔ* (white bead) and some times *bamɔi* (green beads) are worn. Two strands of the *aflihiɔ* bead are used on the two wrists. Note that, the ordinary male may wear beads on only the left wrist while the kings and the chiefs wore the *otaka* on both wrists.

When it is time for burial, some of the beads are removed. But the *aflihiɔ* and the *otaka* on the wrist are not removed they are buried with the

dead. In addition, some quantity of *bamɔɛ* also known *asawazĩ* is added for the use of the dead on his /her journey to the other world. For kings/queens and chiefs, these expensive bead- *otaka* is buried with them.



Plate 53 A dressed corpse (female) laid in state. Note the long strand of bead hanging from the neck. Picture courtesy Tey Atta, (2009)



KNUST

Plate 54. The 77 year old royal mortician Madam Dankwa Dede and the daughter Ms. Tey Atta Agnes of Manya Susu posed for this picture after the interview with this researcher in their home in Odumase-Krobo.

Close relatives of the deceased too may also dress with the 'nypli' bead. It is also not uncommon for members of rich families wearing expensive beads as it were to show their wealth.

2.3.3. Political uses of beads

1. Beads in installations /other courtly functions

It is interesting to note that there exist very close resemblances between the installations of Krobo Chief, and a Priest. As regard the role of the bead, one may dare say that it is the same. This is because all these involved what the researcher prefers to call the **three primary or Priestly beads of the Krobo**; namely *tɔvi*, *nypli*, and *koli*.

When the chief and the queen are selected, they put on their wrist the *koli* bead and later the rest of the three. According to Manye Lateki, as soon as the white bead is tied on the candidate's wrist (La moɔmi), he or she is confirmed as chief or queen as the case may be. After this point,

there may be no de-stoolment, no matter what happens. If one does not behave well, one may be advised, and if one persists the respect accorded the position may be withdrawn unofficially by the subjects. On special occasions the Chiefs and Queens for example have special people who see to their dressing, their hair do, and selecting quality beads for their use. They are expected to wear beads around their neck, wrist, and sometimes below the knee. As chiefs and queens, they are expected to wear different kinds of quality of beads, some big, some small. Manye Lateki explained that at least if for nothing at all, a strand of the following-*koli*, *mete*, *powa*, *bɔd ɔm*, *ada*, or *zabga* must be worn by a queen or chief. The queen for example may wear *huadzemto* or *femewa* beads around the neck and *mete* and *ada* as bracelets. During festivals and durbars queens wear as many strands as possible, while on ordinary days they may decide to wear only two strands. Many of these beads according to Manye Makutsu 1, (Paramount Queen of Manya Krobo traditional area), are family beads accompanying the stool. These family beads are special and expensive gifts from their forefathers and mothers. It is the responsibility of each generation to take good care of it and to hand them over to the next generation after them.

Since they are so much she and her sisters need to go through to select the right ones for each occasion. On her death, these would be passed on to her eldest daughter or the one selected to succeed her.



KNUST

Plate 55. A female linguist with her staff of authority. Note that even the linguist staff is decorated with

the bead.

Plate 56. Queen of Korlentsonya (Manye Ladze) and her retinue in their bead regalia at Ngmayem festival.



Plate 57. A durbar of Krobo Queens at Ngmayem festival



Plate 58. A retinue of Queens and their female linguists. Note the extensive use of beads in each situation.



Plate 59 The newly enstooled Queen

Yilo Kprade. Manye Yomle

sitting beautifully at the durbar on the day of her outdoorings.

Picture courtesy
Manye Yomle Nagbede (2009)

Plate 60 Manye Esther, one of the influential Queens of Manya Krobo, and a very valuable resource person for this project.
Picture by Nyuieko Avotri





Plate 61. A newly installed asafoatsɛ in his all white regalia with beads to march



Plate 62. Nene Dome Siakor II chief of Susui and his sword bearer at a durbar. Note the size of *kpo*

bead on the wrist. Note also the combination of Zagba, kpo as well as koli around his neck

2.3.4. Religious uses of beads

This is a very broad area, which cuts across all the life of the Krobo. From conception through to birth, naming, puberty rites marriage, as well as death and burials involve intense religious rites. However, there are some areas that religious use of beads is most elaborate. Some of these are discussed below.

1. The Priest and Beads

The Priest may wear any type of beads but the most associated with his office is the white beads made from bone known as *Nyole Ketovi*.

These facts were confirmed by traditional elders such as Nene Madzano Otreku Okumo, Nene Mamle Okleyo, (in Wilson A-Ed), Manye Makutsu 1, Manye Lateki, Kloma Tsiami Tetteh Amoakwata as well as scholars such as, Hugo Huber (1973), Josuah Nyumuah (1998) and R.Sieber and R.A Walker (1981)



Plate 63a A retinue of priests led by Wanimu Adzase a Dipo Priest at a Ngmayem Festival



Plate 63b Wanimo Adzase a Dipo Priest

2.3.5. The economic use of beads.

Among the Krobo, beads are very valuable and precious perhaps more valuable than other jewelleries. According to Manye Lateki (Deputy Queen for Many Krobo Traditional area) many families have spent fortunes to acquire large quantities over the years. Beads among the Krobo, apart from their use as decoration also serve as stores of wealth, on which the family especially the women may fall in the event of urgent needs.

Perhaps the value placed on beads can also be noticed in the somewhat popular belief among the people that anybody who steals a bead would die even if they have not been caught.

The other economic value of the bead is in the production and marketing. In recent times this aspect of the bead culture is the most relevant if one thinks of the economic value. This is because other people especially

foreigners have developed increasing tastes for the bead in its traditional state. Day in day out scores of foreigners especially whites travel to the Krobo area both to study about and to buy beads. It is in this vein that the researcher looks at the industry in terms of production and procedures.

1. Tools and materials for bead making.

There is no doubt countless number of tools and materials exist for making beads all over the world. Among the Krobo too, over the years, some basic tools and materials have been developed. Some of these tools do not have any prescribed names but the researcher classified them where possible and gave them descriptive names. There are however commonly used tools and material include;

i). **Clay mould (mɔitɛ).** This is the flat clay slab with holes used to shape the bead. The mɔitɛ is a unique tool. Unlike the oven (mɔi la tɛ) the mɔitɛ cannot be easily mended when it develops a crack. As a result, it is prepared from

special plastic clay obtained from Abuabu. This clay is prepared into a smoother soft consistency as though it is to be used for pottery. It is then kneaded and rolled into rope-like tubes. With the aid of a spatula, or any relevant cutting tool, the rolled clay is sliced into flat slabs. Using a bat, the surfaces are smoothened. A specially carved wooden peg-like block is gently pressed into the clay slab to create an incised design mould of different sizes and shapes depending on the taste of the

producer/designer. The designed mould is first left to dry gradually at room temperature for about three to four days and latter sun dried for similar length of time. After that, it is biscuit fired to about 1000°C to make it ready for use.

After this, when it is ready for use, the **mɔitɛ** is coated with kaolin. This is to prevent the glass powder from sticking onto the walls of the mould. Anytime the mould is used this process of kaolin coating is repeated. But after some time, there would be accumulation of coats of the Kaolin on the mould and this may affect the shape of the bead. To avoid this, the bead makers regularly remove residues of kaolin on the mould from time to time.

Plate 64(a) is the process of fashioning a clay mould (**mɔitɛ**), while plates (b), (c), and (d) are samples of sizes and shapes of the **mɔitɛ**.

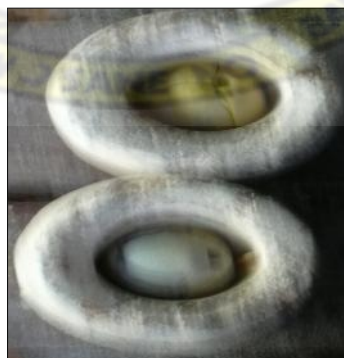


Plate 64 (a) Mould for small waist beads like Aflihib and Awazĩ

Plate 64 (b) Mould for the big beads. Also used for recycling old beads

Plate 64 (c) Mould for medium size beads like otaka Picture by Nyuieko Avotri (2007)





Plate 64d Making of the clay mould (**Mɔi tɛ**), from the clay preparatory stage to mould making stages

ii). **The oven (mɔi la tɛ).** This is similar to the oven used for firing terracotta wares. The oven (**Mɔi la tɛ**) has two openings in opposite directions. One opens the oven for the bead maker to load, observe and off load the beads. This is often towards the lee ward side. The second which is at the opposite (wind ward) side of the first, is used for the fire. It is usually sited below the loading vent so that the fire can come directly under the items to be fired. Sometimes, an opening is also created for food to be cooked while firing is still going on as shown in plate 65. The

plate 65(a) shows the area that the fire is set, while the 65(b) is the area where the wares are placed for firing.



(a) Plate 65. Oven ('Mbi la tɛ)



(b)

iii). Measuring containers

Like many Ghanaian indigenous enterprises, there is less than efficient standardized means of measurement. As a result, a number of arbitrary scales are employed. These include a plastic container for measuring the glass powder. This is a measuring container used by the producers at Klo Tsetseku. It is a 250 ml plastic hair cream container which is used to measure the glass powder in multiples of five. The second is a medium sized basket used to measure broken bottles. Refer to plate 66.



Plate 66. Measuring containers.

iv). **Designing/ decorating sticks/pens:** These are improvised designing tools devised by the local people for the purpose of drawing patterns on beads.

They are of varied shapes and sizes depending on the need of the designer-producer. Samples of these are shown in plate 66.



Plate 67. Designing/ decorating sticks/pens. Note the various edges.

v). **Spatula:** A flat bladed metal tool with long handle, used for removing the

hot bead from the oven

vi). **Metal pin:** It is used for piercing holes into the hot bead.

vii). **Funnel:** Used to pour glass powder into the mould.

viii). **Flat stone:** This must be a strong flat stone on which the glass is pounded. Two of such may be used; one serving as mortar for pounding

broken bottles and the other for washing the beads to make them smooth.

ix). **Strong flat stone:** for crushing bottles and glasses.

x). **Sieve:** for sieving the pulverised bottles into fine powder.

xi). **Pigment:** usually ceramic dyes referred to locally as *soso* used for colouring the bead.

xii). **Other assorted tools:** These include tools individual producers have been able to assemble from both local and foreign sources.



Plate 68(a)



Plate 68(b)



Plate 68(c)

Plate 68. Assemblage of some local and foreign tools found at Cedi beads. Note the nature of beads

that are produced through this equipment as Zoomed in Plate 68a.

2. Production procedure of beads among the Krobo bead producers.

There is countless number of ways of producing beads. These varieties of ways may be determined largely by the type of bead, as well as the tools and

materials used. Other factors that influence the way the bead is produced is the available technology in the area which of course is influenced sometimes by the peculiar culture as well the exposure to other traditions.

According to Nomo Tetteh of Klo Agogo, the process of bead production has improved among the Krobo over the years. Yet even today, the process is still largely manual and varies slightly from village to village.

Mr. Kudjo Owusu of 'Cedi Beads' fame also confirmed this fact.

This notwithstanding, there are certain necessary preparatory steps that are common to all bead production and must be considered first. These include;

i). Building of the Oven (mɔi la tɛ): According to Mr. Kudjo

Owusu(Managing Director of Cedi Beads) the best clay for building the oven is the one taken from the termites' hill (ant hill). He believes that this type of clay which comes from the depth of the earth is capable of standing very high temperatures. However, J.K. Boadi (a Senior Material Research Scientist, and Head of Building Material Department of the CSIR-BRRI), finds this claim debatable. In his view, termite hills per se may not be the reason for the properties the said clay is said to have. Answering questions from the researcher on the subject, he stated that the chemical and organic properties of the clay in the area that the termites build their mound could have contributed to the claim. In his view, termites spew a chemical binder to hold the clay in place. But this chemical has no known property to transform the clay into fire resistibility. He opined that, the base earth from which the termite hill came from might have a high quantity of sand. This position appears to be vindicated by Rogers et al (1999). In a research to find out the cause of the suppression of plant growth on mounds of the termite 'Coptotermes

lacteus Fraggatt (Isoptera, Rhinotermitidea)', they discovered in their analyses of soil types the suggestion that termites workers may choose particular clay materials for mound construction, which enhances surface impenetrability and thus increases the engineered integrity of the mound. A summary of views from various sources including Tilyard (1937), Weesner (1960), Gay and Calaby (1970), Lo N. et al., (2003, and 2007) Eggleton et al (2007), BBC News (13 April 2007) C. Bordereau et al, Duur K. Aanen et al (1997), Lobeck A.K. (1939), Encyclopaedia Britannica Online Library Edition, Google Earth among others suggests two possibilities;

- That the termite irrespective of where it build its mould, looks for and extracts those soil binding agents/chemicals which it uses to build its mound so it could withstand the weather.
- That conscious of what works for them, the termites may migrate from place to place until they find in the soil the suitable chemicals that can help them achieve their aim.

(Further work on the chemical composition of termite hills is being carried out by Ama Tagbor(Mrs.), a research Scientist of the CSIR-BRRI, having been intrigued by the versatility of the termite mound in the Krobo area).

After construction of the oven, it must be left for about two to three weeks to dry before use.

ii). Preparation of the clay mould (moite)

This is a flat clay plate with designed holes in it for modelling beads.

Details of its make and uses are discussed under tools below.

3. Collection of materials ;(broken bottles and glasses).

By far the most important material in bead making is the glass. Although variety of glasses could be used, the seventy year old producer Nomo Tetteh and the producers of Klo- Tsetseku prefer white bottles and / or glasses to coloured ones because they can easily take any pigment.



Plate 69 a) A basket of glasses being measured for pulverization.



Plate 69b) Packed bottles ready for crushing.

i). Pulverization; This is the crushing of the broken bottles / glass into powder form. All bead making sites that the researcher visited in the Krobo area, Klo Tsetseku (Yilo) and Cedi Bead (Manye) inclusive, used hewn stone mortar to pulverize the glasses. At Cedi beads however, they use a mechanized crusher to break the glass in to smaller particles, but the pounding into fine powder is still done by manual power in the hewn stone mortars.

In plate70, Gladys a bead maker in Klo Agogo, and one of the resource persons for this project is seen busily pounding the glass.



Plate 70 (a) Pulverizing glasses into powder at metal
Klo Tsetseku (Yilo).
mortar



(b) Note the measuring basket,(insert), the
bar for pestle and the hewn stone for



Plate 70 C:

Pulverising stones found in Kojonya area in Odumase Krobo.
They serve as community pulverizing stones for bead producers.



70 (D)

From this stage, various types of beads with their peculiar processes could be undertaken. At 'Cedi Beads', five different types of bead-making procedures were identified. Similarly, there are various degrees of fineness of the pulverized glass particles that are used to produce the different types of beads. While some require very fine glass powder, others such as Recycled Beads require rather rougher glass particles. Some of these processes are discussed.

The glass is pounded without any form of protection. This could be injurious to their health as some of the glass particles could get into their eyes not to mention the inhalation the dust.

4. Type of beads and their production processes

(i) Glazed beads

These are the most common locally made beads we find on the market. They usually have rougher finishing than the imported beads. Examples of glazed beads have been discussed in 2.2.3 and 2.2.4 above. This is produced with very fine glass powder.

- **Sieving:**

The production of the glazed beads requires very fine glass powder. In order to attain a very fine powder, the pulverized bottles/ glasses are sieved after pulverising in a locally made sieve as shown in Plate 74 below.

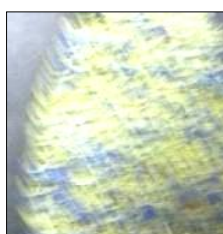
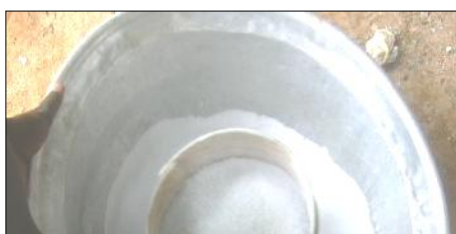


Plate 71a Sieving of the pulverized glass. **b** Coarse glass powder (this is smooth) **c** Glass cubes ready for firing

- **Toning.**

This is the stage that the bead maker adds colour/tone to the glass powder. Currently ceramic dyes, a powdered colour referred to by the locals as 'sɔsɔ' is obtained from the local markets in the area especially from Koforidua, the Regional capital where also the finished beads are largely marketed. According to one of the resource persons for this research and a practicing bead maker herself, Madam Gladys Tetteh, in an interview with this researcher, opines that, even the powder from an already coloured bottles needs further toning at this stage since their original colours become pale and do not give the sharp tones the manufacturer may require. Refer to plate 72 (a) and (b).

Glass Powder



- **Molding;**

At this stage, the pulverized glass powder is poured into a clay mould called 'moite' which is of varied designs and sizes. A piece of feather is used to level the quantity of powder in the mould. After this, pieces of cassava leaf stocks are inserted into each mould to serve as the hole through which the bead would be threaded. Plates 73 'a' and Plate 73 'b' below are samples of moulds

used. The Plate 73 'a' is empty while Plate 73 'b' is a filled mould ready for the firing.



Plate 73 a: Some empty 'moite'



b: A mould 'moite' filled with pulverized glass

- **First Firing:**

The next stage is the first firing. There are about two stages of firing. This is determined by the type of bead being produced. Generally, the glass powder is poured into the mould. The loaded mould 'moite' as in plate 73 (b)' is then inserted into a heated oven (moi la te) for the first firing. This may last between 30 to 35 minutes, depending on the

temperature of the oven. The melting temperature at this stage is between 650°C and 800°C. When it is well fired, it has a glossy tone and must then be removed from the fire. Any delay may cause over firing and could lead to the collapsing of the vent in the bead

When the bead is well fired, it is removed from the oven and subsequently from the mould as well. The fired beads are allowed to agnail (cool down) for a while in the oven before it is brought out to avoid rapid cooling which would invariably lead to breaking of the beads. When they are sufficiently cooled in the oven, they are then brought out and allowed to further cool down. After this the beads are then washed and polished on the smoothing stone for about 15 minutes, after which they are given a second washing to prepare them for decoration. Refer to plate 74.

- **First firing of Glass beads**



Plate 74a Pre- heating process
The Firing process

b



Plate 74c: Bead workshop
at Klo Tsetseku.

work

Plate 74d: Gladys Tetteh and other bead makers and their children busy at work at the craft village at Klo Tsetseku. **Plate 74e** Busy workers at

- **Decoration Stage:**

The washed beads as discussed above are sun dried for some time. This makes them ready for decoration. They are then arranged on metal bars with wooden handle for designing. Refer to plate 75. The design process is as follows;

- A quantity of pulverized glass is collected and washed with water. This produces a fine starchy white water soluble substance which could be used in its whitish state or mixed with the dye 'sɔsɔ'.
- The washed powder is then mixed with water into a slip with pulpy glue like consistency. With the aid of a needle or locally constructed nib, the pulpy slip is then applied carefully and painstakingly on the bead according to the bead maker's predetermined design. Usually, the bead maker simply copies designs which have been used in the area over the years. New designs develop slowly, and by the time they become popular, the originator becomes anonymous. Samples of designs have

been discussed in 2.2.3 and 2.2.4. This stage demands a lot of patience, effort and time as the bead maker meticulously draws his design on each tiny bead one after the other, making sure that the designs on each bead is the same as much as possible. Refer to Plate 75 and 76 below. 76 (a) and (b), shows the process of decorating, while 76(c) shows how the decorated beads looks like before second firing.

Preparation for decoration



Plate 75 First fired beads arranged on metal bars ready for decoration.

Making decorations on the bead

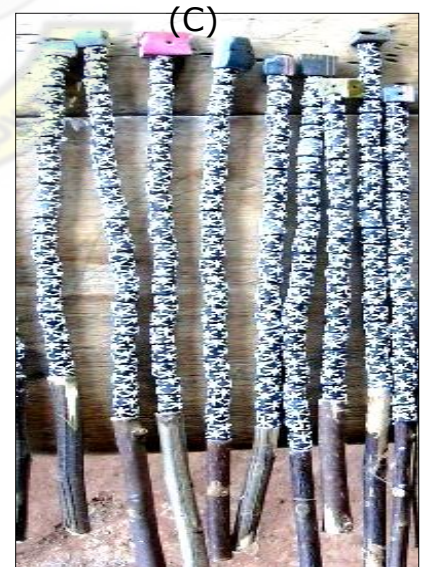


Plate 76a and b Process of decorating the first fired beads. Note the soso mixture

Plate 76c Decorated beads awaiting second firing. Note the different colours being used.

- **Second firing;**

The decorating stage is followed by re-firing or second firing. But this takes a shorter time, between 15 to 20 minutes at most. This is because, if it is over fired, the whole bead set may collapse, with even the holes closing up. Like the first firing, the beads are re-arranged back into the design blocks with the cassava stalks inserted into the vents as usual, before re-firing. The pulpy slip behaves in the oven as a glaze. While in the fire, it melts and gets fastened to the bead. According to Nomo Tetteh, the second firing was not done in the olden days since the coloured decorations were made while the bead was still hot, thus resulting in its melting and getting fast at once. But according to him, this method emitted a lot of heat waves into the eye of the designer thereby causing a number of the older folk developing eye problems.

Packing of the beads for second firing



Plate 77 Decorated beads are being packed for second firing.

- **Washing:**

After the second firing, the bead is washed with water and sand in a hewn stone to remove dirt and rough edges.

- **Threading and sale:**

The bead is now ready for threading and sale. Various beads are threaded and sold at different prices. For instance, while Mete, Kyrekyere, Ade, Powa, Zigzag, and Kunwo are threaded 22 pieces per 'rope', while Oduo is threaded 20 pieces due to its size.

Finished beads on display



Plate 78 Finished Beads on display.



Plate79 Nomo Tetteh and his daughter Gladys Tetteh relaxing in their Klo Agogo home, surrounded by some of the unfinished products.

(ii) Recycled Glass Beads:

These are big transparent beads. They are produced using transparent glass particles such as louver blades and fanta bottles. Because these are large beads the moulds in which they are fired are equally large. The following process is followed in its production. First, transparent glass is cut into even cubes as in plate 80. These glass cubes are then placed one each



into a mould. The mould and

glass pieces are inserted into **Plate 80 (a) Recycled Glass beads** (b)Glass cubes

the heated oven and fired

for about 45 minutes to a temperature of between 100°C to 800°C. Holes are created into the bead using pieces of metal after the glass is melted. While still hot it is shaped by turning it around in the mould. In doing this, the producer makes sure the hole has gone through to the other side of the bead. This must be done very fast to avoid the material from hardening up. After this, the bead and mould is removed from the oven, and allowed to agnail or set in the open air by itself for some time. Each piece is removed from mould carefully polished on the stone meant for the purpose. When this is done the beads are stringed either as necklaces or bracelets. The final polishing is done by rubbing it with machine oil or Vaseline on the smooth stone to give the bead a glossy finish.

(iii) Re-cycled Glass Powdered Beads:

The glass/ bottle is crushed into powdery consistency. This is sieved to get a finer powder. After this the pigment locally referred to as soso (ceramics dye) is added to the powder. The powder is poured into the mould (moite) using

funnel. Cassava leaf stalk is inserted into the centre of each hole on the mould where the glass powder is. This is to serve as the openings or holes for threading the bead. The cassava leaf stalk is used because it is a soft

fibred wood which burns off quickly and the ash from its burning also burns off without colouring the bead. For bisque firing, the firing lasts for about 30 to 35 minutes since the usual melting temperature for this bead is 650°C to 800°C. During the process of firing, shaping of the bead is done using two pins. The bead after removing from the oven (mɔe la tɛ) is allowed to cool down as in (ii) lasting for about one hour. The bead is finally polished as in recycled glass bead. (ii). This may last between 10 to 15 minutes.

iv) Bodom Beads (Akɔso Beads)

These are also big beads. They are usually made for kings/chiefs and queens. The term *Bodom* and for that matter *bodom beads* means *barking beads*. It is barking because of the role it plays in the assembly of beads. It is said to support or enhance the presence of the smaller beads. The process of producing these types of beads is similar to the re-cycled powdered glass beads. The designs on these beads are generally referred to as *akɔso* design.

v).Re-cycled Antique or Aggrey Beads

The materials for these are broken antique beads. The broken pieces of these old beads are repackaged into the 'mɔite' and re-fired. According to Mr. Kojo Owusu, one of the resource persons the researcher consulted, the reason for recycling is because the current generation of bead makers have lost the formulae and the process of producing such beads. Their quality in terms of durability far outstrips those produced in our time.

Hence the only thing that could be done to prevent their extinction is to recycle them as 'Cedi Bead' is doing currently.

2.4.0. Economic viability of the bead industry

Pricing

As expected in many Ghanaian local industries, there is a lot of arbitrariness in the pricing of the bead. However, beads are packaged in strands of 20 and 22 depending on their sizes. Medium sized beads like Ade, Kyerekyere, Hεmgbe se koku, Zigzag, Aboda, Taka, and the like are packaged 22 on a stand. Bigger beads such as Zagba, Mete, are packaged 20 on a strand. The strand sells between GH¢1.00 and GH¢2.00 from the local factories.

Below are portions of a paper prepared and delivered in some Universities in Germany in 2008 by Mr. Nomoda Ebenezer Djava, of Cedi Bead fame.

The following is a list of the most popular sizes used in the Ghana Recycled Glass Bead Industry. All sizes are consistent across producers. The sizes are measured in centimetres and are taken as the bead's diameter at its widest point.

It is important to realize that since the beads are hand-crafted, it is impossible for every bead to achieve the exact size specifications below. However, producers strive to be within .05cm of the target size. Note that each individual producer is able to produce a wide range of sizes beyond

| <u>Bead type</u> | <u>Size</u> | <u>Diameter (cm)</u> |
|---------------------|-------------|----------------------|
| Transparent (round) | Extra small | 0.80 |
| | Small | 1.00 |
| | Medium | 1.50 |
| | Large | 2.50 |



| | |
|-------------|------|
| Extra Large | 3.00 |
|-------------|------|

(Tubes)



| | |
|--------|------|
| Small | 1.20 |
| Medium | 1.60 |
| Large | 2.00 |

Transparent (OT)

1.10

Powder/Painted (tubes)



| | |
|-------------|------|
| Extra Small | 0.80 |
| Small | 1.00 |
| Medium | 1.20 |
| Large | 1.60 |

Powder (wedded)

Medium

Large

Extra Large

Small

1.40

1.60

1.80



Slippers



1.80

Cedi Beads Industry

Summary of Costing/Pricing Analysis

Products tested: 17

(but this researcher used 13 because the rest were more or less repetitions)

Types of Products: Recycled Antique, Transparent, Powder, and Glazed
Smallest, Smaller, Medium, and Bodom

Special Conditions: Beads including red dye or red glass

Key assumptions:

- o Employees work 8 hours a day, 6 days a week.
- o Beads spend about 30 minutes in the kiln and one hour cooling after firing.
- o An additional 30 minutes is subtracted from total time available for producing one bead to account for miscellaneous transitional activities (i.e. managing the fire, setting up moulds, etc.)

General Comments: Prices fail to cover total costs for most beads, mainly due to high overhead costs. As a result, a majority of products exhibit negative profit margins. Therefore, the two most common suggestions were to increase prices to what the market will allow (if less than the calculated break-even price) and to decrease overhead costs where possible. Implementation of these recommendations will lead to higher profits and will increase the long-term viability of the business.

Detailed Results By Product
(Note: All prices are in local currency)

Product #1: Recycled Antique Bead—Smaller

Production Statistics:

- Time required to produce 1 bead = 1.3 minutes
- Total capacity = ~1,200/day
 - Limiting Factor of Production: Time of Production
 - Current # of moulds = 505
 - 100% capacity
- Stages of production requiring the most time
 - Sorting beads/filling moulds = 33% of craft time
 - Shaping beads = 55% of craft time

Key Findings:

- o Cost of materials = 0.08 per bead 23%
- o Cost of labour = 0.10 per bead 29%
- o Overhead costs = 0.17 per bead 49%
- o Total costs = 0.35 per bead
- o Price = 0.38 per bead (¢ 30 for a necklace with 80 beads)
- o Profit = . 0 3 per bead 7%

Comment:

Prices yield a 7% profit. However, this profit could be notably higher if overhead costs were reduced. Therefore, the main suggestion for smaller recycled antique beads is to find ways to decrease overhead costs. Examples

include more efficient use of firewood to decrease monthly consumption, fewer or less costly trips abroad to market products, etc. In addition, prices should be increased to what the market will allow, possibly going up to ₱32.00 for a necklace.

Product #2: Recycled Antique Bead—Medium

Production Statistics:

- Time required to produce 1 bead = 2.1 minutes
- Total capacity = ~600/day
 - Limiting Factor of Production: Moulds
 - Current # of moulds = 302
 - 54 additional moulds would maximize output (712)
 - 84% capacity
 - o Stages of production requiring the most time
 - Sorting beads/filling moulds = 24% of craft time
 - Shaping beads = 63% of craft

time

Key Findings:

- o Cost of materials = 0.25 per bead 33%
- o Cost of labour = 0.14 per bead 18%
- o Overhead costs = 0.37 per bead 49%
- Total costs = 0.76 per bead
- o Price = ₱1.00 per bead
- o Profit = .24 per bead 24%

Comment:

Prices yield a 24% profit. This is a good profit margin to have, since it provides your business with a good source of capital for expanding the operations. As improvements are made to reduce overhead costs and boost production, this profit margin will grow. As a result, if demand for these products is low due to their prohibitively high price, you can reduce the price to try and attract customers, while still maintaining a profit.

Product #3: Recycled Antique Bead—Large

Production Statistics:

- Time required to produce 1 bead = 2.7 minutes
- o Total capacity = ~270/day
 - Limiting Factor of Production: Moulds
 - Current # of moulds = 268
 - 276 additional moulds would maximize output (544)
 - 50% capacity

- o Stages of production requiring the most time
 - Sorting beads/filling moulds = 24% of craft time
 - Shaping beads = 61% of craft

time

Key Findings:

- o Cost of materials = 0.63 per bead 39%
- o Cost of labour = 0.20 per bead 12%
- o Overhead costs = 0.78 per bead 49%
- o Total costs = 1.61 per bead

- o Price = 3.00 per bead

- o Profit = 1.39 per bead 46%

Comments:

Prices yield a 46% profit. This is a good profit margin to have, since it provides your business with a good source of capital for expanding the operations. As improvements are made to reduce overhead costs and boost production, this profit margin will grow. As a result, if demand for these products is low due to their prohibitively high price, you can reduce the price to try and attract customers, while still maintaining a profit.

Product #4: Recycled Transparent Glass Bead—Smallest

Production Statistics:

- Time required to produce 1 bead = 0.46 minutes
- o Total capacity = -2,100/day
 - Limiting Factor of Production: Moulds
 - Current # of moulds = 282
 - 130 additional moulds would maximize output (3,100)
 - 68% capacity
- o Stages of production requiring the most time
 - Shaping beads = 51 % of craft time

Key Findings:

- o Cost of materials = 0.01 per bead 20%
- o Cost of labour = 0.02 per bead 40%
- o Overhead costs = 0.02 per bead 40%
- o Total costs = 0.05 per bead
- Price = 0.02 per bead (¢ 2.00 for a necklace with 85 beads)
- - o Profit = -0.03 per bead -106%

Comments:

Prices are not high enough to cover total costs, resulting in a negative profit of 106%. Overhead costs are the biggest issue here; they represent about 40% of the total costs and represent the only area in which

improvements can be made. Material costs are already quite low and it seems unlikely that the cost per bottle will change; similarly, there does not seem to be any glaring inefficiencies in production, with shaping taking up most of the production time as expected. Suggestion is to increase prices to what you believe the market will bear (possibly going up to ₦4.00 per necklace). Also, look into overhead costs to see if there are opportunities to save. Examples include more efficient use of firewood to decrease monthly consumption, fewer or less costly trips abroad to market products, etc. If overhead costs are reduced and prices increased, it will be possible to have a positive profit margin on smallest transparent beads.

Product #5: Recycled Transparent Glass Bead—Smaller

Production Statistics:

- Time required to produce 1 bead = 0.66 minutes
- Total capacity = ~2,200/day

Limiting Factor of Production: Time of Production

* Current # of moulds = 505

* 100% capacity

- o Stages of production requiring the most time

* Shaping beads = 43% of craft time

* Filling moulds and crushing glass = both 15-17% of

craft time

Key Findings:

- o Cost of materials = 0.02 per bead resulting in a negative profit of 112%. Overhead costs are the biggest issue here; they 25%
- o Cost of labour = 0.02 per bead 25%
- o Overhead costs = 0.04 per bead 50%
- o Total costs = 0.08 per bead
- o Price = 0.04 per bead (₦ 2.50 for a necklace with 70 beads)
- o Profit = -0.04 per bead -112%

Comments:

Prices are not high enough to cover total costs, represent over 50% of the total costs and represent the only area in which improvements can be made. Material costs are already quite low and it seems unlikely that the cost per bottle will change; similarly, there does not seem to be any glaring inefficiencies in production, with shaping taking up most of the production time as expected. Suggestion is to increase prices to what you believe the market will bear (possibly going up to ₦ 5.00 per necklace). Also, look into overhead costs to see if there are opportunities to save. Examples include more efficient use of firewood to decrease monthly consumption, fewer or less costly trips abroad to market products, etc. If overhead costs are reduced and prices increased, it will be possible to have a positive profit margin on smaller transparent beads.

Special Circumstances: Red Glass

Given the high cost of red glass, the profit margin on transparent beads using this glass is even worse than standard colours, like green, brown, and clear. See below.

Key Findings: Red Glass

- o Cost of materials = 0.07 per bead 39%
- o Cost of labour = 0.02 per bead 11%
- o Overhead costs = 0.09 per bead 50%
- o Total costs = 0.18 per bead
- o Price = 0.04 per bead (¢ 2.50 for a necklace with 70 beads)
- o **Profit = -0.15 per bead -417%**

Comments:

The cost of red glass pushes the unit cost much higher than the unit price. Therefore, the price of a red transparent bead needs to be notably higher than other colours of the same size. For example, in this example, the price for a necklace should be closer to ¢ 13.00 instead of ¢ 2.50.

Product #6: Recycled Transparent Glass Bead—Medium

Production Statistics:

- Time required to produce 1 bead = 1.63 minutes
- Total capacity = ~600/day
 - Limiting Factor of Production: Moulds
 - Current # of moulds = 302
 - 138 additional moulds would maximize output (880)
 - 68% capacity
- o Stages of production requiring the most time
 - Shaping beads = 43% of craft time
 - Crushing glass = 16% of craft time

Key Findings:

- o Cost of materials = 0.06 per bead 25%
- o Cost of labour = 0.06 per bead 25%
- o Overhead costs = 0.12 per bead 50%
- o Total costs = 0.25 per bead
- o Price = 0.12 per bead (¢ 6.00 for a necklace with 50 beads)
- o **Profit = -0.13 per bead -109%**

Comments:

Prices are not high enough to cover total costs, resulting in a negative profit of 109%. Overhead costs are the biggest issue here; they represent over 50% of the total costs and represent the only area in which improvements can be made. It seems unlikely that the cost per bottle will change; however, it is worth noting the high material cost per bead, since

fewer medium beads can be made with the glass of one bottle. Therefore, procuring bottles at a lower price would be helpful for making a positive profit. There does not seem to be any glaring inefficiencies in production, with shaping taking up most of the production time as expected. Suggestion is to increase prices to what you believe the market will bear (possibly going up to ₦ 15.00 per necklace). Also, look into overhead costs to see if there are opportunities to save. Examples include more efficient use of firewood to decrease monthly consumption, fewer or less costly trips abroad to market products, etc. If overhead costs are reduced and prices increased, it will be possible to have a positive profit margin on medium transparent beads.

Product #7: Recycled Transparent Glass Bead—Large

Production Statistics:

- Time required to produce 1 bead = 3.27 minutes
- Total capacity = ~270/day
 - Limiting Factor of Production: Moulds
 - Current # of moulds = 268
 - 172 additional moulds would maximize output (440)
 - 61% capacity
- Stages of production requiring the most time
 - Shaping beads = 51% of craft time
 - Crushing glass = 16% of craft

time

Key Findings:

- o Cost of materials = 0.14 per bead 29%
- o Cost of labour = 0.11 per bead 23%
- o Overhead costs = 0.23 per bead 48%
- o Total costs = 0.48 per bead
- o Price = 0.24 per bead (₦ 12.00 for a necklace with 50

beads)

Profit = -0.24 per bead -101

Comments:

Prices are not high enough to cover total costs, resulting in a negative profit of 101%. Overhead costs are the biggest issue here; they represent about 50% of the total costs and represent the only area in which improvements can be made. It seems unlikely that the cost per bottle will change; however, it is worth noting the high material cost per bead, since fewer large beads can be made with the glass of one bottle. Therefore, procuring bottles at a lower price would be helpful for making a positive profit. There does not seem to be any glaring inefficiencies in production, with shaping taking up most of the production time as expected. Suggestion is to increase

prices to what you believe the market will bear (possibly going up to ₦25.00 per necklace).

Also, look into overhead costs to see if there are opportunities to save. Examples include more efficient use of firewood to decrease monthly consumption, fewer or less costly trips abroad to market products, etc. If overhead costs are reduced and prices increased, it will be possible to have a positive profit margin on medium transparent beads.

Product #8: Recycled Powder Glass Bead—Smallest

Production Statistics:

- Time required to produce 1 bead = 0.86 minutes
- Total capacity = ~1,670/day
- Limiting Factor of Production: Time of Production
Current # of moulds = 282
100% capacity
- Stages of production requiring the most time
Shaping beads = 22% of craft time
Designing beads = 53% of craft

time

Key Findings:

- o Cost of materials = 0.01 per bead 10%
- o Cost of labour = 0.04 per bead 40%
- o Overhead costs = 0.05 per bead 50%
- Total costs = 0.10 per bead
- o Average Price = 0.07 per bead (₦ 4.00 for a necklace with 50 beads and ₦ 2.00 for a bracelet with 36 beads)
 - 0.08 per bead (necklaces)
 - 0.06 per bead (bracelets)
- o Average Profit = -0.04 per bead -54%

Comments:

Costs (i.e. more efficient use of firewood, etc.). Finally, the above analysis was done on an average design. If customers are not very sensitive to the type of design, it is recommended that production be shifted toward less time-consuming (therefore less costly) designs. If customers are sensitive to the designs, pricing should reflect this by placing higher prices on very complicated designs and lower prices on basic designs.

At their current prices, smaller powder beads yield a profit loss of 65% on average when accounting for all costs (material, labour, and overhead). However, the profit margin is very different between bracelets and necklaces. Bracelets exhibit a profit loss of 53% while necklaces show a 79% profit loss. This discrepancy is obviously caused by a different unit price for each product. Therefore, the suggestion is to increase the prices of both products to what the market will allow (possibly ₦ 7.50 for a necklace and ₦ 5.00 for a bracelet). Also, like other products, overhead

costs are preventing the profit from being much higher. Therefore, you should see if there are any ways to reduce overhead .

Special Circumstances: Red Powder Dye

Given the higher cost of red dye, the profit margin on powder beads using this dye is even worse than standard colours, like green, blue, and yellow. See below.

Key Findings: Red Dye

- o Cost of materials = 0.03 per bead 19%
- o Cost of labour = 0.05 per bead 31%
- o Overhead costs = 0.08 per bead 50%
- Total costs = 0.16 per bead
- o Average Price = 0.09 per bead (¢ 4.00 for a necklace with 50 beads and ¢ 3.00 for a bracelet with 32 beads)
 - *0.08 per bead (necklaces)*
 - *0.09 per bead (bracelets)*
- o Average Profit = -0.07 per bead -84%
 - *Necklaces = -3.98 per necklace -100%*
 - *Bracelets = -2.11 per bracelet -70%*

Comments:

Using red dye increases the material price per bead notably, from ¢.0.02 to ¢.0.03. Therefore, beads using red dye should be priced higher to compensate for having higher costs. The suggestion is to increase the prices of both products to what the market will allow (possibly ¢ 8.00 for a necklace and ¢ 5.50 for a bracelet).

Product #10: Recycled Powder Glass Bead—Medium

Special Circumstances: Red Powder Dye

Given the higher cost of red dye, the profit margin on powder beads using this dye is even worse than standard colours, like green, blue, and yellow. See below.

Key Findings: Red Dye

- o Cost of materials = 0.03 per bead 19%
- o Cost of labour = 0.05 per bead 31%
- o Overhead costs = 0.08 per bead 50%
- o Total costs = 0.16 per bead
- o Average Price = 0.09 per bead (¢ 4.00 for a necklace with 50 beads and ¢ 3.00 for a bracelet with 32 beads)
 - *0.08 per bead (necklaces)*
 - *0.09 per bead (bracelets)*

- o Average Profit = -0.07 per bead **-84%**
 - Necklaces = -3.98 per necklace **-100%**
 - Bracelets = -2.11 per bracelet **-70%**

Comments:

Using red dye increases the material price per bead notably, from ₦0.02 to ₦0.03. Therefore, beads using red dye should be priced higher to compensate for having higher costs. The suggestion is to increase the prices of both products to what the market will allow (possibly ₦ 8.00 for a necklace and ₦ 5.50 for a bracelet).

Product #10: Recycled Powder Glass Bead—Medium

Production Statistics:

- Time required to produce 1 bead = 1.36 minutes
- Total capacity = 850/day
 - Limiting Factor of Production: Moulds
 - Current # of moulds = 154
 - 38 additional moulds would maximize output (1060)
 - 80% capacity
- o Stages of production requiring the most time
 - Shaping beads = 18% of craft time
 - Designing beads = 53% of craft time

Key Findings:

- o Cost of materials = 0.04 per bead 21%
- o Cost of labour = 0.06 per bead 32%
- o Overhead costs = 0.09 per bead 47%
- o Total costs = 0.19 per bead

Average Price = 0.09 per bead (₦ 4.00) for necklace with 50 beads and a bracelet with 32 beads.

0.08 Per bead (necklace)

0.09 Per bead (bracelets)

Average Profit = -0.10 per bead -114

Necklaces = -5.28 per necklace-132%

Bracelets = -2, 94 per bracelet -98%

132%. This discrepancy is obviously caused by a different unit price for each product. Therefore, the suggestion is to increase the prices for both production to what the market will allow (possibly ₦ 9.00 per necklace and ₦ 6.00 per bracelet). Also, like other products, overhead costs are preventing the profit from being much higher. Therefore, you should see if there are any ways to reduce overhead costs (i.e. more efficient use of firewood, etc.). Finally, the above analysis was done on an average design. If customers are not very sensitive to the type of design, it is recommended that production be shifted toward less time-consuming (therefore less costly) designs. If customers are sensitive to the designs,

pricing should reflect this by placing higher prices on very complicated designs and lower prices on basic designs.

Product #11: Recycled Powder Glass Bead—Large

Production Statistics: capacity = -210 per day

Limiting Factor of Production:

Moulds Current # of moulds = 268

44 additional moulds would maximize output (312)

Time required to produce 1 bead = 4.62 minutes

- Total 87% capacity
 - Stages of production requiring the most time
 - Shaping beads = 35% of craft time
 - Designing beads = 39% of craft time

Key Findings:

- Cost of materials = 0.22 per bead 12%
- Cost of labour = 0.70 per bead 39%
- Overhead costs = 0.87 per bead 59%
- Total costs = 1.79 per bead

Price = 1.00 per bead

- Profit = -0.79 per bead -79%

Comments:

Prices are not high enough to cover total costs, resulting in a negative profit of -79%. Overhead costs are the biggest issue here; they represent over 50% of the total costs and represent the only area in which improvements can be made. It seems unlikely that the cost of glass will change; however, it is worth noting the high material cost per bead, since fewer large beads can be made with the glass of one bottle. Therefore, procuring glass at a lower price would be helpful for making a positive profit. There does not seem to be any glaring inefficiencies in production, with shaping and designing taking up most of the production time as expected. However, crushing the glass is an area for possible improvement (perhaps using different technique or introducing machine-labour). Suggestion is to increase prices to what you believe the market will bear (possibly going up to ₦2.00 per bead). Also, look into overhead costs to see if there are opportunities to save. Examples include more efficient use of firewood to decrease monthly consumption, fewer or less costly trips abroad to market products, etc. If overhead costs are reduced and prices increased, it will be possible to have a positive profit margin on medium transparent beads. Finally, the above analysis was done on an

average design. If customers are not very sensitive to the type of design, it is recommended that production be shifted toward less time-consuming (therefore less costly) designs. If customers are sensitive to the designs, pricing should reflect this by placing higher prices on very complicated designs and lower prices on basic designs.

Product #12: Recycled Glazed Glass Bead—Smallest

Production Statistics:

- Time required to produce 1 bead = 1.00 minutes
- Total capacity = ~670/day (average over 2 days)
 - Limiting Factor of Production:

Moulds

- Current # of moulds = 134
- 41 additional moulds would maximize output (1076) 62% capacity

Stages of production requiring the most time

- Painting beads = 39% of craft time
- Filling moulds = 16% of craft time

Key Findings:

- o Cost of materials = 0.01 per bead 17%
- o Cost of labour = 0.03 per bead 33%
- o Overhead costs = 0.04 per bead 50%
- o Total costs = 0.08 per bead
- o Average Price = 0.07 per bead (¢ 4.00 for a necklace with 50 beads and ¢2.00 for a bracelet with 36 beads)
 - *0.08 per bead (necklaces)*
 - *0.06 per bead (bracelets)*
- Average Profit = -0.01 per bead**
 - Necklaces = -0.12 per necklace -22%
 - Bracelets = -0.97per bracelet -48%

Comments:

At their current prices, smallest glazed beads yield a 22% profit loss on average when accounting for all costs (material, labour, and overhead). However, the profit margin is very different between bracelets and necklaces. Bracelets exhibit a profit loss of 48% while necklaces show a profit loss of 3%. This discrepancy is obviously caused by a different unit price for each product. Therefore, the suggestion is to increase the prices of both products

to what the market will allow (possibly ¢3.50 per bracelet and ¢4.50 per necklace). Also, like other products, overhead costs are preventing the profit from being much higher. Therefore, you should see if there are any ways to reduce overhead costs (i.e. more efficient use of firewood, etc.).

Finally, the above analysis was done on an average design. If customers are not very sensitive to the type of design, it is recommended that production be shifted toward less time-consuming (therefore less costly) designs. If customers are sensitive to the designs, pricing should reflect this by placing higher prices on very complicated designs and lower prices on basic designs.

Product #13: Recycled Glazed Glass Bead—Smaller Production Statistics:

- o Time required to produce 1 bead = 1.14 minutes
- o Total capacity = ~840/day for short tubes; ~1000/day for long tubes
 - Limiting Factor of Production (short tubes): Moulds
 - Current # of moulds = 171
 - 11 additional moulds would maximize output (960)
 - 88% capacity
 - Limiting Factor of Production (long tubes): Time of Production
 - Current # of moulds = 287
 - 100% capacity
- o Stages of production requiring the most time
 - Painting beads = 38% of craft time

Filling moulds = 16% of craft time

- **Key Findings:**
 - o Cost of materials = 0.02 per bead 17%
 - o Cost of labour = 0.04 per bead 33%
 - o Overhead costs = 0.06 per bead 50%
- Total costs = 0.12 per bead

Average Price = 0.09 per bead ₦ 3.00 for a necklace with 50 beads and a bracelet with 32 bead

0.08 per bead (necklace)
0.09 per bead (bracelets)

Average Profit = -0.03 per bead = 33%

- Necklace = -1.77 per necklace -44%
- Brace lets = -0.69 per bracelet -23%

Comments:

At their current prices, smaller glazed beads yield a 33% profit loss on average when accounting for all costs (material, labour, and overhead). However, the profit margin is very different between bracelets and necklaces. Bracelets exhibit a 23% profit loss while necklaces show a 44% profit loss. This discrepancy is obviously caused by a different unit price for each product. Therefore, the suggestion is to increase the prices of both products to what the market will allow (possibly ₦6.00 for a necklace and ₦ 4.00 for a bracelet). Also, like other products, overhead

costs are preventing the profit from being much higher. Therefore, you should see if there are any ways to reduce overhead costs (i.e. more efficient use of firewood, etc.). Finally, the above analysis was done on an average design.

If customers are not very sensitive to the type of design, it is recommended that production be shifted toward less time-consuming (therefore less costly) designs. If customers are sensitive to the designs, pricing should reflect this by placing higher prices on very complicated designs and lower prices on basic designs.

Nomoda Ebenezer Djava: (2008).

This presentation is no doubt a great step in the right direction.

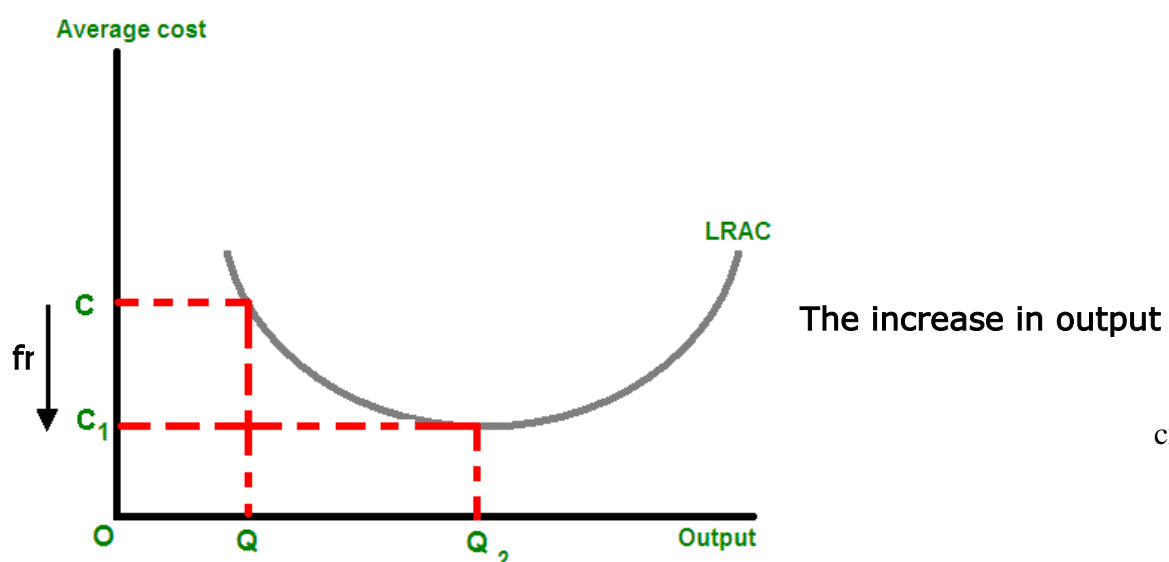
However, from the presentation, certain facts came out. Among them are the following;

- 1 We are not told the number of workers involved in the production process.
- 2 That, smaller beads are less profitable. It is quite clear from the discourse that smaller beads make more loss as against the bigger beads. In the view of the researcher, the reason for this phenomenon is not far fetched. On the bead market is a large volume of imported small beads most of which have better finishing than the local ones. Beside, they are a relatively cheaper too, perhaps because of their availability of better technological advancements, resulting in reduction in the cost of production.
- 3 The high cost of production. Apparently, the over dependence on firewood as fuel in a kind of unregulated semi- open firing system is a contributing factor. The traditional kiln for firing the bead is still not very developed. The fire cannot be easily regulated just as the quantity of heat lost is

enormous because kilns are opened. The result is heat waste with implications for more wood fuel. Another is the level of waste in terms of glass that is spilt on the ground during pulverization.

- 4 Foreign travel as factor of production. One of the factors cited for the higher over head cost is foreign travel. This can be quite high. But from the researcher's findings, only very few local bead producers do foreign travels. If this cost is removed the total of production would reduce.

In conclusion, it is not too good a picture that the rate of profit hardly went above the 1% profit margin except for one. In the view of the researcher the subsistent nature of the industry makes it difficult for it to benefit from economy of scale. Norman and Peter (1982) argues that, the major economic problem facing our one person enterprises is to determine optimal labour hours, which of cause is the problem of the small scale producers of the Kroboland. According to Wikipedia (2009) in microeconomics, there are cost advantages that a business obtains due to expansion as illustrated in the fig. 2.1.



decrease
each

Q to Q2 causes a
In the average cost of
Unit from C to C1

Fig. 2.1: Economy of Scale

Wikipedia (2009) argues that, there are two typical ways to achieve economies of scale;

1. High fixed cost and constant marginal cost
2. Low or no fixed cost and declining marginal cost

These are factors that cause a producer's average cost per unit to fall as output rises. According to it, 'diseconomies of scale are the opposite'.

This fact is collaborated by WebFinace (1997- 2009). On its part, WebFinace states that, the cost per unit resulting from increased production is realized through operational efficiency. In this regard, the researcher believes that the factor of efficiency is vital in this concept and the bead industry in Kroboland has quite some long way to go in this direction. However, with the appropriate education for the players in this field much can be achieved. Details of this are discussed in Chapter four.

CHAPTER THREE

METHODOLOGY

This chapter discusses the methods and the tools used to conduct the research.

3.1.0. Research Design

The research methodologies adopted in this research are largely qualitative. They include mainly descriptive and sometimes explanatory survey, and experimentation. There was also some amount of correlation employed in describing the bead industry as it pertains in some of the major production centers. Observation, questionnaire, and interview are the main data collecting instruments.

3.2.0. Descriptive and Explanatory research

The term descriptive research refers to the type of research question, design, and data analysis that will be applied to a given topic. Descriptive statistics tell what is, while inferential statistics try to determine cause and effect. According to Wikipedia (the free encyclopedia), descriptive research is also known as [statistical](#) research and describes data as well as the characteristics about the [population](#) or phenomenon being studied. Descriptive research in its view answers the questions *who, what, where, when* and *how*. Knupfer and H. McLellan, *from Jonassen*) on line, January 24, 2001 hold the view that descriptive research does not fit neatly into the definition of either quantitative or qualitative research methodologies, but instead it can utilize elements of both, often within the same study. This is confirmed by

Glass & Hopkins (1984) who argues that, descriptive research can be either quantitative or qualitative. Descriptive survey therefore focuses on determining the status of a defined population with respect to certain variables. They basically inquire into the status quo, and attempt to measure what exists without questioning why they exist.

Explanatory survey on the other hand, is a form of a causal-comparative research. It seeks to explain attitudes and behaviours on the bases of data gathered at a point in time.

Due to the nature of this research, both types of research were adopted. They were used to find out people's views about the bead culture among the Krobo of Ghana. The main questionnaire served (see Appendix 1) sought to verify what the population thinks about the perceived bead culture. In the analysis of the data, first note was taken of the position of the respondents thereafter some amount of interpretation was done where it was necessary.

In order to verify various views and facts about the bead culture among the Krobo over the ages and in their contemporary history, the researcher perused documents, relics and interviewed experts who had information on the subject. The internet, Libraries and other private collections served as useful sources of information. The Libraries include the Kwame Nkrumah University of Science and Technology (KNUST) libraries, University of Education of Winneba Library, Balme Library–Legon, Ghana Institute of Management and Public Administration (GIMPA) Library, the

George Padmore Library on African Affairs - Accra, Millennium Library- Manya Krobo, and Queen Mothers Library, Manya Krobo.

This researcher was able to trace the general history of beads across the world's prominent bead cultures over the ages in most of the libraries mentioned. At the Institute of Management and Public Administration (GIMPA) Library, the model for calculating the economic viability of production systems was found and was adopted for the bead industry as it pertains in the Kobo land. The history and culture of the Krobo was provided by the Millennium Library- Manya Krobo, the Queen Mothers Library as well as private collections of Manye Esther, of Manya Kobo and, Rev. Joshua Tekpenor, Tsiami Tetteh both from Yilo Krobo.

3.3.0. Quasi-Experimental Design

Experimental research is regarded by some researchers such as Best (1981) and Ary et.al (349) as the most powerful research methodology researchers can use to establish causes-and-effect relationships between variables because it provides a method of hypothesis testing. Donald Ary et.al (349) on their part cited three advantages of this method. These include;

- (1) Its ability to manipulate or vary conditions systematically and note the variations in the results;
- (2) The ability to make the event occur at a time the researcher is most prepared to make accurate observations and measurements; and (3) Its

ability to repeat the observation under the same conditions, for verification,

and the description of the condition for other experimenters to duplicate and make their independent check on the results.

A quasi-experimental design on the other hand, is one that looks a bit like an experimental design but lacks the key ingredient -- random

assignment. With respect to [internal validity](#), Trochim (2006) argues that they often appear to be inferior to randomized experiments. But the researcher believes that there is something compelling about these designs which made them the obvious choice for this research. A quasi-experimenter treats a given situation as an experiment even though it is not wholly by design. The objective of quasi-experimentation according to Campbell & Stanley(1966) Cook & Campbell (1979) is to strengthen causal inference while maintaining internal and external validity without interrupting “real life” through intrusive intervention. Schwartz, & Sechrest (1966), also confirmed this fact when they stated that ‘a quasi-experiment is a study that takes place in a field setting.’

This method was adopted in this research to find out and compare the various processes of bead production among the different Krobo settlements. This researcher used a group of respondents who produce beads with some level of modern equipment as the "experimental", with their counterparts in the purely traditional settings as the "control" to verify as well as to determine the degree of innovation and/ or otherwise of bead production and its cost effectiveness without disturbing their

normal daily business activities. This researcher also compared production procedures, marketing strategies, and social awareness among the producing villages.

3.4.0 Population for the Study

The target population in this research covers all the people in the Manyā and Yilo traditional areas. They included all chiefs, queen mothers, bead makers, bead sellers, bead wearers, and any person who uses beads in any other way in the Krobo states.

3.5.0 Sample and sampling Procedure

A sample is a group in research study on which information is obtained. A population is the group on which the results of the study are intended to apply. Fraenkel and Wallen (1993:78), agrees with Ary D. et al (1990) when the latter simplified this concept thus:

The small group that is observed is called sample, and the larger group about which the generalisation is made is called a population. A population is defined as all members of any well-defined class of people, events, or objects. ---- This is the concept of sampling, which involves taking a portion of the population, making observations on this smaller group, and then generalizing the findings to the larger population.

(Ary D. et al 1990:16)

These two views, aptly define the concept of "population" and "sample" in a research study. Owing to factors of time, accessibility and finance, it was not possible for this researcher to obtain information from the whole population. It therefore became necessary to collect information from a

relatively smaller group, which was representative enough of the population to enable generalizations.

Owing to the nature of this thesis, a combination of cluster, convenience, purposive, as well as random sampling techniques was employed in selecting the sample from the accessible population. The adoption of some clusters instead of individuals is because of its effectiveness with larger numbers of groups. In this research clusters refers to identifiable groups such as the Krobo Queen mothers Association and youth groups especially those in the second cycle schools. In selecting these clusters, some amount of convenience and purposive sampling was involved. Groups were selected to reflect the political divide between the Manya and the Yilo Krobo in addition to their nearness to this researcher. This is to facilitate a balance of information from various sections of the society and also to make it easy to go back to verify any facts in doubt. The simple random sampling as well as the snow-ball was used to source information from expert members of the society. This means that, the researcher reached out to one person and used that individual to reach other opinion leaders in the area. These resource persons were from both the Manya and Yilo Krobo area. They included;

Table: 3.1 Resource Persons

| | Name | Position | Area |
|---|--------------|--------------|-------|
| 1 | Manye Esther | Queen Mother | Manya |
| 2 | Manye Lateki | Queen Mother | Manya |

| | | | |
|----|------------------------------|---------------------------|-------|
| 3 | Kudjo Owusu | Bead Maker | Manya |
| 4 | Winfred Kone Apo | Senior cultural Assistant | Manya |
| 5 | Kloma Tsiami Tetteh Amoawata | Tsiami of Kloma | Yilo |
| 6 | Rev. Joshua Tekpenor | Opinion Leader | Yilo |
| 7 | Alex Tetteh | A 70 year old bead maker | Yilo |
| 8 | Lartey Dede | Bead maker | Yilo |
| 9w | Teiki, , | Bead maker | Yilo |
| 9 | Felix Tey | Bead maker | Yilo |
| 10 | Namo Rose | Bead maker | Yilo |
| 11 | Guheseyo Larwe | Bead maker | Yilo |

3.6.0 Data collection and Data treatment

Data gathering in survey also requires responses to predetermined questions by the sample population respondents. To do this, the researcher used both questionnaires and interviews

1. Interview

The interview involved non-structured schedules aimed at probing deeper into the concepts of bead culture among the Krobo of Ghana. This agrees with the views of Schaefer and Lamm (1983):

An interview can obtain a high response rate because people find it more difficult to turn down a personal request for interviews than to throw away a written

questionnaire. In addition, a skilful interviewer can go beyond written questions and "probe" for a subject's underlying feelings and reasons.

Schaefer and Lamm (1983:40-41)

In this research, both structured and non-structured interview schedules were used by this researcher to probe deeper into issues that needed clarifications. These were also used to gather information on the cost of production and other related issues. Besides all other reasons, interview, be it structured or non-structured schedules has become necessary because many of researcher's respondents in the industry were either illiterates or semi-literates who could neither read nor write. In some of these instances, this approach was used to determine the even cost of production since respondents did not keep any written records.

2. Questionnaire

The researcher designed and administered self-completion questionnaire based on the objectives of the study. These were necessary because of the versatility of questionnaire as a means of administering variety of questions to a larger group at a time and at a relatively low cost. This tool has the advantage over interview in the sense that it enables the respondents especially the shy ones to respond to unpopular points or views that in a way generate shyness or fear of retribution. The questionnaire involved two forms

of questions - "closed" and "open" forms. In the "close" form, answers were suggested and respondents were expected to tick (✓) those, which they agreed with. In some cases, the questionnaire items were designed in such a way that, the respondent could tick more than one suggested answer. This technique was used by the researcher to reduce the number of questionnaire items and also reduce the time spent by respondents on the questionnaire.

The "open" forms were towards the end and were few. They were free response type questions that permitted the individual to respond in their own words. This provision enabled respondents to give varied answers, reasons, and suggestions to questions. In some instances, both the "open" and "close" types were used simultaneously. These enabled the respondents to supply their own alternative where they disagreed with the researcher's suggested answers or added to the list where they felt the list was incomplete. The researcher visited members of identifiable groups such as the Queens, linguists, elders and family heads in their homes and offices where possible, bead producers and bead producing communities/ villages as well as schools, and individuals to administer questionnaire personally to facilitate understanding of questionnaire items and also ensure a near hundred percent return of questionnaire. Samples of the questionnaires is in appendix 1 and 2

In all, 120 copies of questionnaires were distributed and about 108 retrieved. This was a 90% response. The researcher visited the schools during school hours, sought permission from the Headmaster or mistress,

who in turn sent for the Assistant Headmasters/ Mistresses or the Senior House Masters/ Mistresses as the case may be or their representative who helped in the random selection of Krobo student respondents. The selected group was then assembled in one classroom. Other times, the researcher went from one classroom to the other administering the questionnaire to the randomly selected students in order not to disrupt normal school programme. The researcher together with the student read each questionnaire item. Brief explanations were offered when necessary before students ticked their answers. As a result it was possible to have all the questionnaires administered retrieved to these groups. The adult group was a lot more difficult to assemble. The researcher therefore visited some of them in their offices, and homes to serve them. The researcher also took advantage of public functions like the Independence Day celebration and other festive occasions to administer questionnaire items to peoples at random. The researcher also made use of the services of two Research Assistants who were indigenes and who also spoke Krobo, in the administration of the questionnaire. These were also used during the interview sessions.

In order to increase the reliability and validity of the responses, the questionnaires were pre-tested with some of the researcher's own mates who are also Art teachers and some selected respondents from the Krobo area. These did not form part of the final respondents but helped determine the reliability or otherwise of the questions, and thus made room for the necessary corrections.

Details of the findings are discussed in chapter four with illustrations where necessary. (See appendix 1 for questionnaire).

3. Observation

This involves looking at processes, and procedures. To validate facts and information gathered, the researcher participated and also observed (participant observation) a number of relevant events. These included, naming ceremonies, dipo rites, marriage, funerals/burial rites, Ngmayem, Kloyosikplemi and other festivals of the Krobo over the period. These enabled the researcher to study some of the indigenous concepts and portrayal of the bead as used in their natural setting and contexts. This researcher also observed bead production processes at 8 production sites.

3.7.0 Data Analysis Plan

The responses to the questionnaire served were critically studied and grouped under related sub-headings. The findings were analyzed through descriptive, statistical procedures and findings presented by tables, a graph and pie charts.

The following are some of the headings under which the analysis was done:

- Demographic Characteristics of Respondents.

- The bead in the contemporary social, cultural, religious, economic and political life of the Krobo.
- The Krobo Youth and the bead-culture.
- The state of the bead culture
- The way forward for the bead culture and industry within the context of globalisation. Details of those are discussed in chapter four.



CHAPTER FOUR

PRESENTATION OF AND DISCUSSION OF FINDINGS

4.1.0 Introduction

This chapter represents the analysis of data collected. Two main types of tables are used in the analysis. These are frequency and cross tabulation as discussed in chapter three. In all 37 tables, two graphs and two pie charts are used to illustrate the responses from respondents. The graphs and the pie charts are used to give further explanations to the frequency tables. Frequency tables contain analysis of data from only one questionnaire item, while cross tabulation tables combine data from two or more different questionnaire items. This is to help clarify concepts and responses given by respondents.

Each table is identified by a table number and a code name coined by the researcher and explained in the discourse. These include;

- | | |
|---------------------|---------------------------|
| 1. Age | 2. Sex |
| 3. Ethnicity | 4. Ngmayem /Kloyosikplemi |
| 5. Marriage | 6. Pregnancy |
| 7. Pregnancy/Age | 8. Pregnancy/sex |
| 9. Naming Ceremony | 10. Dipo |
| 10. Dipo/Ethnicity | 11. Chief |
| 12. Chief/Ethnicity | 13. Priest |
| 14. Priest / Age | 15. Priest/Sex |
| 16. Regalia | 17. Death |
| 18. Fashion | 19. Any Other |

| | | |
|------------------------------------|-----------|--------------------------------|
| 20. Neck | 21. Wrist | 22. Knee |
| 23. Ankle | | 24. Hair |
| 25. Elsewhere | | 26. Bead/ Sex |
| 27. Responses among the Sexes | | 28. Reason |
| 29. Bead Culture | | 30. Vibrant Bead Culture |
| 31. Bead Culture/Ethnicity/Sex | | 32. Bead Culture/Ethnicity/Age |
| 33. The Bead Culture and the Youth | | 34. Projection |
| 35. Give Reason | | 36. Way forward etc |

Every table has at most five (5) sub-divisions and labelled as follows:

1. The first division contains the list of possible choices provided on the questionnaire for respondents to select from. Different tables carry different sets of possible choices hence the variety of titles in this section.
2. Frequency – These indicate the actual numbers of responses against each possible choice listed.
3. Percentage – These are percentages worked on the total number of respondents. This means that, since there are 108 respondents, it is calculated thus: $\{(f) \times 100\} \div 108$ where f = frequency and 108 = the total number of respondents. In except of Table 37 which is calculated on 192 all others are calculated on this total.
4. Valid Percent – These are percentages calculated based on total responses in particular questionnaire items. The formulae for calculating the Valid Percent is therefore – $V.P = [(f) \times 100] \div VT$

where V.P = Valid Percent, (f) = frequency and VT =Valid total, that is the total respondents for that particular questionnaire item.

The valid percent as a result is generally slightly higher than the Percentage.

In this chapter, all percentages used are the valid percent unless otherwise stated.

5. Cumulative Percent – These are the sum of the valid percentages as it moves down the table from one possible choice to the other. On each table therefore, there are three different percentages;

- i. the percentage calculated on total respondents (percentage).
- ii. the percentage calculated on only valid responses in a particular questionnaire item (valid percent), and
- iii. sum of valid percentages (cumulative percent).

Some of the tables also contain two "totals". The first one which comes just after the list of possible choices represent the valid total for the particular questionnaire item, while the second "totals" which appears after "no response" represent the total number of respondents. The "no responses" as it appears on some of the tables represent the number of respondents who fail to respond to a particular questionnaire item. There are many reasons that may account for this. Common reasons could be as follows:

- None applicability – By answering some earlier questionnaire item(s) in a certain way, some other questionnaire item may

become non-applicable to the respondent. For instance, if a respondent ticked 'No' for the question –'In your estimation, do you see the bead playing

- some important roles in the sexual life of Krobo couples? 'Yes-(); No-(√); Some how-(). then by default, the next sub-question does not apply;

'If 'Yes' or 'Some how', Please indicate roles'. (Refer to Appendix 1).

- Misunderstanding of questionnaire item. Where the respondent did not

understand the questionnaire item, he/she may leave it unanswered.

- Oversight - respondent may fail to respond to a questionnaire item because they fail to see it.

Discussion of findings are compared and contrasted to find their relevance to the problem statement and the research questions as stated in chapter one and, to substantiate or otherwise the validity of this research findings.

The findings are discussed under the following sub-headings

- Demographic Characteristics of Respondents.
- The bead in the contemporary social, cultural, religious, economic and political life of the Krobo.
- The Krobo Youth and the bead-culture.

- The state of the bead culture
- The way forward for the bead culture and industry within the context of globalisation. Details of those are discussed in chapter four.

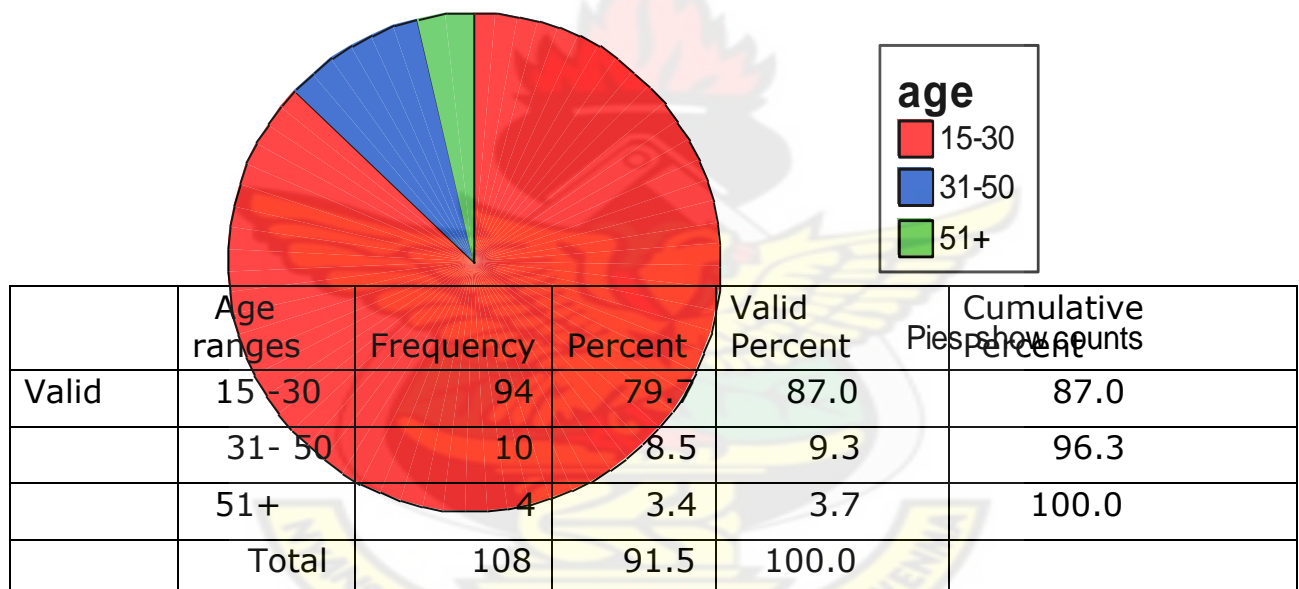
4.2.0 Demographic Characteristics of Respondents.

This section deals with the demographic composition of respondents. This deals with age, sex and ethnicity. In terms of ethnicity, respondents are classified into - Krobo and non - Krobo; in terms of age-15 -30, 31 -50, 51 and above; and in terms of sex, male and female. Table 4.1 describes the age distribution of respondents. From the table, 108 respondents were sampled in all. Out of these, 94 representing 87.0 % were between ages 15 to 30. 10 representing 9.3 % were between ages 31 to 50 while 4 respondents representing 3.7 % were 51 and above. These were randomly selected. From table 4.1, it is clear that there are more youth respondents than the other age groups. In the view of the researcher, the younger generation holds a vital key in answering the research question, 'To what extent is the youth active in the bead-culture?' hence the appropriateness of the sample in terms of age distribution. It is expected that, at least the total of 14 respondents being respondents of the other age groups (ie 31 -50 [10] + 51[4] =14) would provide the needed balance in this discourse.

TABLE 4.1: Age

For clearer illustration, refer to fig. 4.1. Pictorially as shown on Table 4.1 below, the red colour represents the age 15-30 which constitutes the largest group of respondents. This is followed by blue which represent age 31-50, while green represent 51 and above, the least in the survey.

Fig 4.1: Age



This is good for the research because it provided the opportunity to the researcher to verify from the younger generation their views and participate in the bead culture. Ultimately, a positive response from this

population would go a long way to validate the fact that the bead culture has a future especially in this period of globalization.

The second item considered in this section is 'sex' and is illustrated in table 4.2.

TABLE 4.2: SEX

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|------------|-----------|---------|---------------|--------------------|
| Valid male | 39 | 33.1 | 36.1 | 36.1 |
| Female | 68 | 57.6 | 63.0 | 99.1 |
| No | 1 | .8 | .9 | 100.0 |
| response | 108 | 91.5 | 100.0 | |
| Total | | | | |

This table discusses the sex distribution in the survey. According to Table 4.2, 39 respondents representing 36.1 % were males, 68 representing 63.0 % were females, while one respondent did not answer that questionnaire item on sex perhaps due to oversight. Apparently, there were far more female respondents than men. This is a reflection of the general population of Ghana where there are more women (about 60%) than men since the sample was selected randomly. Again like the age factor, the female to male ratio is also likely to inform positively the outcome of this analysis, thereby re-enforcing the validity of the outcome, since women are more likely to be attracted to beads than men. The ratio 63.0: 36.1 is seen by the researcher as an advantage rather than a disadvantage in this discourse. Traditionally, females use beads more often than the males. Many female in the Krobo area are more likely to wear the bead around their waist

and other vital joints of their body every day. Their contribution to this research in terms of views cannot be over emphasised.

TABLE 4.3: ETHNICITY

| ETHNICITY | | | | |
|-----------|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Krobo | 85 | 72.0 | 78.7 | 78.7 |
| Non-Krobo | 23 | 19.5 | 21.3 | 100.0 |
| Total | 108 | 100.0 | 100.0 | |

Table 4.3, 'Ethnicity' illustrates the ethnicity of respondents. From the table, 85 representing 78.7% of all the 108 respondents were of Krobo origin. The rest 23, 21.3% represented the non- Krobo community living in the Krobo area. This ratio is expected to affect positively the validity and reliability of this research. This is because it will provide this researcher access to much more information from primary sources as compared to those from non- Krobo as far as the bead culture is concern. It is expected that, as indigenes, this group of respondents would provide more valid answers. Interestingly, all the other respondents also have stayed in the Krobo area for some time and this enabled them to articulate their views on these issues the researcher raised with relative understanding.

Demographically therefore, this survey covers more people within the 15-30 years bracket, (87.0%) more females (63.1%) and more Krobo indigenes (78.7%). These percentages will be relevant in the understanding of the findings that are generated from this research.

4.3.0. The bead in the Contemporary Social, Cultural, Religious, Economic and Political Life of the Krobo.

Having identified the notions of the existence of a bead culture, it is important to further verify the practical uses of the bead among the Krobo of Ghana. There are at least two questionnaire items with about 17 responses to illustrate these facts;

- Questionnaire item number (6) – ‘In which areas of Krobo life do you see this bead culture at work?’ and
- Item (7) – ‘On which part of the body do you see the bead commonly used?’

In all, about 26 tables and a graph have been used to answer these questions. These tables are responses to a list of about 10 possible situations

and 7 parts of the body that the researcher believed the bead culture could be on display. They include situations such as the annual festivals of Nmayem (Manye) and Kloyosikplem (Yilo), marriage, pregnancy, naming ceremonies, fashion, dipo, installation of chiefs, queen mothers and traditional priests,

regalia for chiefs, queen mothers, and priest. The parts of the body where beads are worn are: the neck, around the wrist, around the waist, around the knee joint, around the ankle, in the hair and any other uses that may

be suggested by the respondent in case they find the list provided by the researcher in-exhaustive etc.

Most of these tables in this section are simple frequency tables meant to illustrate the simple 'yes' and 'no' questions. Even though they are discussed in two major groupings of occasions and parts of the body, they are not labelled or classified into structured areas of function because of the overlap in the function of particular beads. For example, the use of the bead on a baby could fall into social-cultural function when it is meant for decoration, to give shape, to differentiate between the sexes (male / female), or as a mark of acceptance from the father or grand parents; religious when the same or another type of bead is used to protect the child against malevolent forces. Similarly, a bead or a set of beads used by the chief or the queen mother could serve social, cultural, political, religious as well as economic functions. In the light of these, the tables were not labelled thus, but the discourse brought out these facts where applicable.

In this discourse, the number of respondents who associate themselves with the use of the bead in particular instances was not as important as in the fact

that the particular function is in the public domain. What this means is that, there are certain uses of the bead that are not usually in the public domain and many ordinary people may not easily associate with it because they are not aware. But this in itself does not nullify their use.

Information about such a use is rather not obtainable from the street but from cultural experts in the area. It is such information that this researcher gathered in his preliminary survey that led to the listing of these possibilities for respondents to confirm or disapprove as the case may be.

Table 4.4: Ngmayem/ kloyosikplemi

| | Frequency | Valid percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 79 | 73.1 | 73.1 |
| No | 29 | 26.9 | 100.0 |
| Total | 108 | 100.0 | |

On Table 4, 73.1% are of the opinion that beads are used for Ngmayem and kloyosikplem while 26.9 % think otherwise. Both responses are true from the researcher's observation of the festival. Beads are used during the Ngmayem festival, but this appears to be among only some particular people; kings, queens, linguists and the dipo priests. Many of the ordinary people including even the District Chief Executive who are all Krobo do not wear the bead at all or do so non-conspicuously. What is also true and perhaps might inform those who think the bead is not used for the Ngmayem festival is the fact that during the celebration, no special mention is made of the bead. Its use is absolutely optional and for purely decorative purpose for those who wear it. The priests and the Kings/Queens may wear some special beads for protection but these may not be conspicuous to the public. By this data, it is clear that among other uses, the bead is used in the social and cultural life of the people.

Table 4.5: Marriage

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 92 | 85.2 | 85.2 |
| No | 16 | 14.8 | 100.0 |
| Total | 108 | 100.0 | |

Table 4.5 reveals that, 78.0% of respondents agree that beads are used in marriage, while 16 (14.8%) did not think so. Infact this view was proved by Asigbetse (20090:40) in his unpublished thesis. In a survey, more than 75% of respondents in a survey he conducted showed that high quality of beads are used and may cost the groom's a fortune in the Krobo areas

Table 4.6: Pregnancy

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 15 | 13.9 | 13.9 |
| No | 93 | 86.1 | 100.0 |
| Total | 108 | 100.0 | |

Table 4.6 is an interesting result in which a small proportion of 15 (13.9%) agree that beads are used in pregnancy; while a large majority of 93(86.1%) did not think so. Perhaps to understand better this response, one would need to probe further into cross- tabulations to see which categories of people gave what kind of responses. Table 4.11 describes responses along age line.

Table 4.7: Pregnancy/age

| | Age | | | Total |
|-------|-------|-------|-----|-------|
| | 15-30 | 31-50 | 51+ | |
| Yes | 14 | | 1 | 15 |
| No | 80 | 10 | 3 | 93 |
| Total | 94 | 10 | 4 | 108 |

From Table 4.7, it is clear that the 15 respondents who said yes to the bead in pregnancy came from ages 15-30 and 51+ only, and none from age 31-50. Table 8 below gives a more vivid picture.

Table 4.8: Pregnancy/ Sex

| | male | Female | No response | Total |
|-------|------|--------|-------------|-------|
| Yes | 5 | 9 | 1 | 15 |
| No | 34 | 59 | | 93 |
| Total | 39 | 68 | 1 | 108 |

In Table 4.8, it is clear that more women, (9 out of the 15 representing 60%) responded 'Yes', which means that they see the use of beads in pregnancy. But looking at the percentage of respondents disagreeing to the use of beads in pregnancy could be an indication of the dying out of the practice among most Krobo. Various reasons could be assigned, but chief among them could be the foreign religions especially Christianity and perhaps Islam as well as advancement in medical science. Traditionally, beads were used to protect the pregnant woman and the unborn baby. But advancement in medicine is making that not very necessary these days.

According to Manye Esther, a queen mother from Manye, the beads are used to play among other things, religious roles. At the start of the pregnancy, especially the first one, the traditional priest performs series of rituals to inquire from the gods about the soul of the baby that was coming and to secure the pregnancy and the life of the pregnant woman against evil spirits. But in the advent of improved hospital facilities in the Krobo area the practice has gone down considerably. Pregnancies and the life of the expectant mothers are now better secured, as it were, through medical science. The notwithstanding, there is still a small remnant population who for some reasons still go through the traditional practice, even though in most cases they do combine it with the orthodox medication.

Table 4.9: Naming ceremony

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 70 | 64.8 | 64.8 |
| No | 38 | 35.2 | 100.0 |
| Total | 108 | 100.0 | |

Unlike responses in pregnancy, a good number of respondents, 70 (64.8%) said 'yes' to the use of beads in naming ceremonies. There can be no debate about this since the practice is alive among the Krobo even among the sceptical Christian communities.

Table 4.10: Dipo

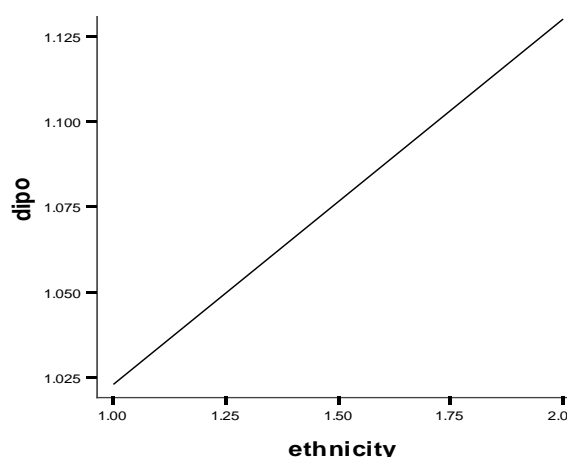
| Dipo | | | |
|-------|-----------|---------------|--------------------|
| | Frequency | Valid Percent | Cumulative Percent |
| Yes | 103 | 95.4 | 95.4 |
| No | 5 | 4.6 | 100.0 |
| Total | 103 | 100.0 | |

Response to the dipo rite is not surprising. Dipo is by far the most popular puberty rite in Ghana today. It is a vibrant tourist attracting cultural practice that still receives tremendous popular local and foreign patronage. The researcher has seen children of Krobo origin including those of European/ American fathers/mothers transported from all over the world back to the Krobo land for this rite. Some of the pictures of the dipo rite were shown in Chapter 2. Table 4.11 and Graph 2 explain the ethnicity of the 5 (4.6%) respondents that answered 'no'.

Table 4.11: Dipo / Ethnicity

| Dipo / Ethnicity | | | |
|------------------|-----------|-----------|-------|
| | Ethnicity | | Total |
| | Krobo | Non-Krobo | |
| Dipo | Yes | 83 | 103 |
| | no | 2 | 5 |
| Total | | 85 | 108 |

Fig 4.2 Dipo / ethnicity



Note in Fig 4.2: The diagonal line indicates the mean

The table gives the numerical evidence while the Fig.4.2 gives the general overview of the ethnic response. On the graph, the line from 1.00 represents

the non- Krobo while the apex of the line rest at 2.00 and represents higher scores, being Krobo respondents. From Table 4.11 above, it is clear that 3 out of the 5 people who did not associate beads with the Diplo custom, were non- indigenes. Perhaps they could be excused for not being aware. However, it is quite difficult to explain off the response of the other 2 who themselves claimed to be Krobo. Perhaps a possible explanation could be a misunderstanding of the question, or an oversight.

Table 4.12: Chief

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 98 | 90.7 | 90.7 |
| No | 10 | 9.3 | 100.0 |
| Total | 108 | 100.0 | |

Table 4.12– ‘Chief’ sought to find out if the bead culture exists in the installation of chiefs and queen mothers. It revealed that majority of respondents -98 (90.7%) believed that the bead culture exists in the installation of chiefs and queen mothers. The beads used include *tovi*, *nypli*, and *koli* as discussed in 2.2.3.2 ‘Political uses of beads’. Table 4.13 Chief/ Ethnicity illustrates the 10 respondents who answered ‘no’.

Table 4.13: Chief/ Ethnicity

| | | Ethnicity | | Total |
|-------|-----|-----------|------------|-------|
| | | Krobo | Non- Krobo | |
| Chief | yes | 80 | 18 | 98 |
| | no | 5 | 5 | 10 |
| Total | | 85 | 23 | 108 |

From Table 4.13 above, 5 respondents from both Krobo and non- Krobo origins disagree that beads are used in installation of chiefs and queen mothers. The reason(s) for such idea cannot be readily perceived because even in the Akan areas where metallic ornaments like gold and silver are used for chiefs and queen mothers, beads still play vital roles at least in the installation process.

The next table discussed the place of the bead in the installation of traditional priests.

Table 4.14: Priest

| Priest | | | |
|--------|-----------|---------------|--------------------|
| | Frequency | Valid Percent | Cumulative Percent |
| Yes | 66 | 61.1 | 61.1 |
| No | 42 | 38.9 | 100.0 |
| Total | 108 | 100.0 | |

Table 4.14 'Priest' shows the perception of respondents as regards the role of beads in the installation of the traditional priest. Here 66 (61.1%) agree that beads are used in the installation rites of the priest, while 42 (38.9%) thinks otherwise. The proportion on this table shows reduction in

the 'yes' and an increase in the 'no' as compared with tables 4.15 and 4.16. This is understandable because, the installation of priests have not been as publicized as those of the political leaders- i.e chiefs and queen mothers. Besides, not many priests have been installed in recent times. As a result, information in this regard may be limited to those who are quite close to the priestly institution. One would have expected that the elderly would have had better idea about this subject but that is not the case in this particular instance as indicated in table 4.15.

Table 4.15: Priest/ age

| | | Priest | | Total |
|-------|-------|--------|----|-------|
| Age | | Yes | No | |
| | 15-30 | 58 | 36 | 94 |
| | 31-50 | 5 | 5 | 10 |
| | 51 + | 3 | 1 | 4 |
| Total | | 66 | 42 | 108 |

On the contrary the youngest group of respondents appear to know more. Fifty –eight (58) out of 66(87.9%) respondents who answered 'yes' were of the age 15-30, 5 out of 66 (7.6%) belong to the age group 31-50, while 3 (4.5%) were above 51. Similarly, 36 respondents representing 85.7%, who answered 'no' belonged to 15-30, 5 (11.9%) also belonged to age 31-50 while 1 (2.4%) were of age 51+

Interestingly, more women appear to know more in this direction than the men as demonstrated on Table 4.16. Thirty-six (54.5%) women as against 27(40.9%) said 'yes' to the use of beads in priestly installation.

Table 4.16: Priest/Sex

| | | Sex | | | Total |
|--|--|------|--------|-------------|-------|
| | | male | female | No response | |

| | | | | | |
|--------|-----|----|----|---|-----|
| Priest | Yes | 27 | 36 | 1 | 66 |
| | No | 12 | 30 | | 42 |
| Total | | 39 | 68 | 1 | 108 |

Notions about the use of beads in the regalia of priest, is discussed on table

4. 17 below.

Table 4.17: Regalia

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 78 | 72.2 | 72.2 |
| No | 30 | 27.8 | 100.0 |
| Total | 108 | 100.0 | |

From table 4.17 above, it is evident that many respondents are aware of the role of beads in the regalia of chiefs, queen mothers and priest.

72.2% thinks that beads constitute an integral part of the court regalia while 27.8% thinks otherwise. It is not too clear why the number that answered 'no' would think that beads do not form a part in the regalia of chiefs, queen mothers, and priests. Perhaps the respondents did not understand the questionnaire item.

Table 4.18 illustrates the role of beads in death/ funerals.

Table 4.18: Death

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 69 | 63.9 | 63.9 |
| No | 39 | 36.1 | 100.0 |
| Total | 108 | 100.0 | |

The table 4.18 'Death' illustrates that 63.9% of respondents believe that beads play a part in funerals of the dead in Krobo Land. 36.1% on the other hand do not think so. The fact as discovered by this researcher is that, beads are used both to dress the dead as well as the mourners. In

the event of the death of a prominent member of a family, family members demonstrate the social standing of the deceased person and also that of the family through the type of beads they wear.

Table 4.9 'Fashion' looks at the role of beads in fashion especially by the youth.

Table 4.19: Fashion

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 48 | 44.4 | 44.4 |
| No | 60 | 55.6 | 100.0 |
| Total | 108 | 100.0 | |

This is yet another interesting finding; that majority of respondents think that beads are not used in fashion. Only 44% see beads in fashion among the Krobo, while 55% thinks beads are not fashionable. This perhaps is the greatest threat to the bead culture among the Krobo. For many of the youth, the bead may be used only during traditional festivals. For most of the day, western style fashionable dressing is the order of the day.

However, this does not prevent the young ladies from using beads around their waist. Yet, all said and done, it is worth noting that among the Krobo, beads are so valuable that they are even revered. They constitute the wealth of families. These treasures are guarded jealously. As a result the very expensive ones are used only on special occasions. This may not necessarily mean they are not fashionable, but due to their value, the people cannot afford to use them anyhow.

The questionnaire item 6 also provides the opportunity for respondents to add to the list of possible uses to which beads have been used. The table 4.24, 'Any other' provides the suggestions given by some respondents.

Table 4.20: Any Other

| | Frequency | Valid Percent | Cumulative Percent |
|------------------------|-----------|---------------|--------------------|
| no answer | 104 | 96.3 | 96.3 |
| for red flag | 2 | 1.9 | 98.1 |
| important to the Krobo | 2 | 1.9 | 100.0 |
| Total | 108 | 100.0 | |

From table 4.20, 104 (96.3%) did not add anything more to the list provided by this researcher. 2(1.9%) respondents suggested that the beads are used to facilitate the wearing of the traditional red loin cloth 'suboe', used during the dipo rites. Even though this is the same as wearing it around the waist; the researcher still thinks it is a valid point in view of the quantity of beads that goes onto the waist for the purposes of dipo gives it a place for mention. This type of dressing used to be the way some ancient generation of Ghanaians used to dress.

Again from table 4.20, 2(1.9%) also suggested that the beads are important to the Krobo. This answer appears to be unnecessary, and might be a result of misunderstanding.

In conclusion, the respondents agreed that the bead culture is seen in certain areas of societal life. These areas include the annual festivals of Ngmayem/ kloyosikplemi, marriage, dipo, naming, priests, chiefs and queen mother's installation, and chiefs regalia, death etc. They however did not see the bead in pregnancy, and fashion. It was also clear that the

women rather than the men were more actively involved in the bead culture.

The next set of tables seeks to answer the question, 'on which part of the body do you see the bead commonly used?' To this question, six suggested areas were listed for respondent to show if they agree.

Table 4.21: Neck

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 97 | 89.8 | 89.8 |
| No | 11 | 10.2 | 100.0 |
| Total | 108 | 100.0 | |

From table 4.21, 97 (89.8%) of respondents agree that beads are worn on the neck while 11(10.2%) do not think so.

Table 4.22: Wrist

| | Frequency | Valid Percent | Cumulative Percent |
|-------------|-----------|---------------|--------------------|
| Yes | 98 | 90.7 | 90.7 |
| No | 9 | 8.3 | 99.1 |
| No response | 1 | .9 | 100.0 |
| Total | 108 | 100.0 | |

Table 4.22 also confirms the use of beads on the wrist. 98 (90.7%) agree that beads are worn on the wrist while 9 (8.3%) do not think so.

Table 4.23: Knee

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 61 | 56.5 | 56.5 |
| No | 47 | 43.5 | 100.0 |
| Total | 108 | 100.0 | |

On table 4.23 above, 61(56.5%) thinks that beads are used on the knee while 47 (43.5%) thinks otherwise. But it is interesting that proportions for 'yes' has reduced in this instance as compared to the wrist as on table 22.

This may be explained in the fact that bead use on the knee is an old culture which is no more popularly invoked. However, beads on the knee can be associated with some elderly women as well as priests.

Sometimes, children under the age of one year may have beads tied to their joints to help them develop beautiful shape.

Table 4.24: Ankle

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 44 | 40.7 | 40.7 |
| No | 64 | 59.3 | 100 |
| Total | 108 | 100 | |

The situation of beads on the ankle as on table 4.24 appears even worse than the knee. In this case 59.3% of respondents said beads are not worn on the ankle. But like the knee these are old practices which are fading away. Nonetheless, they are still prevailing among sections of the priestly institution and the chiefs' courts. It is therefore not surprising that

ordinary people may not be aware. However, in contemporary cultures, young girls also wear metal chains and sometimes small beads on the ankle.

Table 4.25: Hair

| | Frequency | Valid Percent | Cumulative Percent |
|-------|-----------|---------------|--------------------|
| Yes | 11 | 10.2 | 10.2 |
| No | 97 | 89.8 | 100.0 |
| Total | 108 | 100.0 | |

Again it is clear that the ordinary person on the street is not aware of other uses of the bead. Fewer respondents in this case think that beads are used in the hair. The greater proportion of 89.8% does not see beads used in the hair. However it is done even in contemporary fashion.

Table 4.26: Elsewhere

| | Frequency | Valid Percent | Cumulative Percent |
|-------------|-----------|---------------|--------------------|
| no response | 103 | 95.4 | 95.4 |
| upper arm | 1 | .9 | 96.3 |
| Ear | 3 | 2.8 | 99.1 |
| Shoulder | 1 | .9 | 100.0 |
| Total | 108 | 100.0 | |

Table 4.26 'Elsewhere', is meant to enable respondents to provide suggestions on other part of the body that beads are used. 103 (95.4%) of respondents did not find any other place that beads are used. However, 1(.9%) person suggested the upper arm. This is very true. But like the unpopular ones, the upper arm bead is used by priests, warriors, and royals. Many a times they are not just worn for decoration but also for protection.

3(2.8%) mentioned the ear. This is also relevant. Wearing beads in the ear is also an old practice which in a way has come to stay. This is because this practice has found its way into many emerging fashions. One (.9%) also mentioned the shoulder. This is also in place. Beads on the shoulder among the Krobo are in two forms. The first is the instance in which a long strand of beads worn across the shoulder either from the left to the right or vice versa. These may be done by the chief or the queen mother for decoration and beautification. In the second instance, they are worn under garment. In such circumstances they play spiritual protective roles.

Among other places, beads are worn on the neck, around the wrist, waist, knee joint, ankle, in the hair, in the ear, on the upper arm, and on the shoulder.

Table 4.27, Bead and Sex

| | Frequency | Valid Percent | Cumulative Percent |
|-------------|-----------|---------------|--------------------|
| Yes | 73 | 67.6 | 67.6 |
| No | 18 | 16.7 | 84.3 |
| some how | 12 | 11.1 | 95.4 |
| no response | 5 | 4.6 | 100.0 |
| Total | 108 | 100.0 | |

Graph 3 below illustrates this data more clearly.

Fig 4 3:

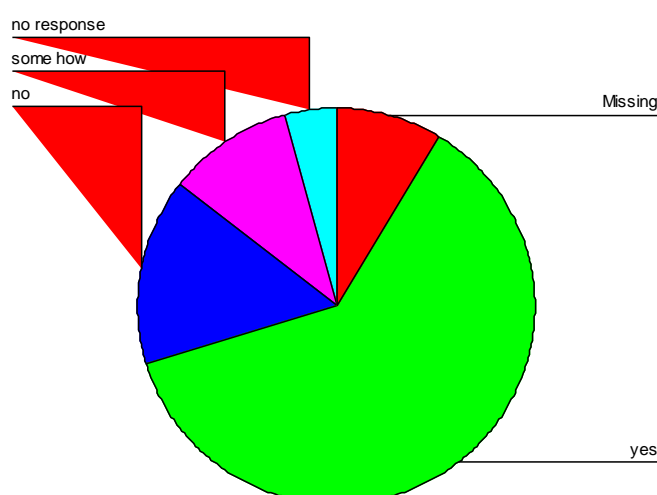


Table 4.27/ Fig 4.3, 'Bead and Sex' sort to answer the question, 'in your estimation do you see the bead playing some important roles in the sexual life of Krobo couples?' According to table, 4.27(67.6%) of respondents believe that beads play a part in sexuality. Twelve (11%) thinks beads contribute to sex somehow. That gives us a total of about 78% as against 18(16.7%) who think that beads play no role as it were in sexual life. Five (4.6 %) did not answer this question at all, perhaps because they were not sure. From the graph, the green colour represents those who believe that beads play a role in the sex life of the Krobo. The blue think otherwise, violet thinks 'some how', while the tinted blue represents 'no response'. The red, labeled missing represents the pieces of questionnaire that were not returned. This is however not illustrated in the table. Table 32 'Response among the sexes' illustrates the pattern of response among the sexes.

Table 4.28: Responses among the sexes

| | In your estimation do you see the bead playing some important roles in the sexual life of Krobo couples? | | | | Total |
|--|--|----|----------|-------------|-------|
| | Yes | No | Some how | No response | |

| | | | | | |
|-------------|----|----|----|---|-----|
| Sex: male | 27 | 6 | 6 | | 39 |
| female | 45 | 12 | 6 | 5 | 68 |
| no response | 1 | | | | 1 |
| Total | 73 | 18 | 12 | 5 | 108 |

From Table 4.28, 'Responses among the Sexes revealed that, both males and females do see the bead playing some important roles in the sexual life of Krobo couples. But in terms of percentages, more males- 69.2% (i.e 27 out of a total of 39 males respondents) as against 66.1 % (45 out of 68 female

respondents) females see beads playing important roles in the life of Krobo couples. This agrees with the results of a follow up experiment the researcher conducted on the subject. Out of 10 couples, only 1(1%) appeared not to be negatively affected by the absence of beads around their wives waist before sex. At least 6(60%) questioned their wives when the colour of beads were changed. But these were not negatively affected sexually. It was also realized that many of the women the researcher sampled for this verification, wore one set of bead colour for a long time perhaps so long. The men, who apparently became used to them, responded with questions and in almost all cases with positive sexual response when changes occurred. Six (60%) men also appeared to prefer multiple strands to single strands.

Table 29,'Reason', further illustrate this fact.

Table 4.29: Reason

| Reason | Frequency | Valid Percent | Cumulative Percent |
|--------|-----------|---------------|--------------------|
|--------|-----------|---------------|--------------------|

| | | | |
|---------------------------------|-----|-------|-------|
| Gives nice shape to a woman | 12 | 11.1 | 11.1 |
| tradition of the people | 11 | 10.2 | 21.3 |
| as major occupation | 7 | 6.5 | 27.8 |
| as ornaments | 3 | 2.8 | 30.6 |
| culture of the women | 36 | 33.3 | 63.9 |
| valued as money | 8 | 7.4 | 71.3 |
| Beautification | 16 | 14.8 | 86.1 |
| differentiate between the sexes | 4 | 3.7 | 89.8 |
| no answer | 11 | 10.2 | 100.0 |
| Total | 108 | 100.0 | |

From table 4.29 above, the major reason given by respondents for the role beads play in sex is that it is part of the culture of the people (33.3%). This is followed respectively by beautification (14.8%); gives shape to a woman (11.1%); tradition of the people (10.2%); valued as money (7.4%); as major occupation (6.5%); differentiate between the sexes (3.7%); as ornaments (2.8%) etc. What these suggest is that, bead use has been so associated with the female that it becomes a foregone conclusion. That is why many Krobo men (husbands) would complain if the beads are not worn. But this researcher believes it is more than just the culture or tradition, since the second most frequent reason was the fact that it gives nice shape to the woman. This gives an indication of the erotic inspiration the beads play especially when worn around the waist. The researcher discovered that the women bead makers around Klor Tsetseku have special waist beads for themselves which they wear in multiple strands apparently for erotic reasons.

In conclusion, the researcher believes that there is sufficient reason to prove

the role the bead plays in the romantic life of Krobo couples and that goes to answer the research questions of this study that;

- Is there a vibrant contemporary bead-culture among the Krobo of Ghana?
- What is a way forward for the bead-culture among the Krobo of Ghana?

4.4.0. The state of the bead culture.

In chapter one, the researcher asked among other things that,

- Is there a vibrant contemporary bead-culture among the Krobo of Ghana

There are about 2 questionnaire items that sought to verify the research question. They are;

- (4). Do you believe that the Krobo of Ghana have a bead culture?
Please give reason
- (5). How would you describe the bead culture among the Krobo of Ghana?

Table 4.30 illustrates questionnaire item 4, 'Do you believe that the Krobo of Ghana have a bead culture?'

Table 4.30: Bead culture

| | frequency | Percent | Valid Percent | Cumulative Percent |
|-----------|-----------|---------|---------------|--------------------|
| Yes | 104 | 88.1 | 96.3 | 96.3 |
| No | 1 | .8 | .9 | 97.2 |
| No answer | 3 | 2.5 | 2.8 | 100.0 |
| Total | 108 | 91.5 | 100.0 | |

From Table 4.30 it is evident that 104 respondents representing 96.3% believe that the Krobo of Ghana have a bead culture. Only one respondent representing 0.9% thinks that the Krobo do not have a bead culture,

Three respondents representing 2.8% did not answer this question.

What this clearly illustrates is that an overwhelming percentage of respondents do believe in the existence of a bead culture. This goes to answer research that;

‘Is there a vibrant contemporary bead-culture among the Krobo of Ghana?’

What is not very clear is what might have informed the failure of the three who failed to answer this question. Perhaps they were not too sure on the existence of such a culture or that they did not find the degree of vibrancy high enough to warrant the label or further still it could be a result of an oversight.

For this research, it is not sufficient to know that there is a bead culture, but

the state of this culture is equally important, hence the need to verify what respondents have to say about the state of the culture, and these are illustrated in Table 5.

Table 4.31: Vibrant bead culture

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|---------|-----------|---------|---------------|--------------------|
| Vibrant | 73 | 61.9 | 67.6 | 67.6 |
| Dying | 21 | 17.8 | 19.4 | 87.0 |

| | | | | |
|---------------------|-----|------|-------|-------|
| A thing of the past | 7 | 5.9 | 6.5 | 93.5 |
| No answer | 7 | 5.9 | 6.5 | 100.0 |
| Total | 108 | 91.5 | 100.0 | |

From Table 4.31 above, 73 respondents representing 67.6% believes that there is a vibrant bead culture among the Krobo of Ghana. 21, representing 19.4% thinks the culture is disappearing; 7, representing 6.5% think that the whole concept of bead culture was a thing of the past; while 7, representing 6.5% did not respond to this question at all. All said and done, it stands to reason that majority of respondents, at least 87.0% (i.e. 67.6% + 19.4%) still believes in the existence of a bead culture even though 19.4% believes that, the culture is not very vibrant instead it is dying. 7, that is 6.5% did not respond to this questionnaire item. The reason for this may be similar to those already cited earlier.

The cross -tabulation Table 4.32 and 33 illustrates the pattern of thinking among the respondents. The aim is to find out a little further which categories of people think how.

Table 4.32: Bead culture /Ethnicity/ Sex

| Sex | Ethnicity | | Total |
|------------------------------|-----------|-----------|-------|
| | Krobo | Non-Krobo | |
| Male: How would you :vibrant | 20 | 4 | 24 |

| | | | | | |
|--------------|---|----------------------|----|----|----|
| past: | describe the culture among Krobo? | :dying | 10 | 1 | 11 |
| | | :a thing of the past | 3 | 1 | 4 |
| | Total | | 33 | 6 | 39 |
| Female: | How would you describe the culture among Krobo? | :vibrant | 39 | 9 | 48 |
| | | :dying | 8 | 2 | 10 |
| | | :a thing of the past | | 3 | 3 |
| | | :no answer | 4 | 3 | 7 |
| | Total | | 51 | 17 | 68 |
| No response: | How would you describe the culture among Krobo? | :vibrant | | | |
| | | :dying | | | |
| | | :a thing of the past | 1 | | 1 |
| | | :no response | | | |
| | Total | | 1 | | 1 |

Table 4.32, 'Bead culture, ethnicity/ sex' above, is designed to verify and probe further the views of the two sexes, (male and female) and the ethnic groupings, (Krobo and non- Krobo) as to which group really believes in the existence of the bead culture. This information would go a long way to help in forecasting the future viability of the culture.

From the table, 20 out of 33 (60.6%) Krobo males as against 4 out of 6 (66.7%) non- Krobo males believes that there is a vibrant bead culture among the Krobo. 10 (30.3%) indigenes as against 1(16.7%) non- Krobo male believe the culture is dying, 3 (9.1%) as against 1 (16.7%) thinks that it is a thing of the past. Similarly, 39 out of 51 (76.5%) Krobo females believe that there is a vibrant bead culture. 9 out of 17 (52.9%) non Krobo females also think that there is a vibrant bead culture. 8 (15.7%) as against 2 (11.8%) thinks the culture is becoming extinct. Interestingly, no Krobo woman thinks that the bead culture is a thing of

the past. This is remarkably different from their male counterparts. This is very significant seeing that the percentage of women believing in the vibrancy of the culture is more than males. This is because it confirms the observation of this researcher, that Krobo women are more active as far as the bead culture is concerned. There would perhaps be no bead culture if there were no women. For most Krobo homes, the store of beads as family treasure is kept by the women. At most functions one can find more Krobo women in beads than men. No wonder some men could afford to think that the culture is either dead or a thing of the past.

Table 4.33, 'Bead culture, ethnicity/age, also seeks to verify the concept of the bead culture among the age groupings. From this table, 64

(68.0%) respondents between the ages of 15-30 year believe that the bead culture is vibrant. 19 (20.2%) thinks that the bead culture is dying while 5(5.3%)

thinks it is a thing of the past. In the case of respondents between ages 31-

50, 6 out of 10 respondents representing 60% also believe in the existence of a vibrant bead culture. 1 (10%) thinks the bead culture is dying, 2 representing 20% believes that the bead culture is a thing of the past. For respondents age 51 and above, 3 (75%) thinks the bead culture is vibrant, while 1 (25%) thinks it is dying. It is significant to note that in all the age groupings, between 60 to 75% believes in the existence of a vibrant bead culture among the Krobo of Ghana. What is more, the 68.0% of the youth that associates themselves with the positive concept

that there is a vibrant bead culture among the Krobo of Ghana, and that there is a way forward for it. It also answered the second research question affirmatively that, the youth are very active in the bead culture. Details of this are discussed in session 4.4.2.

Table 4.33: Bead culture, Ethnicity/ Age

| Age | | Ethnicity | | Total |
|-------------------|----------------------|-----------|-----------|-------|
| | | Krobo | Non-Krobo | |
| 15-30 | | | | |
| how would you | :vibrant | 53 | 11 | 64 |
| describe the bead | :dying | 16 | 3 | 19 |
| culture among | :a thing of the past | 1 | 4 | 5 |
| Krobo? | :no answer | 3 | 3 | 6 |
| Total | | 73 | 21 | 94 |
| 31-50 | | | | |
| how would you | :vibrant | 4 | 2 | 6 |
| describe the bead | :dying | 1 | | 1 |
| culture among | :a thing of the past | 2 | | 2 |
| Krobo? | :no answer | 1 | | 1 |
| Total | | 8 | 2 | 10 |
| 51+ | | | | |
| how would you | :vibrant | 3 | | 3 |
| describe the bead | | | | |
| culture among | :dying | 1 | | 1 |
| Krobo? | | | | |
| Total | | 4 | | 4 |

4.5.0. The Krobo Youth participation in the bead culture.

This section is designed to verify the research question that;

- To what extent is the youth active in the bead-culture?

The result from this section would go a long way to buttress the future prospects or other wise of the bead culture, seeing that the youth are the future of every culture. The set of tables in this section illustrate the views of respondents in the way they see the participation of Krobo youth

in the bead culture. Subsequently, perhaps based on this and other relevant factors, respondents, could then make their projections for the future of the bead culture among the Krobo of Ghana. Table 4.34 below; therefore illustrate the ideas of respondents on

| | Frequency | Valid Percent | Cumulative Percent |
|--------------|-----------|---------------|--------------------|
| Enthusiastic | 73 | 67.6 | 67.6 |
| Apathetic | 22 | 20.4 | 88.0 |
| no response | 13 | 12.0 | 100.0 |
| Total | 108 | 100.0 | |

pation in the bead culture.

Table 4.34: The bead culture and the Youth

According to the table, 73(67.6%) of respondents see the youth participation as enthusiastic, 22(20.4%) as apathetic, while 13(12.0%) fail to respond to the question for reasons not very clear. It can then be deduced from the table that at least a simple majority of respondents believe in the participation of the youth in the bead culture. This researcher believes this among other things, the ever increasing popularity of the dipo rite, despite criticism from sections of the society also plays a very significant role. Year

after year, irrespective of the effects of post modernity and its associated deviations from traditional cultures, the Krobo girl's initiation rite continues to experience massive patronage. This is so perhaps because of

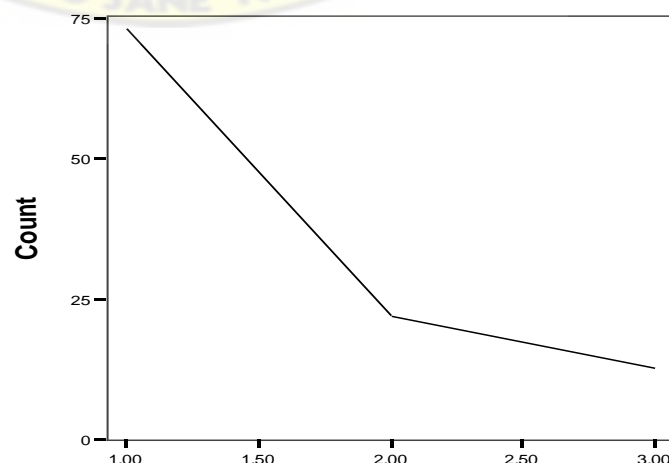
the dynamism of the Association of Queen mothers who modernize sections of the rite without necessarily destroying its essentials. This again buttresses further the active participation in the bead culture, and disproves the notions that the youth are not interested in the bead culture. It is likely that the participation of the youth in the bead culture today might have reduced compared to the past. But this notwithstanding, it is evident that the youth still have a stake in the bead culture today irrespective of the Post Modernity.

4.6.0. Projections Questionnaire item 10 demanded respondents to make projections into the future of the bead culture among the Krobo.

Table 4.35: Projections

| | Frequency | Valid Percent | Cumulative Percent |
|-------------|-----------|---------------|--------------------|
| Yes | 77 | 71.3 | 71.3 |
| No | 14 | 13.0 | 84.3 |
| some how | 16 | 14.8 | 99.1 |
| no response | 1 | .9 | 100.0 |
| Total | 108 | 100.0 | |

Fig. 4 4: Projections



Do you think the bead culture among the Krobo of Ghana has any future?

From Table 4.35 above, 77(71.3%) responded said 'yes' to the question;

'Do you think the bead culture among the Krobo of Ghana has any future?'

Fourteen (13.0%) answered 'no' while 16(14.8%) responded 'some how.

It is not sufficient for them to just answer 'yes' or 'no', hence the questionnaire item required that they substantiate their responses with reason. These reasons are discussed.

Table 4.36: Give Reasons

| | Frequency | Valid Percent | Cumulative Percent |
|----------------------------------|-----------|---------------|--------------------|
| People see it as fetish or pagan | 6 | 5.6 | 5.6 |
| promotes African culture | 3 | 2.8 | 8.3 |
| gaining interest among whites | 3 | 2.8 | 11.1 |
| youth find it outmoded | 8 | 7.4 | 18.5 |
| Dipo culture is changing | 20 | 18.5 | 37.0 |
| Dipo | 1 | .9 | 38.0 |
| Culture still strong | 36 | 33.3 | 71.3 |
| Income | 15 | 13.9 | 85.2 |
| neglected over the years | 8 | 7.4 | 92.6 |
| no response | 8 | 7.4 | 100.0 |
| Total | 108 | 100.0 | |

From Table 4.36, 36(33.3%) hold the view that the culture of the Krobo is still strong,

hence, the bead culture too will survive. This is quite debatable. The question is

'what are they actually referring to as the culture?' This is does not mean that this

researcher does not believe in the strength of the Krobo culture, but because, generally speaking like many other societies, the Krobo culture has its fair share of influence from foreign sources via the information technology, and this has systematically weakened the grip of culture over the youth. At least, 8(7.4%) respondents hold the view that the youth find the bead culture outmoded. Similarly, 8(7.4%) responded that the bead culture has been neglected over the years. Even though these may be in the minority as far as responds for this survey are concerned, there is no doubt that there is some truth in their assertion.

The second major reason respondents gave for their hope in the sustainability of the bead culture is the changing or the pro-activeness of the Dipo custom. Twenty (18.5%) respondents believe that, the survival of the bead culture rests not just on the dipo rite as suggested by the single respondent 1(.9%) but on the flexibility of the custodians of the dipo custom, to fit it into the post modern trends, thus making it easy for even the youth to be able to relate to it without reservation. This response is very interesting, because it suggests among other things that, the ability of the dipo rite to get adapted to accommodate post modern concerns is a very effective tool in the survival of the bead cultural heritage. This in the view of the researcher has lifted the dipo rite/custom to a near pivotal level in advertising the Krobo culture to the outside world. And perhaps its collapse may bring dire consequences for the whole culture of the Krobo. In the view of the researcher, this is not far from the truth, because, according to Manye Esther (one of the very

active queen mothers in Manya), it is the project of the Association of Queen mothers in the Krobo Kingdom to modernise and to take on board some concerns of modernity and women's right activists in the observance of the dipo custom/rite. This is to serve as a way of keeping the interest of the youth in the puberty rite/custom and thereby reduce the incidence of premarital sex and ultimately reduce if not eliminate completely the spread of HIV/AIDS which is quite prevalent in the area. This is relevant in the sense that, there is hardly any other single event in the whole Krobo calendar that can compete in glamorising the Krobo bead culture more than the dipo rite/custom. From the start to finish, the dipo initiation rite uses various beads in somewhat extravagant fashion to emphasise the womanhood of the initiate.

Another very important issue that is also worth discussing is the view of the 15 (13.9%) persons, that the bead culture is being sustained through the income generates. This also has a merit, but cannot be said for all the people. This is because only a fraction of all the people are involved in the manufacturing and sale of the commodity- bead. Three (2.8%) respondents also argue that the indicator for the future of the bead culture depends on foreign demand for the commodity. This is also quite true. Scores of foreigners especially whites regularly visit the Krobo Kingdom not only to see and buy beads but also to learn the process of production. This has lifted some producers like 'Cedi Beads' to international fame. Perhaps to complement this view is also those who think that the Krobo bead culture will survive because it is seen or

equated to the African culture. About 3 (8.3%) of respondents hold this view. This is also not far from right. This may be so especially among the foreign visitors to the area, and perhaps this may be the motivating factors behind their demand for the bead. Plate 4.80 show a group of foreign tourists at Cedi Beads resting after a buying and lecture session.



Plate 4.1: A group of white tourists taking rest at Cedi Beads after going through a lecture and buying session.

There are some other views that did not support the existence of the bead culture. For example, 6(5.6%) suggest that people see the bead culture as fetish and pagan. These may be few as far as the general use of the bead is concerned, because for all intents and purposes, the bead serves as jewellery for the Krobo. There may be some who perhaps because of some religious affiliation frown on some association of the bead to certain indigenous religious practices. For example not all Krobo may fancy the bead as it relates to the traditional priest, just as some would not participate in the diplo custom/rite because of its association with some

traditional deities. These must not be unexpected especially in this dispensation of 'freedom of religion', yet it may not nullify the broader acceptance of the culture.

The view of the 8(7.4%) that the bead culture has been neglected over the years is quite confusing. The confusion is not in doubting the truth in the

assertion, but in the side of the divide it falls in terms of passion. Hence, this view can be debated from both pros and cons perspective; pros in the sense that, the articulators of this view are worried that the once potent bead culture was dying or dead due to neglect over the years. On the other hand the articulators may rather be mocking the notion that there exists a vibrant bead culture by suggesting that the so called bead culture is long dead, and what people think is simply a past glory. Thus this position is quite divisive, but from the interaction of the researcher with a number of people in the area, it is clear that there is a school of thought that holds this view yet none can begrudge them. There is also 8(7.4%) who did not respond to this questionnaire item. Perhaps they form part of those who do not think that the culture has any future. This speculation may be right since it tallies with the percentage that believes that the bead culture is pagan.

Nonetheless, there is overwhelming and perhaps compelling evidence to the

effect that, the bead culture has a bright future, thus answering the research question, 'What is a way forward for the bead-culture among the

Krobo of Ghana?’ in the affirmative; that there is a way forward for the bead-culture among the Krobo of Ghana. Based on these views the questionnaire item 11 demanded that respondents suggest ways the bead culture could be further developed. A number of interesting ideas came up some of which are illustrated in Table 37 ‘Way Forward’ and discussed.

4.7.0 The way forward for the bead culture and industry within the context of Globalization

Table 4.37: Way Forward

| No | Suggestion(s) | freq | % |
|----|---|------|-------|
| 1 | Support bead makers with money | 32 | 17.6 |
| 2 | Educating the youth in the bead culture | 40 | 20.8 |
| 3 | Build bead making industries/factory in the area by government | 13 | 6.8 |
| 4 | Presidential special initiative (PSI) on beads | 17 | 8.9 |
| 5 | People must be made to know that bead wearing is not fetish. | 3 | 1.7 |
| 6 | Advertise/educate people on beads and its use in the media/locally and abroad | 9 | 4.7 |
| 7 | Exportation of Beads | 10 | 5.2 |
| 8 | Teach bead making as a compulsory subject in Krobo schools | 18 | 9.4 |
| 9 | Good price for beads(for both sellers and buyers) | 11 | 5.7 |
| 10 | Institute a national beads day/best bead maker award scheme | 2 | 1.0 |
| 11 | Use of beads by Adult Krobo in their every day life | 3 | 1.7 |
| 12 | In-service- training for bead makers | 7 | 3.6 |
| 13 | Encourage public use of beads occasions/create more market | 7 | 3.6 |
| 14 | Mechanize bead making | 2 | 1.0 |
| 15 | Special bead making schools | 10 | 5.2 |
| 16 | Improving the product design and finishing | 3 | 1.7 |
| 17 | Packaging | 1 | 0.5 |
| 18 | Modernize bead use | 2 | 1.0 |
| 19 | Large scale private investment in the bead industry | 1 | 0.5 |
| 20 | Development of improved tools and equipment for bead making | 1 | 0.5 |
| | Total | 192 | 100.0 |

Table 4.37 was compiled from suggestions made by respondents. In this case, respondents were not limited. They were free to make as many suggestions as they could. In all, 192 suggestions were compiled and summarised into 20 points. In the view of the researcher, every point on this table irrespective of the frequency of occurrence, is equally important and carries the potency for propelling the bead culture among the Krobo forward. These twenty points have been further grouped under five broad sub headings. These include;

1. education
2. cultural revival
3. marketing/ advertisement
4. investment/ social action
5. modernization of the bead industry

Perhaps the discussion of these may draw us close to the conclusions for this research

1. Education:

Believers of this point are of the view that, there must be series of educational programmes if the bead culture is to be sustained.

The areas they proposed for consideration include;

- Educating the youth on the bead culture
- Teach bead making as a compulsory subject in Krobo schools
- Establishing special bead making schools
- In-service- training for bead makers

To be able to discuss these effectively, one would need to understand education at least in its broad terms. The Encyclopaedia Britannica vol.18 (1988:11) defines education as the transmission of values and accumulated knowledge of society.

Kneller (1963:49) also opined that, 'education is the means by which society provides for the transmission or advancement of its culture, for without a viable culture, there is no common life by which men are associated'.

According to him, education is the inculcation of knowledge, values, skills and attitudes by means of institutions that have been created for this end.

These are very valid points as far as the future of the bead culture of the Krobo is concerned. From Table 4.37, the view with the highest frequency is 'educating the youth on the bead culture' 40 (20.8%). It is important to note the emphasis placed on youth education. The importance of educating any youth anywhere in the culture of their people cannot be overemphasised. Moore (1982:7, 8) confirms this by stating that, education is the most effective way, of socialising the young, of converting them from what he calls 'human animals into human beings, or of enabling them to realise their intellectual and moral potentialities.

Perhaps comparing table 4.37 'The way Forward' with table 4.34, 'The Youth and the bead culture', suggests that, there is still more room for

improvement in the education of Krobo youth despite the fact that 67.6% of responses indicated that the youth participation in the bead culture is enthusiastic. This education can take various forms. Among these is education by parents and other significant adults at home. Other times, this can be in the formal school system, as some respondents suggested that due to the growing sophistication of the Krobo society, resulting from the globalised modern and post modern cultures.

According to Stenhouse (1967:60), 'the institutionalisation in society arises when a degree of specialisation in society makes it impossible for the child to learn all that may profit him from his parents or from his general experience of society'. This no doubt is the state of the Krobo society, hence the relevance of the suggestion to institutionalise the education in the bead culture. In the view of the proponents of this concept, bead making should be made a compulsory subject in Krobo schools. This suggestion though good, in the view of the researcher, may as well infringe on the right of the child in a post modern society like Ghana, denying him/her the freedom to choose what to study. This was what Stenhouse argues vehemently about, when he describes education as implementing a kind of planning for other people's experience'. That is to say, the adult plans for the experience of the young. Holt (1969:17) also rejected this type of arrangement with very harsh words in his book, 'How children fail'. He made certain arguments that must not be overlooked. According to him, behind much of what we do in school lie some idea that could be expressed as follows:

- 1) of the vast body of the human knowledge, there are certain bit and pieces that can be called **essentials**, that everybody should know;
- 2) the extent to which a person can be considered educated, qualified to live intelligently in today's world and be a useful member of society, depends on the amount of **essential knowledge** that he carries about with him;
- 3) it is the duty of the schools therefore to get as much as of this **essentials knowledge** as possible into the minds of children. Thus we find ourselves trying to poke certain facts, recipes and ideas down the gullets of every child in the school, whether the morsel interests him or not, even if it frightens him or sickens him, and if there are other things that he is much more interested in learning.

Holt (1969:17)

Holt describes this type of education as 'absurd and harmful nonsense', and argues that we will not begin to have *true education* or real learning in our schools until we sweep what he calls 'the nonsense' out of the way. To him, school should be a place where children learn what they want to know, instead of what we think they ought to know.

In this vein, the suggestion that, special bead making schools be established, may become very relevant and perhaps a better option. In this case, only those who really want to study about beads on their own volition may seek admission. The said special bead school can also serve as in-service training centres for elderly people as well as the youth who are in to bead making.

2. Cultural revival

Culture according to Schaefer and Lamm (1983:62, 63) is the totality of learned, socially transmitted behaviour. It includes ideas, values, and customs of groups of people. In his view, having a common culture

simplifies many day-to-day interactions. This is why it is important to consider the restoration of the Krobo bead culture. Respondents listed a number of ideas which have been grouped under cultural revival. These include the following views;

- People must be made to know that bead wearing is not fetish
- Institute a national beads day/best bead maker award scheme
- Use of beads by Adult Krobo in their every day life
- Encourage public use of beads on occasions to create more market

There is the suggestion that people should be educated to know that bead wearing is not evil. This is against the background that some people for religious reasons do not use beads. The education is to encourage such people to realise that the bead culture is more than just, worship. There are beads that traditional priests use but that do not make all beads evil. The linkage of beads with deities is done by the individual.

Secondly, there is also the suggestion that as a way of creating awareness and also motivating those in the bead making industry, there would be the need for a national beads day. As much as this is a laudable idea, this researcher is of the view that, instead of a national celebration, it should be organised at district level first with the district assemblies of both Yilo and Manya organizing the first one with assistance from local industries. Otherwise, the national celebration must take on other jewellery products such as gold, silver, bronze etc as the case may be.

The other two suggestions are apt. That is, the adult Krobo should use beads in their every day life and that they should encourage its adoption for public events as well. These the researcher believes would go a long way in deepening the bead culture among the Krobo youth.

3. Marketing/ advertisement

Views under this include;

- Advertise/educate people on beads and its use in the media/locally and abroad
- Good price for beads(for both sellers and buyers)

In this section, the emphasis is on commercial advertisement of the bead. This is very relevant. The question is who is to do that, the state or the individual? In the view of the researcher, this must be the work of the individual bead maker. But the situation on the ground is that, the local bead

maker by his/her income level may not be able to do so. Besides, for many of them, the level of education does not readily expose them to such ideas. The truth is that in some of the villages, radios are not the priority. In such situations, the concept of advertising beads on the air waves is completely alien. This calls for assistance. Perhaps the best way out is for the producers to form an association in which case they would pull their resources together for such a venture. It is in situations like this that the contributions of organizations like the World Bank will be

welcome as they did for categories of home furnishings in 1998, as indicated in International Trade Centre (ICT) report on Export Development of Artisanal Product (1998:23).

The other issue is the pricing. The current low price of beads on the local market is in itself a disincentive to the producers. This researcher believes that the best way out is to export the beads. This way, the foreign exchange so generated would help boost the incomes of producers just as it is done for cocoa.

4. Investment

Investments into the bead industry include the following;

- Support bead makers with money
- Build bead making industries/factory in the area by government
- Presidential Special Initiative (PSI) on beads
- Exportation of Beads
- Large scale private investment in the bead industry

Among the list above, is the view that the government must support bead makers in terms of money. This view represents 32(17.6%). Again, this view

cannot be overemphasised. A visit to the production centres reveals vividly this need. Apart from direct investment into the production of beads, there is a great need for investment into the infrastructural needs of the people. For example, there is no road linking Klo Tsetseku to any part of the country, there is no electricity, not to talk of the kind of houses the people live in, as well as the water they drink. The only access

to the place is by foot because even a bicycle cannot go there, yet it is one of the major bead supplying communities to the Accra, Koforidua, Kumasi and their surrounding markets. Apart from a primary school built by an NGO with a small solar panel facility, there are virtually no social amenities in the place. All children after completing primary school have to travel to and fro along the dangerously steep jagged and rugged mountainous tracks for about ten to fifteen kilometres to the nearest Junior High School at Klo Agogo daily. In the event of any health emergency the individual would have to be carried at the back across the mountainous track to Klo Agogo. No doubt, no teacher lives in the village, they like the pupils going to the JHS have to make the journey on foot daily, and the obvious result is lateness at and absenteeism. During the researchers round, it was clear that nobody including the Headteacher of the school could remember the last visit of circuit any supervisor of education to the school. There is therefore the need for some financial assistance for individual producers as well as improvement of the communities as a whole.

But it must be noted that the government alone cannot take this responsibility. That is why it is relieving that there is the suggestion that private companies should get involved. In the view of the researcher, this will be the best way out especially in this era where there is more emphasis on private investment. That notwithstanding, a Presidential Special initiative

on beads would be an added advantage.

Perhaps another suggestion that is worth consideration is the idea of exportation. This may have the dual benefit of generating income for the individual as well as foreign exchange for the state. The International trade Centre's (ITC) 1998 report supports the possibility of this view. According to the report,

A survey of the United States market by consultants to an African enterprises revealed that there were definite outlets for its stunning baskets and for its decorative wooden figures. The survey revealed that certain wholesalers specialized in African and southern African crafts; these supplied museum shops, university stores, as well as architects and interior decorators

Export Development of Artisanal Product

(1998:23)

This report emphasised the availability of the foreign market, worth between \$ 2 and \$ 3 billion as at the time-1998/99 but added that many African countries especially in the West African sub-region are failing to take advantage of this growing market due to some difficulties which would be discussed under 'Modernization of the bead industry' below. Interestingly, the report cited Ghana as having made some inn roles at the time. In recent times this initial inroad has been more than doubled as far as non traditional exports are concerned. So far the records show that Ghana's non- traditional exports grew from \$459 million in the year 2001 to 1185 million by 2007 that is an increase of 38.7% over a five year period. According to the report, the World Bank supported an effort to identify skills in the craft sector. A survey of structured craft enterprises indicated that Ghana would be able to expand its exports in

several categories of home furnishing if the considerable skills available domestically were **utilized**. The bank spread the word throughout the American import community. Within a year importers were following this up with buying trips to the country. This according to the report resulted in Ghana's employment creation programme. But much is left to be done in the

bead industry.

5. **Modernization of the bead industry**

- Improving the product design and finishing
- Mechanize bead making
- Develop and improve packaging
- Development of improved tools and equipment for bead making
- Modernize bead use

Modernizing the bead industry is not only vital but needed very urgently in order to take advantage of emerging markets for African non-traditional exports like beads. In many of the production centres, very obsolete equipment are being used. Virtually, all the processes are manual. This increases the many hours used as against the relatively small quantity of beads produced. But with the introduction of appropriate machinery, there is likely to be improvement. In the same vein, there are technologies that can help in the product designs. The use of computer generated designs can be of tremendous importance in this regard. Of course, this must go hand in hand with improved packaging.

To say the least, Krobo beads are not packaged, they are most of the time carried on the hand or on large flat plates for sale. But to get into the export market there must be a change. This is because one of the issues the European and American importers lament about has been the poor finishing and packaging of goods from Africa especially from West Africa. The report cited wooden sculptures exported from Ghana, packed into Blue Omo box for export. Definitely such is unacceptable and must be changed.

Fortunately, the government has seen the need for improvement in packaging and has been sponsoring people to developed economies to understudy their packaging technology.

4.8.0. Conclusion

The objectives of this thesis are to:

- i) Assess the role of the bead in the contemporary social, cultural, religious, economic and political life of the Krobo.
- ii) Assess the way forward for the bead culture and industry within the context of Globalisation.

From the discourse, the role of the bead in the contemporary social, cultural, religious, economic and political life of the Krobo cannot be over emphasised. On the whole it is evident that the influence of post modernity and the availability of other gems for aesthetic and other uses, notwithstanding, the bead has remained the main jewellery of the Krobo.

It is used during occasions such as their Ngmayem /Kloyosikplemi, rites such as

marriage, pregnancy, naming ceremony, dipo, installation of tradition political and religious leaders (chiefs, queen mothers, and priests) funerals etc but a few. The bead apart from adornment, is also worn on different parts of the body for various other reasons which when grouped would fall under one or more of the following classifications,- social, cultural, religious, economic and political. Among the areas that the bead can be worn, are the neck, wrist, waist, joint, ankle and the hair.

The question of the way forward for the bead culture cannot also be far fetched. The bead culture surely has a future not only among the Krobo, but

in the whole of Ghana. Suggestions to this effect have been summarised into 20 points and illustrated on table 4.3. Consequently the research question, 'is there a vibrant contemporary bead-culture among the Krobo of Ghana?' has thus been answered in the affirmative. Similarly, the second research question, 'to what extent is the youth active in the bead-culture?', has also thus been answered in the affirmative, that, the youth are indeed actively involved in the bead culture contrary to pre-research expectations that the youth were not very active in the bead-culture. The misjudgement on the part of the researcher might have resulted from the somewhat subtle rather than conspicuous exhibition of the bead on ordinary days. That is to say, on an ordinary day, one may not see a

conspicuous display of beads, but that does not mean that the culture be it among the youth or the adults is dead. Unknown to the researcher was the fact that, a good number of Krobo women wore at least a strand of beads (just to be modest) around their waist every day. Conclusively, after interacting with the Krobo for some time, it is clear that they both value and take pride in the bead culture. It is even so among the youth.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In chapter four, detailed discussions of findings were done using appropriate illustrations. This chapter however summarises all that this research has been about so far, conclusions drawn and recommendations proposed.

5.0.0 Summary of Projections

The problem of this study is the justification of the existence or otherwise of the bead culture among the Krobo of Ghana. This beads culture may be legendary unless proven otherwise. It is in this vein that this thesis was to verify and appraise its existence with the view to assessing its relevance within the contemporary culture of the people. It is also to assess its readiness to face the challenges of the day as well as its preparedness for the future especially within the context of current trends of globalization. The objectives of this thesis are to:

- i) Assess the role of the bead in the contemporary social, cultural, religious, economic and political life of the Krobo.
- ii) Assess the way forward for the bead culture and industry within the context of Globalisation.

In doing this, this thesis looked at its socio- cultural, economic, religious as well as political relevance in our time and beyond. Even though the Krobo have been noted for bead use for a very long time, such questions as; does the culture still exist, or is it only a legend? How alive is the bead culture in

the Kroboland? What is the interest of its youth in the preservation of this culture? If not, why and what can be done to reverse the trend? Can the bead culture stand the test of time vis-à-vis globalization? How vibrant is the bead industry in support of the culture? Has it got what it takes to compete in the global market? If not, what is the way forward? ; remained to be answered, hence this research.

These questions were consolidated into five research questions as a guide to the research. They include;

- i) Is there a vibrant contemporary bead-culture among the Krobo of Ghana?
- ii) To what extent is the youth active in the bead-culture?
- iii) To what extent is the manufacturing industry dependent on foreign inputs?
- iv) How much wastefulness and arbitrariness exists in the industry?

v) What is the way forward for the bead-culture among the Krobo of Ghana

within the context of globalization?

The research methodologies adopted in this research are largely qualitative. They include mainly descriptive, explanatory, quasi-experimental and some amount of correlation research. Tools employed included questionnaires, interviews, and observation. The study covered three major areas. These include the identification of the existence of a vibrant contemporary bead-culture among the Krobo of Ghana; the identification of the nature of this culture in terms of the social, cultural, religious, economic, political life of the Krobo; as well as the identification of the effect of the changing world on the Krobo bead culture and the way forward.

The review of related literature was discussed under three broad headings. They include;

- the brief history of beads-in the world, Africa, Ghana, and Krobo land (including some artistic features of some identifiable Krobo beads);
- some uses of beads among the Krobo of Ghana (socially, culturally, religiously, economically, and politically);
- bead production; (including tools, materials and equipment).

In all, eleven cultural experts made up of eight Yilo and four Manya were sourced, while 108 respondents randomly selected from the Krobo area

were also sourced through questionnaires. The data so collected were analysed using simple frequency and cross tabulation tables. The results from these analyses were illustrated using 37 tables, and four figures.

5.1.0 Summary of the major Findings and Conclusions

The study found out and concluded that,

1. There is a vibrant contemporary bead-culture among the Krobo of Ghana. Even though visitors to the Kroboland on ordinary days may not find people wearing strands of bead on the streets, the bead no doubt constitute a vital part of the Krobo consciousness. The manifestations of this can be seen in the various socio-cultural, religious, political and economic lives of the people.
2. The youth, contrary to some people's expectation, are very active in the bead-culture. Irrespective of modern fashion, the Krobo youth especially the female is more likely to think of the bead first when it comes to self adornment particularly for formal occasions. This is enhanced by the family system that ensures transfer of the bead (the wealth or treasure) to successive generations in a somewhat family pool system. This is more common in rich families as well as the royal homes where fortunes appeared to have been spent in stock-piling beads over the generations. Apparently family wealth used to be stored in beads. Here right from childhood, the child is exposed to the bead use through the various rites of passage, chief among them being the dipo for the adolescent girls.

3. The manufacturing industry also cannot be said to be over dependent on foreign inputs. This is because, apart from bottles (glass) and ceramic dyes, the main raw materials, which may not be locally made, the major tools and other complementing materials are all locally accessed. In a way, the researcher is rather of the view that, the over dependence on crude local tools is one of the retarding factors to the industry's development of the bead in Kroboland. That is to say, the over dependence on manually operated tools many times make the process unnecessarily laborious and long and also sometimes negatively affects the quality of finishing.

4. There is wastefulness and arbitrariness in the industry. There is so much waste especially in the use of the major raw material- bottles. `Apart from few manufacturing houses like the `Cedi Bead`, many of the rural producers do not collect spill off glass particles when they pulverise the bottles. The researcher is of the view that the cause of this problem is in the relative low prices of the raw material. Until recently people go round to collect bottles and broken glasses for free. This is because these bottle and broken glasses used to be thrown away and the collection of what people might consider waste may be in itself a help to their original owners.

Besides, the usual Ghanaian way of measuring things using non scientific methods were prevalent in the industry. This makes it

difficult for manufacturers to give exact quantities that they could produce within a given period.

5. There is a way forward for the bead-culture among the Krobo of Ghana. Looking at the amount of income that is generated by the local producer using somewhat crude tools in the mist of the waste, vis-a-vis the ever increasing interest of the foreigners in the market are a proof in this regard.

5.2.0. Summary of conclusions

In conclusion, one could liken the bead culture among the Krobo of Ghana as a big lake in many senses. Usually when a person observes a lake from an

observable position, one may be tempted to think that it is stagnant water. However, if one tries to swim in it, then one would discover the under current that exists below the still surface of the lake. Such is the bead culture among the Krobo of Ghana. There may be some toning down in vibrancy perhaps compared with some period in the past, but nobody should be under the illusion that the bead culture among the Krobo of Ghana is dead. It is alive. This does not also suggest that, all is necessarily well; there is the need to do something to keep the bead fire burning, perhaps even more than we can see now. It is on this note that I invite you to read this thesis and to join me as we celebrate the bead culture among the Krobo of Ghana by patronizing Krobo beads.

Secondly, a lake has many potential uses, such as for electricity, irrigation agriculture, fishing etc. Yet unless one has the technology, this great wealth may remain unprofitable. That is why the researcher is inviting all and sundry to join hands together in turning on the vast potential of the bead industry through direct and indirect investment.

5.2.1. Recommendations

It is recommended that;

1. **Establishment of a National Bead Technology Centre.** This centre to be established by the state through the Centre for National Culture, the Export Promotion Council and their allied agencies among other things would spearhead research into the beads and the bead culture. This will ultimately promote the study of the bead both as a cultural and economic product and thereby develop appropriate production techniques, technologies and other related dynamics for a sustainable export.
2. **Investment.** The bead culture and for that matter the bead industry is a potent national asset and should be treated as such. In this regard there should be some form of state intervention in the form of investment directly or indirectly perhaps along the lines of the 'Presidential Special Initiatives' of the former President Agyekum Kufuor fame to be lead by the district Assemblies.
3. **Promotion.** The bead culture should be promoted. This promotion can take the form of '**annual bead festival**' as in the case of kente in

some kente producing areas in Ghana. This annual celebration which could be incorporated into the traditional Ngmayem and Kloyosikplemi festivals of the Krobo would challenge the manufacturing industry to regularly come out with new designs to suit the market. As it stands, there is virtually nothing but a mass repetition of designs.

4. **Local authority participation.** The two district assemblies- Manya and Yilo either collectively or severally should get actively involved in the

development of the bead culture and for that matter its associated industry. It is a sad commentary to say that the said district administration sit as it were, nonchalantly beside a powerful legacy without doing much to maintain and even improve the bead culture and industry where they both invariably draw their cultural and traditional identity. There are a number of ways this can be done.

- Directly investing into the industry financially;
- Encouraging private partnerships, by playing a facilitator role for the formation of such associations/ enterprises.
- Encouraging an *enhanced* local use of the bead. Even though the bead is likely to be the first choice jewellery for most Krobo especially during traditional festivals and ceremonies, it is sad to see sometimes that during the annual Ngmayem and Kloyosikplemi festivals, apart from the traditional leaders and their retinue who dress in the beads, the others especially the political leaders may

not necessarily be in beads. The researcher agrees with some respondents that, if all such leaders exhibit the bead on occasions such as these, it will go a long way to further promoting the bead culture.

5. **Bead Tourism.** There is no gainsaying that the bead is a vibrant tourist attraction, which is left woefully undeveloped. Each year, scores of foreigners mostly Americans and Europeans visit the Krobo area to see and buy Krobo beads. The fear of the researcher is that, because the industry is undeveloped and left in the hands of a few, mostly either the 'not highly educated' or/and sometimes completely stuck illiterates, there is a systematic depletion of the authentic ancestral Krobo bead reserves as individuals continue to sell their ancestral heritage to European and American tourists in an uncoordinated manner for pittance perhaps due to poverty. However, it is the opinion of the researcher that, if the bead culture and industry is organised and well packaged, it will bring extensive benefits in terms of employment and its attendant socio-economic, cultural and political blessing to the Krobo people. It is sad to note that a large number of Krobo are living outside the area usually in Ashanti, Brong Ahafo and Western Regions, engaged in tenant farming, while the bead industry if developed could have taken care of most if not all of them.

6. Education. There is no doubt the need for a conscious and comprehensive education of the people especially the youth on the bead culture. Even though this may exist unofficially through informal education and oral tradition, there is the need to go a little beyond that level. To do this, appropriate documented materials such as this research would be useful. Besides, establishing bead schools as suggested by some respondents would also go a long way in providing initial training and further training for those intending to enter as well as those already in the bead industry.

6.3.0. Suggestions for further research.

Due to time and resources available to this researcher, not all areas has been adequately researched. Some of these areas can be possible researchable topics. Some of these include;

1. The development of appropriate local technology for the bead industry.
2. Finishing and packaging of Krobo beads.
3. Bead Marketing

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APPENDIX A

QUESTIONNAIRE

NAME OF RESEARCHER: REV. NYUIEKO AVOTRI

I am a second year PhD. student of the Department of General Art Studies in the College of Art and Social Sciences of Kwame Nkrumah University of Science and Technology (K.N.U.S.T), Kumasi, who is researching into the bead culture of the Krobo in Ghana. For this purpose I need a lot of specific information for which your contribution would be very much appreciated.

Please be assured that any information given in this questionnaire shall be treated with utmost confidentiality.

****Please tick (✓) where applicable. You may tick more than one where appropriate.**

1). Age – 15-30 year () 31-50 year () 51 and above () year,

2). Sex- Male () Female ()

3). Ethnicity –Krobo () Non- Krobo ()

4). Do you believe that the Krobo of Ghana have a bead culture?

Yes () No ()

Please reasons-----

5). How would you describe the bead culture among the Krobo of Ghana?

Vibrant (); Dying (); A thing of the Past ()

6). In which areas of the Krobo life do you see this bead culture at work?

During

The annual festivals of 'Ngmayem' / 'Kloyosikplemi' only-()

Marriage-()

Pregnancy-()

Naming ceremony-()

Dipo-()

Installation of Chiefs and Queen mothers-()

Installation of traditional Priests-()

Usual regalia of Chiefs, Queen mothers, and Priests-()

Death and funerals-()

Fashion among the youth-()

Any other(s) (list)-----

7). On which part of the body do you see the bead commonly used?

Neck-()

Around the wrist-()

Around the waist-()

Around the knee joint-()

Around the ankle-()

In the hair-()

Any other(s)-(indicate)-----

8). In your estimation, do you see the bead playing some important roles

in the sexual life of Krobo couples? Yes-(); No-(); Some how-

()

If 'Yes' or 'Some how', Please indicate roles.-----

9). How would you describe the participation of Krobo youth in the bead

culture?

- Enthusiastic
- Apathetic

10). Do you think the bead culture among the Krobo of Ghana has any future?

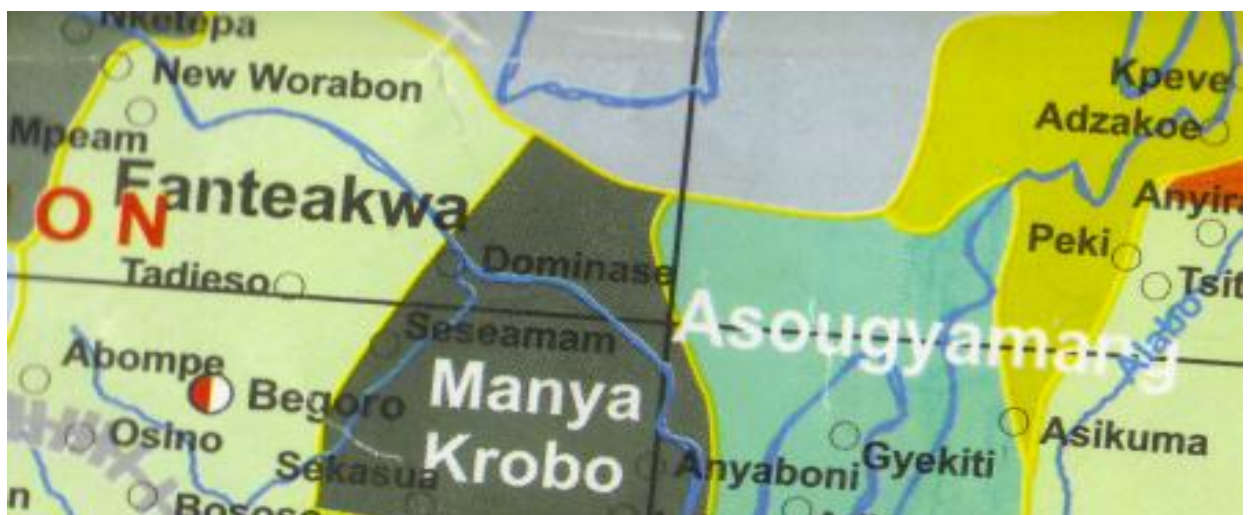
Yes-(); No-() Some how- ()

Give reasons for your answer.-----

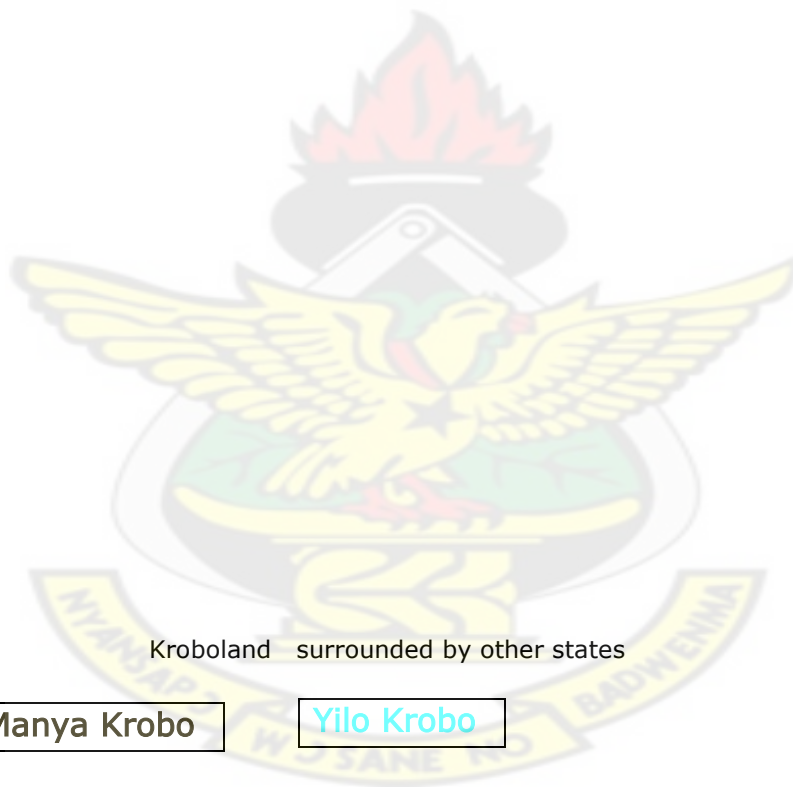
11). Could you suggest some ways in which the bead culture could be further developed?



APPENDIX B



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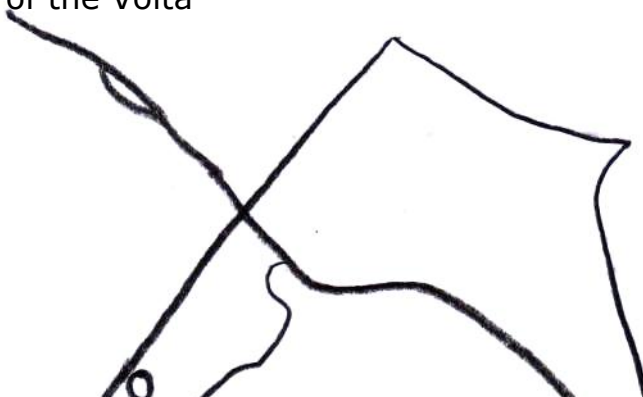
Key –

Manya Krobo

Yilo Krobo

APPENDIX C

Tributary of the Volta



Dominase o

Seseaman

Manya Krobo

Sekesua

o Anyeboni

Apimsu

Otrokper

Wale

Bukunor

Yilo Krobo

Somanya

Odumase

Trom

Map of Kroboland (exclusive)

Key-



Capital



Town/village



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BEAD CULTURE AMONG THE KROBO OF GHANA



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A PhD DESERTATION SUBMITTED TO THE SCHOOL OF GRADUATE
STUDIES, KWAME NKRUMAH UNIVERSITY OF SCIENCE AND
TECHNOLOGY, KUMASI, IN PATIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE, PHILOSOPHY OF ARTS, IN
ART EDUCATION.

BY

NYUIEKO VICTOR KWAMI AVOTRI (REV.)
MA (ART ED), BA, (ART AND ENGLISH ED), DIP (ART. ED).

DEPARTMENT OF GENERAL ART STUDIES
UNIVERSITY OF SCIENCE AD TENCHNOLOGY, KUMASI, GHANA

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