

Socio-cultural Significance of Selected Visual Arts in the Aboakyer Festival of the Effutus – Ghana

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Abstract

Though the visual arts in the Effutu festivals make a particularly stimulating and far-reaching contribution to their culture, little or no attention has been given to the socio-cultural significance of these visual arts. The robust and fervent characteristics associated with the involvement of these visual arts in the Aboakyer festival play functional, economic and aesthetic roles which are indispensable to their culture. This paper looks at the socio-cultural significance of some twenty (20) selected visual arts in the celebration of the Aboakyer festival in relation to the culture of the Effutus. It made use of the qualitative research which employed the descriptive design for data presentation. The study revealed that the artistic scope of the festival is massive and its contribution to the celebration are enormous. It is recommended that the Effutu Traditional Council should build a museum for these artistic elements and train personnel to educate people on the roles and significance of the arts in their festivals.

Keywords: Festivals, Effutus, Socio-Cultural, visual Arts, Arts and culture, Aboakyer

Introduction

Ghana as a nation is made up of different ethnic groups who have rich elements in their culture and some of these elements are made manifest in festivals. A festival is defined as a celebration, with a public theme, where the social and symbolic meaning of the events are closely related to series of overt values that the community recognize as essential to its ideology and world view, to its social identity, historical continuity and to its physical survival (Hall, 2000).

Arthur (2009) asserts that Festivals are very indispensable and that it is a time for remembering the dead, for feasting, renewing old ties and to drawing inspiration for the future. In consonance, Kemevor (2004) also says that festivals are annual gatherings at which people meet to praise, honour and give thanks to God Almighty, the gods, the ancestors and to ask for protection and blessings. He is also of the opinion that, festivals are events when the entire community come together to remember the spiritual powers.

Ghana has many local festivals that are dated back to the time before the arrival of the major religions, and are still occasions for masquerade, arts, drumming, singing and dancing. Arts and festivals in Ghana are intertwined. They move together as a unit and separating them will be a hard nut to crack. The inclusion of art is a compulsion rather than obligation in Ghanaian culture irrespective of the ethnic group or location (Impraim-Swanzy, 2015).

Ododo (2001) stated in his abstract that festivals are arts with functional responsibilities to the society. To him, festival in its entirety is art and does not concentrate on only the artistic elements found in it but considered the whole celebration as art.

Gbadegbe (2009) in his work about the role of art in Asogli Yam Festival also pointed out that it has even been argued that a festival in itself is art, because it starts at a point and ends at another point, which is a clear display of aesthetics.

Festivals in Ghana offer the visitors the artistic scope from theatre to dance, fine art to craft art, indigenous Ghanaian music to contemporary music, sightseeing, wine tasting, beach visit, wildlife viewing, history and relaxing in some Ghanaian beautiful spot. All these generate some amount of revenue for the nation and also promote tourist attraction and the hospitality industries (Ediagbonya, 2011).

The purpose of the study was to identify visual arts used during the celebration of the Aboakyer festival and discuss the socio-cultural significance of the visual arts in relation to the culture of the Effutus.

Methodology

The study which concerted on the socio-cultural significance of selected visual arts used during the Aboakyer

festival by the Effutus - Ghana employed qualitative research methods to examine how significant the visual arts are assimilated into the festival of the Effutu. Interviews were conducted based on the survey guidelines proposed by Assimeng (1989) concerning structured and semi- structured interview guide. He purports that in conducting such a research, structured interviews on lines of carefully prepared survey designs should be employed. The researcher interviewed respondents and the data was recorded with a smart phone and note pad. This is so because there was the need for the researcher to meet face-to-face with the respondents to make the interview a flexible channel of gathering data.

Observations of procession made by chiefs and queen mothers, traditional priests and priestesses Asafo, Chiefs, women Adzewa groups, and the youths were done. This was necessary because it served as a reality check to the data gathered during the interview (Robson, 2002). The researcher chose purposive sampling technique to get the various respondents for the study. The researcher handpicked the respondents to be included in the sample on the basis of their judgements on the phenomenon under study. It was used to access “knowledgeable people” i.e. those with in – depth knowledge about the festivals of the Effutus and the artistic elements used in the celebration.

Results and discussion

The identity and culture of the Effutus are expressed through arts. Festivals as part of the elements of culture are also celebrated with the arts. The Aboakyer festival of the Effutus like any other festival is rich in visual or environmental arts, verbal arts, body arts and performing arts. They are identified through their emblem, black stool, royal stool, festivals, rites of passage and certain customs and beliefs. These are all coupled with lots of artefacts ranging from textiles, sculpture, paintings, jewellery, body arts, verbal arts, installations and performing arts. The study has found out that the visual arts used during the celebration of Aboakyer festival are enormous and the socio-cultural significance of some selected visual arts are discussed below:

Socio-cultural Significance of the Visual Arts

“Nsise” and “Ehuma” bead

“Nsise” and “Ehuma” beads are ornaments made with glass, stone, paper or similar material that is threaded with others to make a jewellery worn around the neck and wrist. The “Ehuma” bead is made of black and white or blue and white beads while the “Nsise” bead is made of yellow and red beads.

Socio-Cultural Significance:

Identification - The *Dentsefo* No. 2 Asafo Company uses the “Nsise” thus the red and yellow beads and the *Tuafo* No. 1 Asafo Company uses the “Ehuma” beads thus the black and white or blue and white as parts of the ornaments worn during the festival. The beads are worn around the neck or the wrist during the Aboakyer festival. The “Nsise” and “Ehuma” serve as identification for the Asafo Company during the festival. In the culture of the Effutus, Asafo affiliation is inherited from the paternal home (*Prama*). The choice of bead is guided by the patrilineal affiliation.

Aesthetic Purpose – the “Nsise” and “Ehuma” beads are also worn during the Aboakyer festival to add some level of beauty to the appearance of the Asafo companies. They add some aesthetic value and impact to their outlook and are used as an important part of their costumes and apparel.



Figure 1. “Ehuma” beads used by *Tuafo* No. 1 Asafo Company



Figure 2. “Nsisè” beads used by *Dentsefo* No. 2 Asafo Company

Wooden Horse

“Wooden Horse” is a free standing sculpture that is sculpture in the round. The production technique used is construction and carving of which the base is made up of a case with four wheels under it. It is constructed with horse parts which is separated after use and reassembled the following year. The horse stands in a wooden case which has four wheels under it that enables it to move. The second part of the celebration on Saturday afternoon parades a wooden horse which belongs to the *Tuafo* No. 1 Asafo Company. The reigning *Safohen* rides on the horse during the procession through the principal streets of Winneba during the Aboakyer festival.

Socio-Cultural Significance:

Symbolic Piece - The horse is a symbolic piece representing the land as a means of transport by the *Tuafo* Asafo Company for war outside their territory. The Effutu land is made up of the sea and the land. The horse was the vehicle for transportation of the *Safohen* when going for war. This symbolic piece concur to the definition of festival by Hall (2000) as a means of celebrating the social, symbolic, historical continuity and physical survival related to the culture and ideology of the people.

Show class and status – the *Tuafo* No. 1 Asafo Company of the Effutu Traditional Area carry their *Asafohen* (Asafo chief) on a wooden horse during the afternoon procession to show class and status.

Identification – the horse is also a form of identity to the *Asafohen* and the group as well since it is made up of the colours assigned to the *Tuafo* that is black and white or blue and white.



Figure 3. Wooden horse used by the *Tuafo* No. 1 Asafo Company

Steamer (Ship)

The “Steamer” is a free standing sculpture (sculpture in the round). The technique used is construction and fabrication. It is a hand made with metallic plates and poles welded together to form the steamer. The front is fixed with glass making it transparent for effective mobility. The stand (base) is made up of four wheels. The sculpture is a three – dimensional realistic piece with smooth, curved lines and elegant finish. It depicts the true resemblance of a ship with the ship parts. The steamer is finely constructed and fabricated metal plates, bars and poles welded together with sharp smooth edges well-polished and sprayed.

Socio-Cultural Significance:

Symbolic Piece - The steamer is a symbolic piece signifying the sea as a means of transport for war by the *Dentsefo* Asafo Company outside their comfort zone (territory). The *Dentsefo* No. 2 is also attributed by their custom of carrying their leaders in a wooden ship (steamer) followed by drummers who played the “*Owombir*” tune.

Show class and status - It serves as a carrier of the *Safohen* to show class and status during the celebration.

Identification – the steamer is a means of identifying the *Asafohen* and his leaders and a means to showcase them to the entire citizenry and tourists during the Aboakyer festival.



Figure 4. Steamer used by the *Dentsefo* No. 2 Asafo Company

“*Foky/w*”

“*Fo*” in the Effutu language literally means hairs of an animal and “*ky/w*” also refers to a hat. “*Foky/w*” is a hat made of animal skin (hide) and cowries in a conical shape. It is believed that this hat was brought from a war with the northerners and because of the colour black with white cowries, it was not supposed to be used by the *Dentsefo*, instead the *Tuafo* because of the colours assigned to them. Before the celebration of the festival, the Asafo Companies take their costume to court to be accessed. That particular year the hat (“*Foky/w*”) was not accepted by the court so the *Dentsefo* decided to stay aside. The *Tuafo* were the only group that went. As at 12 noon, there was no catch, the king at that time *Nana Ayirebi Acquah III* later agreed they wear the *foky/w* and when they eventually went for the catch, they caught five deer that year. Since that time the “*foky/w*” was agreed upon to be used by the “*Asomfo*”, a sub group of the *Dentsefo* No. 2 although it has the black and white colour.

Socio-Cultural Significance:

Identification - the “*foky/w*” as an art piece gives identity to the “*Asomfo*”, a sub group of the *Dentsefo* No. 2 Asafo Company during the Aboakyer festival.

Imbues their confidence – based upon the history surrounding the *foky/w*, the Asafo company see it as means of achievement in war and therefore imbues the confidence and give them some level of psychological toughness for any task.

Guarantee for a successful catch – the hat gives the *Asomfo* of the *Dentsefo* Asafo Company some level of guarantee for a successful catch because of the historical significance and meaning attached to it.

Symbol and badge of achievement – the *foky/w* serves as a symbol, badge and evidence of victory in a war they fought against the northerners in the history of the Effutus.



Figure 5 a



Figure 5 b

Figure 5. *Foky/w* used by the *Asomfo* of the *Dentsefo* No. 2 Asafo Company

Iron Helmet

The iron helmet is a free standing sculpture (sculpture in the round). The media used is metal and the technique used for producing it is casting. The Iron helmets style was copied from the early Portuguese traders and settlers. This is worn by the captains of the *Dentsefo* No. 2 Asafo Company.

Socio-Cultural Significance:

Symbolic piece - The iron helmets was a protective gear worn by the Asafo during war and still wear it even though there are no longer wars in recent time but serves as a symbolic piece (artworks) during the celebration of the Aboakyer festival.

Identification – it gives identity to the captains of *Dentsefo* No. 2 Asafo Company during the Aboakyer festival.

Show class, status and authority – the iron helmet worn by the captains of the *Dentsefo* No. 2 Asafo company gives them some authority, class and status among the ranks or hierarchy of the leadership of the Asafo.



Figure 6. Iron Helmet used by the Captains of the *Dentsefo* No. 2 Asafo Company

Oma Odefe's Staff (Paramount Chief's Staff)

The *Oma Odefe's* staff is a three dimensional sculpture which is produced by a technique called carving and sprayed with spray paint giving it a golden finish. The staff is made up of a padlock with key supported on a carved wooden prop.

Socio-Cultural Significance:

Symbolic Piece - *Oma Odefe*'s staff is a symbolic piece made up of a padlock with key supported on a carved wooden prop. It is a carved wood sprayed with gold spray paint giving it a golden effect signifying royalty. The padlock represents the gateway to the Effutu State and the key represents the opener to the Effutu State. The *Oma Odefe* (Paramount Chief) is in possession of the staff because he is the number one gentleman and the traditional leader of the town and holds the key to the Effutu State. The staff leads *Oma Odefe*'s entourage during the procession.



Figure 7. *Oma Odefe*'s staff used by the linguist during the procession

Ceremonial Seat

The "Ceremonial Seat" is a three dimensional free standing sculpture. The technique/style used is carving, assemblage and construction thus handmade wood carving, assemblage and construction in the round and relief carved deer on it. The ceremonial seat of the Effutus is the most valued and cherished royal insignia used by the Paramount Chief (*Oma Odefe*).

Socio-Cultural Significance:

Symbolic piece - It serves as a symbol of authority. The seat is made up of wood and fabric. The deer as a symbol of the Effutus is carved on it representing the identity of the people. The paramount Chief sits on it at the durbar grounds and places his feet on the skin of a deer to await the live deer from the hunting grounds.



Figure 8. Ceremonial seat used by the paramount chief during the Aboakyer festival

"Abosomba" Statue

The "Abosomba" statue is a three dimensional sculpture (in the round) made from cement and casted from clay. The sculpture in the round is found at "Abosomba" formerly the main taxi rank in Winneba (Effutu Traditional Area).

Socio-Cultural Significance:

Symbolic piece - It is a symbolic piece which identifies the place as the killing grounds for the deer during the Aboakyer festival. The deer is taken from the durbar grounds through the principal streets amidst music and dance to the “*Abosomba*” where the deer is killed by striking it with a wooden club three times and the *Akyeampong Ano* priest makes libation prayer before taking the deer to the *Apa Sekum* shrine. The deer is then laid on a mat made of props and tied with twigs. The deer is kept there for some hours so that the public who were not at the durbar grounds will have a glimpse of the animal before it will be taken to the shrine.

Identification – the *Abosomba* statue identifies the place as a killing grounds for the deer during the Aboakyer festival.



Figure 9. *Abosomba* statue found during the Aboakyer festival

***Asafo Ab/e* (Whips of Office)**

The “*Asafo Ab/e*” is a three dimensional leatherwork. Whip of office is a leather, horse riding cane, metal or cloth held by the *Supis* and *Asafohen* of the *Dentsefo* and *Tuafo* Asafo Company of the Effutu Traditional Area. Before a *Supi* is ordained, a power is invoked in an object and fixed in the rod or whip and later gone through spiritual purification. A god is invoked in the whip of office before given to the bearer. The rod is passed on from one generation to the other.

Socio-Cultural Significance:

Disciplinary medium - It serves as a disciplinary medium for checking the Asafo members and also the general public in time of war or confusion.

Symbol of authority - In the culture of the Effutus, anyone who has the *Asafo ab/e* (whips of office) possess some authority and power over his *Asafo mba* (men). The bearers of the whips of office are accorded high level of respect in the hierarchy of the local militia.



Figure 10. The “Asafo *Abfe*” used during the Aboakyer festival

“Mporba Hair” (Coiffure)

The “Mporba” hair is a type of body art done on the human head using the hair. The “Mporba” hairstyle is a traditional natural hair of the priesthood of the Effutus. The hair is divided into five circular shapes and golden or silver pebbles fixed on each shape. Some are decorated with strings and small wooden shaped motifs. The circle is often used to symbolize the presence and power of God. It is also a symbol of purity and holiness.

Socio-Cultural Significance:

Identification - It is used by the traditional priesthood for identification during the Aboakyer festival.

Spiritual purpose – the “Mporba” hair is made with the natural hair without adding any cream to it. It serves a spiritual purpose to the priesthood.

Aesthetic purpose – the hair style also adds some aesthetic value to the traditional priesthood of the Effutu Traditional Area during the Aboakyer festival.



Figure 11. “Mporba hair” used by the traditional priesthood during the Aboakyer festival

Body Paintings

Body painting is a temporary act of applying pigment onto the body for protection, aesthetics and religious purposes. Body painting can involve just the face or some body parts or it can be a full-body design. The Effutus during the Aboakyer festival paint their skin for the hunt. The two Asafo Companies use different coloured pigment on their bodies before setting off to the hunting grounds (“*Pɔw mu*”). “*Ntwema*” is a solution made up of a mixture of red clay and grounded terracotta. The Asafo No. 2 youths (*Dentsefo*) bath with the “*Ntwema*” three times before they set off for the catch on Saturday morning. The *Tuafo* No. 1 youths paint themselves with

“*Hyirew*” (grounded kaolin) mixed with water. Some also grind charcoal and mix it with water to paint themselves for the catch. Others also apply blue paints on their body.

Socio-Cultural Significance:

Protective purpose – the two Asafo companies paint their skin to protect their skin from thorns in the bush during the hunt for the live deer to feed their deity.

Spiritual purpose – the Asafo also add some concoctions to the solution which offer spiritual protection against wild and dangerous animals in the bush. It is a means to bind all the wild animals from coming out on that faithful day to ensure a successful catch.

Identification – the body paintings serve as identification to the Asafo Company and help in assemblage for action.



Figure 12. Body paintings by *Tuafu* No. 1 Asafo Company



Plate 13 Body paintings by *Dentsefo* No. 2 Asafo company

“*Nkyidomhen’s*” Staff

The “*Nkyidomhen*” staff is made up of a male and female sitting on a stool while the man is eating. This identifies the chief as the care taker of the land when the rest leave for war and a protector of the citizens left behind. It is a symbol of authority for the chief. The staff belongs to the *Nsuekyir* chief *Neenyi Tawiah Ababio V* of the Effutu Traditional Area.

Socio-Cultural Significance:

Symbol of Authority- the staff represents an authority of the chief and anytime it is seen during the festival, it comes with some power and supremacy. The linguist who holds it convey some authority and supremacy and serves as a spokesperson for the chief.

Symbolic piece – the sculpture piece represent the care taker chief. It signifies the chief taking care of the rest of the people (women and children) when the men, youths and chiefs leave for war.

Identification – the carved staff serves as a means of identification to the *Nkyidomhen* of *Nsuekyir* in the Effutu Traditional Area.



Figure 14. *Nkyid]mhen*'s staff seen during the procession of Chiefs

***Apofohen*'s Staff (Chief Fisherman's Staff)**

The staff is a carved piece made of the canoe and fishermen paddling a canoe supported with a carved wooden prop and a Ghana flag on it. This is a totem for *Neenyi Monyi Kaiko II*, the Chief fisherman of the Effutu Traditional Area. This was seen during the procession of chiefs to the durbar grounds on the Aboakyer Saturday.

Socio-Cultural Significance:

Symbol of authority – the totem serves as an authoritative royal insignia to the Chief fisherman of the Effutu Traditional Area.

Identification – the staff serves as a means of identification to the chief fisherman during the procession of chief to the durbar grounds on the Aboakyer Saturday.



Figure 15. *Apofohen*'s staff seen during the procession of Chiefs

Tufuhen's Umbrella Top

Marfo (2007) defines an umbrella as a “collapsible canopy that protects a person from rain or sunshine”. Chiefs in the Effutu traditional area are taken to the durbar grounds during the Aboakyer festival on foot through a procession on the principal street. These umbrellas have totems on them which have symbolic meanings attached to them.

The *Tufuhen's* umbrella top is made up of the hand holding a gun (weapon). It symbolizes the power and the authority of the Tufuhen of the Effutu Traditional Area. It belongs to *Neenyi Otubua Siripi II* (*Tufuhen* of Effutu Traditional Area). The *Tufuhen* is the commander and chief of security and war. He works hand in hand with the *Supis* of the two Asafo Companies (military wing of the state) and accountable to the police and law courts in the traditional set up.

Socio-Cultural Significance:

Symbolic piece – the umbrella top represent the chief responsible for arms and war in the traditional militia. “*Tur fo hen*” literal meaning chief of guns is represented by this totem.

Identification – the totem when seen during the Aboakyer festival identifies the chief as the *Tufuhen* of the Effutu Traditional Area.



Figure 16. *Tufuhen's* umbrella top seen during the procession of Chiefs to the durbar grounds

Ceramic Pot

The pot is used for cooking the meal for the deity during the Aboakyer festival and “*Ebisatsir*” (casting of lots) on the Sunday afternoon. During the “*Ebisatsir*” (casting of lot), the pot symbolizes or represent the Effutu land and also serves as the center or meeting point for the four convergent lines drawn by the chief priestess using white clay, red clay, charcoal and salt. It helps give clear distinctions to the lines making it possible to identify which line the small stone or pebble will fall on giving them the clear picture of what will happen in the New Year they just entered.

Socio-Cultural Significance:

Domestic – the ceramic pot during the Aboakyer serves as cooking pot for the deities.

Symbolic piece – the pot is used during the “*Ebisatsir*” as a symbolic piece signifying or representing the earth (Effutu land).



Figure 17. Ceramic pot used for cooking the meals of the deity



Figure 18. Ceramic pot used during the *Ebisatsir* on the Aboakyer Sunday

Asafo Drum

The drum is a musical instrument consisting of a skin or hide stretched across a hollow frame and played by striking the stretched skin. The Asafo Companies use drums during the Aboakyer festival. Each sub group of the Asafo Company whether *Dentsefo* or *Tuafo* has a single drum. Six drums for the *Dentsefo* No. 2 and six for *Tuafo* No. 1. Each drum communicates to its members. The drum is played to assemble the Asafo sub groups early in the morning before they set off to the hunting grounds.

Socio-Cultural Significance:

Communication – the Asafo companies in the Effutu Traditional Area uses drum as a means of communication with the members (drum language). The drums are used to assemble the Asafo members on the Saturday morning before setting off for the hunt. The drum beat communicates to its members as to a particular action to take at a particular time.

Entertainment – the drum also serve as a means of entertainment to the Asafo *mba* (men) during the *Owombir* tune as part of the afternoon procession.



Figure 19. Asafo drum used by the *Dentsefo* Asafo on their way to the hunting grounds



Figure 20. Asafo drum used by the Tuafu Asafo during the afternoon procession

Kakradej (Rattle)

Meaning: A rattle is a carved wooden sculpture with a handle, two metallic plates and a large bolt locked on it. It serves as a musical instrument in the celebration of the Aboakyer festival and this is peculiar to the *Tuafu* No.1 Asafo company.

Socio-Cultural Significance:

Spiritual Worship and Entertainment - Although it is a sculpture piece, it produces sound which is unique and aids in the singing of the Asafo songs by the *Tuafu* No. 1 Asafo Company during the Aboakyer festival. They use it when outdoorizing their deities.



Figure 21. Rattle used by the *Tuafu* Asafo during the Aboakyer festival

“Nkodwo” (Bells)

Bells are hollow open – ended metallic instrument with a rounded top that produces a ringing sound when struck. Traditionally, they are used for sending signals and summonses. They serve as a musical instrument assigned to the *Dentsefo* No. 2 Asafo company.

Socio-Cultural Significance:

Spiritual worship – they serve as musical instrument for the *Dentsefo* Asafo company when outdoorizing their deities through the principal streets during the Aboakyer festival and also for the hunt on Saturday. They are part of the instruments used by the Asafo for their various music and dance forms.

Communication and Entertainment – the bell serve as a means of communicating with the Asafo members. They are also used as a medium of assembling the Asafo men for action. The bells are used for entertaining the Asafo members after a successful catch and also during the afternoon procession.



Figure 22. Bells (“Nkodwo”) used by the *Dentsefo* Asafo during the Aboakyer festival

Asafo Flag

A flag is a piece of fabric often rectangular or triangular and hanged on a pole with a design used as an emblem. The sub groups in the Asafo Company example *Akonful*, *Kyeremfo* and *Apagyafo* of *Tuafo* No.1 Company and *Petufo*, *Asomfo* and *Etsiwafo* of *Dentsefo* No. 2 carry separate flags during the procession or to the hunting ground.

Socio-Cultural Significance

Identification – the Asafo flags used during the Aboakyer festival serves as a means of identification to the Asafo cohort.

Record Past Events - It also tells the history about the group including the past events such as loses in war, achievements and victories of the group in the wars they fought.



Figure 23. Asafo flag used by the *Dentsefo* Asafo during the Aboakyer festival



Figure 24. Asafo flag used by the *Tuafo* Asafo during the Aboakyer festival

Stools (*Sasa Egua*)

Stools are simple seat with two to four legs made up of wood with no back or arm rest. Some are created by carving and others are constructed. There were several stools used during the Aboakyer festival. The traditional priests and priestesses sit on stools at the durbar grounds on the Saturday. Some queen mothers and divisional chiefs also sit on stools during the Aboakyer festival. Edusei (2004) stated in the introduction of his article that “stools stand out as the most important single art object of the southern Ghanaian Chief’s or King’s state regalia” and the Effutus are not an exception.

Socio-Cultural Significance:

Symbolic piece - In the culture of the Effutus, stools symbolize the soul of the society and families (clan)

Supremacy and Authority- stools serves as a seat of authority given to chiefs, queen mothers and traditional priests and priestesses in the culture of the Effutus. They were used during the Aboakyer festival as seat for the chiefs, queen mothers and traditional priests and priestesses at the durbar on Saturday.

Identification - Symbols carved on the stools give identity and status to the persons who sit on them during the festival.



Figure 25. Stools used during the Aboakyer festival

Conclusion

The study has concluded that, the Aboakyer festival has a wider scope of the visual arts involved in the celebration and the significant roles they play are very remarkable in their culture. The arts portray the culture, canons and philosophies of the Effutus; they have cultural origin attached to them

The visual arts used in the Aboakyer festival are “*art for life sake*”(that is functional and encompasses all the characteristics associated with African arts; functional, symbolic, relating to everyday life, common to all members of the society, educational and reflect the economic, religious and philosophical aspects of their lives) not “*art for art sake*”(This expresses a philosophy that the intrinsic value of art, and the only "true" art, is divorced from any didactic, moral or utilitarian function)

The visual arts used also have some aesthetic impact due to the competitive nature of the Aboakyer festival and also the high sense for beauty and rivalry by the Asafo companies in the Effutu Traditional Area.

It is recommended that the Effutu Traditional Council should get a museum or gallery for all the Artistic Elements in their festivals and train personnel to educate tourists, researchers, archeologists, anthropologists, students and the indigenes about the role and significance of arts in their festivals in relation to their culture.

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