

UNIVERSITY OF EDUCATION, WINNEBA

**FEOK WAR DANCE FESTIVAL: ADDRESSING SECURITY
CONCERNS IN UPPER EAST REGION, GHANA**



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Doctor of Philosophy Degree

Arts & Culture

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DECLARATION

STUDENT'S DECLARATION

I, **George Nangpaak Duut** declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

..... DATE.....

SUPERVISOR'S DECLARATION

We, hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Dissertation as laid down by the University of Education, Winneba.

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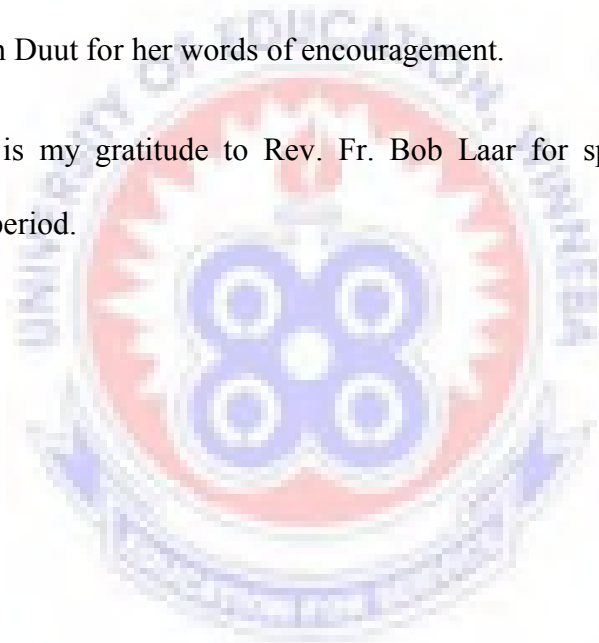


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ABSTRACT

The dissertation was an investigation of the Feok War Dance festival celebrated by the Builsa people in the Upper East Region of Ghana. The study sought to establish the provenance of the Buluk state and the position of the Feok war dance festival in Builsa in contemporary Ghana, identify security concerns raised by the festival and utilize creative elements rationalized from the magical endowments as a resource to develop a scientific security training method that guarantee public safety. The field study was conducted using observations, interviews, focus group discussions and questionnaire as instruments for data collection. Data was reinforced with electronic coverage of both visual and audio. The heterogeneous population was principally war dancers, spectators, traditional leaders, workers and the Police. Findings of the study indicates that, the war dance is a form of communication; gesture language for peace making, unity, salutation and protection. The manoeuvres constitute a package of security tips in the form of illustrations which will help in interpreting a photographic evidence of crime pertaining to the area. Findings showed that some of war dance accoutrements pose health hazard to the public; an indication of a serious security threats coming from the abuse of traditional paraphernalia. The investigation revealed that, the use of deadly firearms at festival functions often account for the incidences of mass injuries and death. The objectives of the study were achieved and recommendations made for the adoption of the artistic concepts that were developed based on the findings as part of learning resources for Security Agencies and School; the adoption of the Bakankule dance for peace education and theatre, therapeutic sporting activity for schools and keep fit clubs. It further recommended for the integration of Builsa combat skills in Police training for the area and finally asked for the substitution of the use of deadly paraphernalia with miniature forms all to address the security deficit in the Region.

CHAPTER ONE

INTRODUCTION

Background to the Study

Hardly will a year pass without some kind of cultural festival in Ghana. Traditional cultural festivals are some of the components of popular cultures among the heterogeneous peoples in the Upper East Region of Ghana. They have the essential elements of drumming, dancing, drama, entertainment and recreation. The religious characteristic reveals major elements of rituals which are serious usually solemn and more often esoteric.

Rituals and ceremonies observed through the periods of celebration have the objective of seeking advice, guidance, protections and favour from the supreme God, other deities and spirits which the living could not have control over. Experiencing this annual phenomenon certainly determines the premium of values, attitudes and life styles the people placed on life here on earth and continue to develop them over the decades.

The belief system of the Builsa people enjoins pouring libation as a form of prayer to communicate with their ancestral shrines to show appreciation for good health, soil fertility and bumper harvest. They affirm their belief and supplicate the supreme God for protection, survival, procreation and balance. The preservation of this culture and the potentials in modern times has attracted both internal and external audience in recent times.

This external recognition stemming from the spectacular war dance, according to the Global Peace Index, (2008) report and the Amnesty International (2009), has raised the reputation of the Upper East Region in terms of cultural heritage, tourism and peaceful coexistence. They classified the war dance an occasion that draws peoples of all walks of life for merry making, thus creating a vast platform for acquaintance and reconciliation for the Builsa indigenes and visitors worldwide. It is a forum for collegial summit of long-parted alumni of age mates, class mates, and committee mates among others. The war dance is one of the popular ritual ceremonies that celebrates the coming of season for harvesting and war victories (Yirenkyi, 1998 and Ghana Culture Magazine, 2009).

Notwithstanding the commendation made by the international organisations, the Feok war dance, noted for its endowments in creative and magical powers display and bringing people together across ethnic boundaries in the area, the region has suffered setbacks resulting from pockets of communal violence, fear and anxiety, reprisal attacks and general mayhem in the past decade (Daily Guide, 2009).

The situation has cast a slur on the youth considering the fact that young people are the major trainee-participants in such traditional festivities. They are perceived as the perpetrators and front liners of most robberies and violent hostilities in the region (ACP Boadu Peprah on Joy News, 2007 and Richard Ashmore, 2001). The situation therefore creates security concern for the Upper East Region.

In an effort to addressing threats to human security, in the region, attempts have been made (Awedoba, 2009) tackling conflict prevention, conflict resolution and peace building towards sustainable peace processes. The United Nations Joint Programme under the

theme “Enhancing Human Security through Developing Local Capacity for Holistic Community-based Conflict Prevention in Northern Ghana” (UNJHSP) and the “Sustainable Peace Initiative” were also conducted but little success was felt.

The Presbyterian mission in 2013 conducted a study on the inclusion of people living with disability in the performance of the Feok festival. Using one Charles Tailor, a talented physically challenged musician as a reference point, the project sought to catalogue the frequency of participation of disabled Builsa personalities in the festival activities (Tracy & Hardy 2013). Adabesah on the other hand examined the instincts of the Feok festival on Christian doctrine in the Seminary. Agaasa (2013) also related the aesthetic quality of the Feok festival costume to modern fashion. All these studies have not yielded the desired impact to the theme.

1.1 Statement of the Problem

As confirmed by Conrad (2000 p.143), “processions like harvest and war dance festivals, chiefs and subjects do preside over a glorious showdown of war artistry”. In the process, opposing clan gates and family heads (Awedoba, 2009) take advantage and engage in inter-ethnic disputes. The elegant procession of paramount and divisional chiefs and dignitaries at the occasion is often jeopardised by aggrieved rivals (i.e. royal gates and family heads) (REGSEC/UER/2007).

Power contenders and those with parochial interest often launch attacks on unsuspecting victims upon little provocation resulting in protracted violence. The competition of cutting and shooting of one another, influenced by the ‘who’ is ‘who’ syndrome at gatherings

often result in needless skirmishes amongst competitors leading to eventual clashes, destruction of properties, mass injuries and death (Awedoba, 2009)

Instances have also showed a gross use of treacherous equipment during festivals meant for violence, destructions and general pandemonium on the populace marring the beauty and significance of the public gatherings. Fosda (2008) writes that perpetrators of this diabolic behaviour outweigh the security agencies and successfully execute their heinous crimes due to the complacency and ill-preparedness. This observation indicates that there is a deficiency in the general policing system in the region which needs to be addressed.

Regarding the volatile situation in the area, Toonen (1999) asserts that the state of insecurity has affected inter-ethnic co-operation across the region. Though the situation has improved as a result of some interventions, she claims that people are still too afraid to enter some communities, where the majority live. There is urgent need to interrogate the creative and scientific bases of the magical endowment of Feok war dance as a tool for improving the security deficiencies in the region.

For humans, dance and music have always been used as a form of expression, to tell stories. '*War Dance*' is the story of young children in the refugee camp in Uganda. For these children, dance is a competition of memories of distraction from the horrible conflict. As performers, they were able to physically display all that they remembered.

Asking pertinent questions such as; how can personal expression, whether through dancing, singing or instrumental performance be a vehicle for change and empowerment for a person's life? How does this musical engagement help to educate and enforce ones

tradition and culture? The organisers were able to transform the elements into constructive instruments for life changing.

As an art scholar, taking a clue from the film titled '*War Dance*' as a tool to heal child soldiers for reintegration into society in Uganda, has ignited this study to identify the combat manoeuvres, magical and creative elements of the Feok War Dance, and transform the elements into scientific models of security training which will intend address the security deficiencies in the Upper East Region of Ghana.

1.2 Purpose of the Study

The purpose of the is to investigate the creative and scientific bases of the magical endowment of the Feok war dance of the Buluk and winnow down on the strategies that could be used to improve the security deficiencies in the Upper East Region of Ghana.

1.3 Objectives of the Study

Specifically, the study sought to:

1. Establish the provenance of the Buluk state as well as the Feok war dance festival.
2. Examine the position of the Feok war dance festival in Builsa in contemporary Ghana
3. Identify security concerns raised by the Feok war dance festival in Builsa
4. Utilize creative elements rationalized from the magical endowments as a resource to guarantee public safety.

5. Develop a scientific security training model from the creative elements to address the security deficiency in the region.

1.4 Research Questions

1. What are the origins and dates of establishment of the Buluk state as well as the Feok war dance festivals?
2. What is the position of the Feok war dance festival in Builsa in Ghana today?
3. What security concerns are raised by the Feok war dance festival in Builsa?
4. How can Buluk magical endowments be creatively used as a resource to guarantee public safety?
5. How can Buluk magical endowments be scientifically used as a resource to guarantee public?

1.5 Significance of the Study

The study was envisaged to benefit the following segments the society:

Culturally: The study documented and brought the tangible and intangible cultural heritage of the Builsa people and unearthed the relevant talents inherent in traditional warfare strategies for the future generation.

Security: The creative elements and magical endowments of the Feok war dance to be transformed into scientific training manual are expected to boost the security apparatus in the region if it is incorporated into modern security training.

Education and Health: The Thesis document to be presented to the library will serve as a reading material for the general public; and educational institutions will incorporate the dance patterns as parts of their sports and recreational curriculum to improve the physical health of students and the general public.

Policy: Coupled with the earlier recognition of the festival by international organisations, the finding from the study would direct policy makers and opinion leaders to use Feok dance elements to design harmonization modules for the peaceful co-existence of peoples of the area and Ghana as whole.

Further Research: The study will ignite further researchers to conduct investigation into the gaps such as ‘The aesthetic qualities of the war dance’, that will not be addressed by the theme under discussion. The document will serve as a contribution to knowledge.

1.6 Delimitation


The focus of the study is the component of War dance of the Feok Festival since 1970s. It covers all participating sections in the Builsa society. The security concerns include the self-generated issues of physical attack, weaponry abuse, substance abuse disunity, and other related matters on land disputes, political rivalry, and politicised chieftaincy problems.

1.7 Definition of Operational Terms

Vernacular Term	Literal Translation in English
<i>Abilyeri</i>	The royals of Buluk state
<i>Ayieta</i>	King
<i>Baanor</i>	Soothsayer
<i>Badomsa</i>	Ancestors
<i>Bogluk</i>	Shrine / land god
<i>Buluk</i>	The entire inhabitant in Builsa land
<i>Bulli</i>	The language of the Builsa people
<i>Chichaa</i>	Bean cakes
<i>Debulu</i>	Yellow
<i>Feok</i>	Bumper harvest in Bulli
<i>Fiisa</i>	A section of the Builsa state
<i>Gbaluk</i>	A Spear
<i>Gigakit</i>	Vegetable cake
<i>Guanang</i>	The contingents of dancer that perform at the festival
<i>Guan-lelik</i>	The leader of dance group
<i>Jamonu</i>	Red /brown colour
<i>Jasubluk</i>	Black colour
<i>Japeeluk</i>	Grey/ white
<i>Kaljiisa</i>	Native medicine man
<i>Kpaani</i>	A cudgel or club
<i>Kisuk jab</i>	Totemic staff
<i>Kurukoluk</i>	Pantaloons trouser
<i>Leliksa</i>	War dancers in Bulli
<i>Liak</i>	An axe
<i>Peen</i>	An arrow
<i>Pee-yann</i>	Poisonous arrow
<i>Salengleng</i>	Talking drum

<i>Tabaani</i>	Steamed bean floor and vegetable leaves
<i>Tindamba</i>	Landlord
<i>Tingbanyuak</i>	Totemic staff
<i>Tom</i>	A bow
<i>Wuusunvuug</i>	Horse
<i>Yoku</i>	Green
<i>Yuga</i>	Thorns

1.8. ABBREVIATIONS



ACP	Assistant Commissioner of Police
CHRAJ	Commission for Human Rights and Administrative Justice
CID	Criminal Investigation Department
CECIK	Centre for Education and Circular Integration Knowledge
DMT	Dance Movement Therapy
GES	Ghana Education Service
GPS	Ghana Police Service
GHS	Ghana Health Service
GNFS	Ghana National Fire Service
GPI	Global Peace Index
GFA	Ghana Football Association

ICISS	International Commission on Intervention and State Sovereignty
MOH	Ministry of Health
PRAAD	Public Records Administration & Archives Department
SALW	Small arms and Light Weapons
SHS	Senior High School
UNJHSP	United Nations Joint Human Security Project
UN	United Nation
UER	Upper East Region
WANEP	West Africa Network for Peace Building
WHO	World Health Organisation
ZAMSTECH	Zamse Senior high Technical

1.9 Layout of the Study

The study consists of a six-chapter layout. Chapter one contains general introduction of problem statement, purpose of the study, the objectives, research questions, significance of the study, delimitation and layout of the study.

Chapter two is a review of related literature while chapter three contains methodology for data collection. Chapters four is the analysis and results. Chapter five presents a discussion

of findings, and the sixth chapter finally presents a summary of findings, conclusions and recommendations.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter consists of two sessions; the first part focuses on the conceptual framework that underpins the study. The importance of the theory according to Channon (1991), in this study sensitizes the concepts that help direct attention to meaningful data and determine what to observe, take notes on, and ask questions about.

It is then followed by the relevant concepts in literature to be used in the analysis of the study- the dance accoutrements, dance formation techniques, display of magic and meaning of signs and gestures. This will lead to the discovery of links between creative and scientific endowments the security concerns.

2.1 Conceptual Frame work

It is important to introduce readers to the diagram below, illustrating the security concern across the Region and how each derives its causative factors; how the tools embed in the Feok festival approach the problems. Referring to the Channon's theory, there is a close link between security concerns and the tools to guarantee safety atmosphere which will lead to peaceful coexistence on the one hand and on the other, development in general.

Considering the two relationships, Channon describe it as a two prong phenomena of interdependency. The implication is that a condition of peace and security encourages

investment in productive ventures that gives employment and improved livelihood to individuals and communities in general Lykke (1989). The frame work places actors of the solution being the same actors constituting the problems. All the parts are linked, each one deriving the needs from the other. The outline offers a comprehensive network envisaged as elements through which the problem under discussion can be solved. This concept offers a clear vision through which the performers of the Feok war dance become the solution.

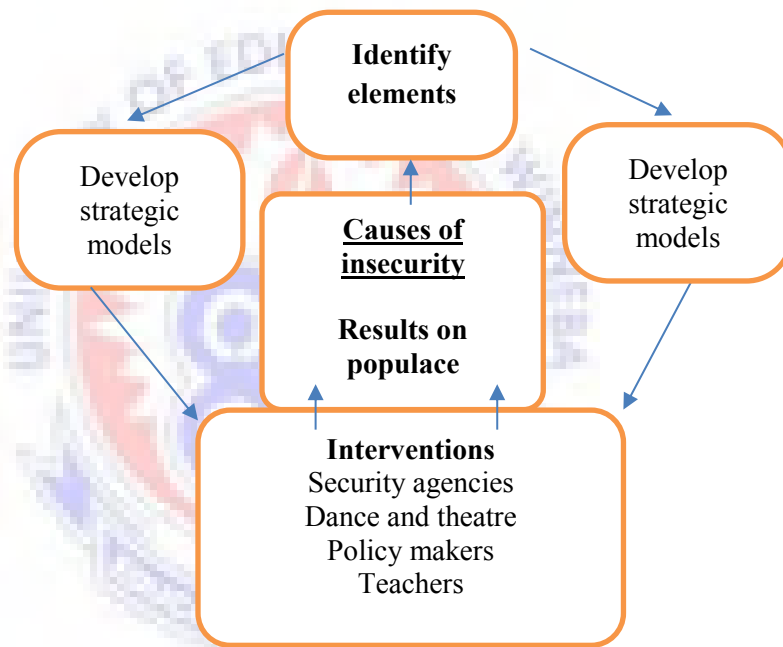


Diagram 1 Conceptual framework 1 for the study

Source: Jim Channon 1991

The diagram below is an illustration of identified tools and how they can be applied on the field.

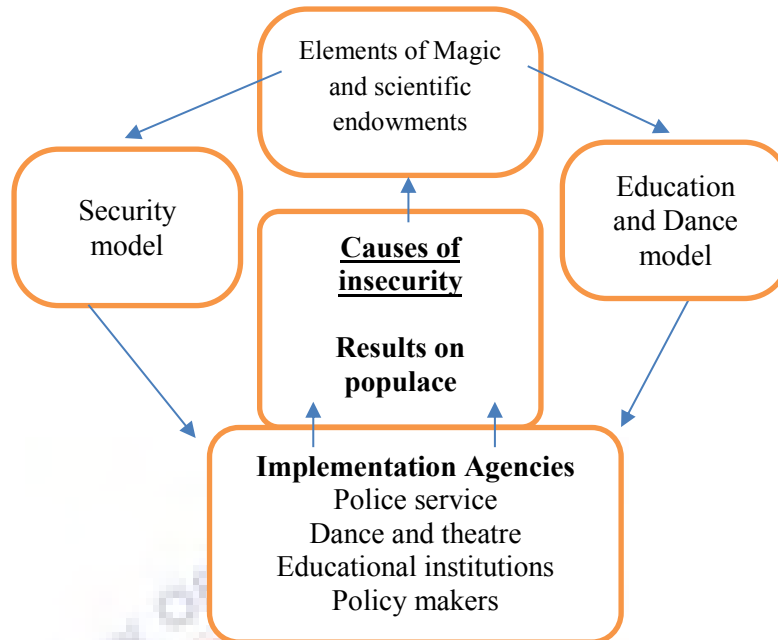


Diagram 2 Conceptual Framework 2 for the study
Source: Jim Channon

It is important to note that the upper east region constitute ethnic groups of about four whose cultural practices crisscross due to the link in ancestry. To create unity in one group affects the rest, therefore, one peaceful community in the area is a result of the peaceful co-existence of the larger area, and one community in turmoil puts a serious risk on the entire region as well.

To attain peace and harmony, it is essential to classify as one people, all the inhabitants of the Upper East Region. The attempt here is that, Feok festival though, is performed by the Builsa people; it is the entire region that receives all the associated shortcomings and glories. Fashioning out strategies of security concerns from the festival endowments will make implementation meaningful to all the people to embrace peace.

Jonsson (2007) indicates that, a state of panic retards development, but also on the contrary, development retards war. What she meant was that, if a community is well-

endowed with personal and general advancement, the zeal to destroy is not the obvious. It is only when people fail to appreciate their value that they are attracted to destroy or loot to bring down the opponent.

Having derived concept from this framework, the research is based on the philosophy stated below:

“Feok War dance is a precious stone in a shrouded pillow”.

2.2 Theoretical concepts

A number of theories have explained the rationale for dance as part of festivals in many cultures. The most prominent of these include the, ‘Therapeutic dance theory’. This theory classifies dance movement as a form of expressive therapy for physical fitness. Widely known as the Dance Movement Therapy, (DMT) is founded on the basis that movement and emotion are directly related.

This may be the reason why Builsa people use dance movement to restore physical conditions, emotional, cognitive, social and behavioral. The ultimate purpose of DMT is to find a healthy balance and sense of wholeness Primus (1996). This theory is applied in the case of Feok war dance in which dancers create diverse body movement with implements in response to music.

2.2.1 The key concepts

The key concepts of this study are the link between human security and indigenous warfare dances taking into consideration the creative resources, magical and scientific approaches that ensure the survival of the culture under discussion.

The second part presents the review of related topics that enabled the researcher to have a broad based view of the subject as well as gaps in the research area. The following subheadings were reviewed.

- Profile of the Study Area (Buluk)
- Historical Account of the Builsa People
- Religious Beliefs and Practices in Builsa Culture
- The Traditional Set-up and Authority
- Builsa Indigenous warfare in perspective
- The Components of Dance Festivals
- Human Security in Global Perspectives

2.3. Profile of the study area (Buluk)

This section gives an overview of the study area, (Builsa Districts- North and South put together) looking at its geographic, economic and political structures. This will educate readers on the position of issues discussed in this research into perspective.

The study area is in the Upper East Region (UER) located between longitudes 10.05° west and 10.35° west and latitudes 10.20° north and 10.50° north on the map of Ghana. Builsa occupy two of the nine administrative districts in the Upper East Region. Out of the 8,842 km² total land size of the region and 1,031,478 population, the two districts consist of 192,000 people and occupy 2,220 km² land size, accounting for a quarter of the regional total (Ghana Statistical Service, Feb.3 2011).

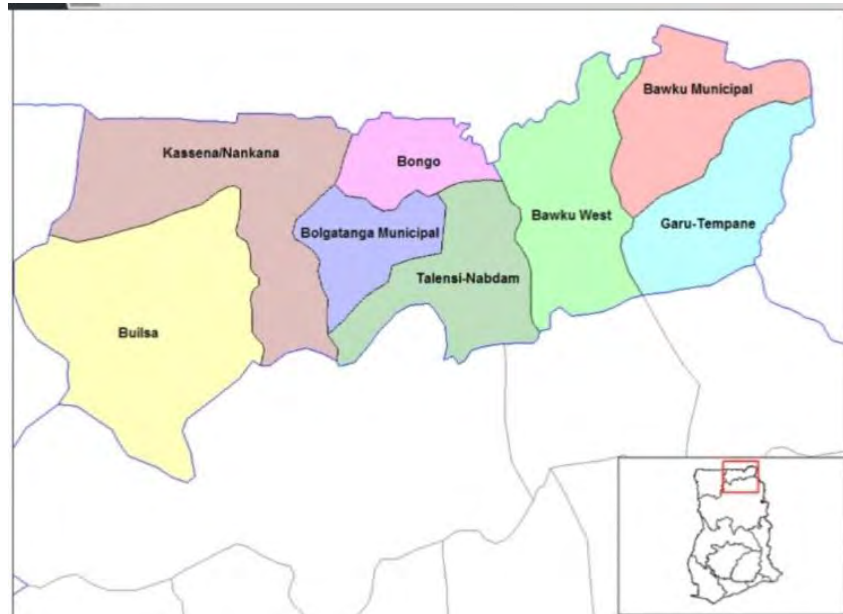


Diagram 3: Diagram 3 Map of the Research area, the Builsa Districts
Source: Ghana statistical service 2013

The Builsa area was one district with the capital Sandema, bounded on the north and east by Kasena-Nankana district; on the west by the Sisala district and on the south by West Mamprusi district. The creations of 46 new districts in 2012, however, gave birth to the Builsa South district whose capital is Fumbisi. (Ibid, Ghana Statistical Service) The fact that Builsa area constitutes two districts of the region with a population of 192,000 makes it a potential instrument of influencing the other districts in terms of developments (www.josuaproject.net/people-profile.php).

2.4 Historical Account of the Builsa people

Found in the Upper East Region of Ghana, the Builsa people have their traditional paramount seat at Sandema. The original Builsa who spoke Bulli, according to Schott (1966, cited in Der, 1998, p.24) resided in Wiaga, Kadema, Kanjarga and Gbadema. The other principal settlements are Sandema, Fumbisi, Wiesi, Siniesi, Chuchuliga, Kadema,

Bachonse, Vaar, Kadema, Gbadema, Gyandema, Doninga, Gademkeo, Yiwae, and Ghamdembils.

Rattray an Anthropologist, earlier established the roots of the Builsa stocks up to 1932 and opined that the group was a hotchpotch people created by local migrations and counter migration and intermarriage of clan belong the descendants of Atuga, a Mamprusi immigrant who fled from Nalerigu and settled at Atuga-Pusik; Some other late newcomers to Buluk who adopted their language originated from the Moshi and Kasena speaking groups. The rest who were offspring of Amoak in Wiaga and Gbadema were derived from the Talensi (Rattray, 1932).

Concerning the geographical location of the Builsa area in colonial time, Morris (1902), Chief Commissioner for Northern Territories, in a letter to the British Governor of the Gold Coast also described 'the Builsa country' as lying close to 11th parallel of the north latitude, between C° 30 and 1° 0 west longitude. He described Builsa settlement at first hand under the pre-colonial time as compounds spread every two or three hundred yards apart and densely populated with occupation of the inhabitants being many acres of ground being put under cultivation.

Lieutenant Col. Moris, the Chief Commissioner for Northern Territories was impressed by the excellent way in which the compounds were built saying, they are circular in shape, and are made of very thick swish, smoothed and polished. They have high walls, which form the outer parts of each hut in the compound, connecting them together; flat roofs with a small parapet, three feet high all around, so that the owner of the compound with his followers can successfully defend himself against his neighbours (PRAAD, 1948).

2.4.1 The Provenance of the Builsa State

On the ancestral root of Builsa again one school of thought says the Builsa people are believed to have originated from a Gur-speaking Kasena blacksmith (*kiok*) from Kurugu near Dakai in Burkina Faso who settled at Kanjag Pung (*tanggbain*) (Rattray, 1932). He notes "The name Kanjarga is derived from two words "Akana" and "jaga" or "gyaga," to flutter like a tired bird. Akana was a blacksmith (*kiok*). His grandfather came from Kurugu near Dakai, in the Haut Volta. He was a Yullo (Kasena). From Kurugu, our grandfather moved to Chakani near Po.

From Chakani he came here and built a compound on the side of the hill now known as Kanjag' Pen. (Kanjag' rock). Our ancestor got his name, Akana, in this manner. People heard him calling his wives in his language, 'Akana', 'Akana' (Wife! Wife!). It was a long way over the plains to his compound.

Long before people reached there they used to be so tired that they were rolling about (*gyaga*), Hence the name Akangyaga (Kanjaga)." Atuga was the son of a Nayire [Mamprusi King]. He quarrelled bitterly with his father, and was banished from the Mamprusi state. With some followers Atuga wandered to the west...He passed through Naga and at last found a good place for a farm [in Bulsaland] in time Atuga married the daughter of a man named Abuluk.

One day Atuga decided to name his sons, so he killed a cow and called the boys. When the cow had been skinned and cut up he told each boy to take the piece of the cow he liked best. Atuga named his four sons according to these chosen pieces of the cow. The eldest chose the shin (*karik*) and was named Akadem. The second son chose the thigh (*wioh*) and

was named Awiak. The third son chose the chest (sunum) and was named Asandem. The fourth son chose the bladder (sinsanluik) and was named Asinia.

After Atuga's death Akadem stayed on his father's farm and gave it his name [Kadema]. The three others founded the villages of Wiaga, Sandema and Siniesi. Only a few population groups who lived in the Balsa area before Atuga are mentioned in Parsons' text: "They are the Gbedemas, the Yiwasis, the Bachonsas and the Wiesis, who together [with the Atugabisa] form the Builsa tribe.

Historian Rüdiger Schott in his work, "Sources for a History of the Balsa in Northern Ghana" also narrates that "Whereas Rattray's informants told him that AKANA, the founder of Kanjaga, was a blacksmith and originated from the Kassena in Upper Volta, other informants (Azagsuk, 2013) all said that AKANJAG or his father AKUNJONG came from 'Mampuruk', i.e. the country of the Mamprusi in the east.

Judging from the two historical accounts, it is convincing for one to come into conclusion that Builsa people were an amalgamation of Kasena and Mamprusi people hence the unique nature of their language which is neither of Grusi kind nor Mole Dagbani form. However, the history and origin of Builsa people can be understood from the complex nature of the various founders of their villages given above.

2.4.2 Religious Beliefs

Religiously, the Builsa people believed in the supernatural and spirit world, hence, getting to the close of crop season, as the festival bells begin to ring, elders, soothsayers and priests begin to divine. They believed that underworld and real world were inseparable therefore dedicating the beginning of the harvest festival to sacrifices for the land god and ancestors. The souls of the dead according to their belief have considerable powers lower than the supreme God (Kroger, 1982).

The Centre for Education and Circular Integration Knowledge (CECIK, 1999) indicates that the criteria for citing their secret grooves and shrines were guided by the following factors:

- First point of settlement
- Burial place of the first ancestor, especially when a tree grows on the grave
- A proposed point of sacrifice after identified by soothsayer
- A location in the village commemorating a significant occurrence (conquest/safety/oath) spiritual phenomena etc
- First point of encountering mystery

It confirms Kroger's narration that where the Azagsuk shrine is situated, was a being that needed assistance. One of the two brothers offered the assistance. Then the being told him "hence forth you will be my worshipper (priest) *Tindambas*. Then the other brother was told to be the overseer of the entire land, the chief (Kroger, 1982)

The researcher found that, on shrines, the traditional priest of the *Azagsuk* shrine revealed that apart from the individual and extended family shrines and mounds of ancestral attributes, the *Azagsuk* shrine connotes both physical and spiritual nature. He said the living perceive themselves as the children of, and under the protectorate of the *Azagsuk*, compared to the spiritual bag of the Ashanti (CECIK, 1999, Kroger, 1982).

One of the shrine-abodes, serving as link between them and the deities is a pyramid of soil (see chief palace). It requires residue of food as prepared in the house-hold. The daily dumping of these particles is a regular pacification to elicit support and protection (Asiksimi, 2013 in a personal communication).

In an interview with him, he deepened the beliefs in Buluk, explaining that, the spirits in Builsa culture are most often embodied in chameleon, serpent, antelopes and elephants though it was also thought that any wild animal could have been a disguised bush spirit. To enable family heads to be able to identify and honour these spiritual entities, Kroger (1982), symbolic art forms of miniature clay sculptures and bronze figurine statuettes were modelled and cast respectively.

As part of the general West African religious culture, Fisher (1987) notes that during festive season, the clansmen visit the soothsayers often on a neutral location who will engage the spirits in a consultation. Having divined and ascertained what needs to be done, the diviner will prescribe a course of action according to the spirit's demands and response.

Asiksimi associated Builsa diviners with the chameleon (endowed with mythological characteristics) so that he can 'see' everywhere even his back to find solutions to possible threats to mankind as far as Builsa is concerned. A prescription of domestic animals will be released for the various sacrifices. This exercise takes prior to the commencement of the festival to be climaxed by the war dance.

At the start of the weeklong programme, across the Buluk state, sacrifices are simultaneously offered on community shrines, family alters, masks, statues and charms to appease them to ensure their goodwill and success at the battle front. After performing the rituals, since they are considered as the connecting cable between God and man on earth, well pacified, it is anticipated that the ancestors (heroes and legends) have accepted the supplications to kick start the war dance in the few coming days (Der, 1998).

Unlike the Tutsi war dance during whose rituals are meant for recreation Bame (1991), the pacification of the land gods is the preliminary activities of the Feok festival where household and lineage heads converge with various pacification mediums mostly domestic animals and birds for sacrifice (Nukunya, 1991).

. It is believed to retard death and propel prolific delivery of females and males. They ensure cordiality between mankind and the complex environment. Shrines have a binding function to the people. That is why the period of ritual sacrifice brings people from different locations together, unite them and resolve outstanding conflict

The need for these sacrifices stems on the people's believe that shrines (household or communal) are the eyes for the unseen, ears for the inaudible, defenders of the defenceless. "Shrine drive" away all evil spirits and ensure that when family members die they reach their creator through ancestors. They have the conviction that the physical importance of the shrine is the provision of good health for children, fertility of the arable land for crop cultivation, good rains, and prevent attack from prospective enemies (CECIK, 1999). This assertion was advanced in an interview with the overlord of the area to establish the provenance of the war dance.

In his submission on the genesis of the war dance during the interview, the Paramount Chief, Naba Azaksuk Azantillo, reiterated that war dance was decoupled from the celebration of bumper harvest "FEOK" in the past. He added that it was a preserve event for the funerals of family heads and chiefs where the *Leliksa* (war dancers) converge from all sides of the diseased compound chanting and wielding weapons including cudgels, bows and arrows, spears and slings, dressed in head masks and camouflage outfit. The performance according to him was meant to express their readiness to fight for the liberation of the diseased relative (Azaksuk, 2013)

The Chief recounting the rationale for amalgamating the separate events noted that in the 1880 during the feast of bumper harvest, the Builsa kingdom was attacked by slave merchants lead by Samori Toure and Babatu. The merged event of war dances and ritual sacrifices was therefore adored as a Builsa State Affair at the inauguration of Sandema as the Builsa District Capital in 1976.

The Chief stated that war dance was the main climax event that showcased key cultural heritage and commemorated the sense of unity and patriotism among the Builsa people. The durbar which draws both traditional and political bigwig then serves as a forum for discussing and requesting developmental projects affecting Buluk (Baker, 1986).

The climax of the annual Feok harvest festival is the War dance celebrated at the close of crop season in the month of December. The spectacular occasion is credited to the reign of the late Nab Dr Ayieta Azantillo 1st, the tenth Builsa King and Paramount Chief of Buluk (Builsa traditional area) during the 1970s. Until that initiative, Nab Azagsuk (2013), current Paramount Chief of Sandema noted that the festival 'Feok' was limited to the various villages and characterized by sacrificial rituals to the land gods for successful farming season.

Touching on the genealogy of the Builsa people, Naba Dr Ayieta Azantillo 1st granted an interview to Rudger Schott in 1966 on the root and traditions of the Builsa people. Ayieta Azantillo narrated that Atuga was the Nayiri's favourite son, banished as a result of a quarrel. He descended the Gambaga scarp and proceeded to the Builsa territory.

One of his sons called Asam, settled near Sandema-Fiisa where the *Teng-nyono* (earth-priest) of Sandema lived (Schott, 1977). His children became founders of the present

sections of the lineages around Sandema. Abil was first chief of Sandema; he was succeeded by nine other chiefs before Azantilow.

When Rüdiger Schott and his research team began their studies in Builsa land, they visited Doninga, Fumbisi, Kadema, Wiaga and Sandema. They interviewed the late King Azantilow and other key old stock of indigenes of the area their various accounts on the Builsa root of ancestry were documented vividly. The crew presenting a documented rich repertoire of erotic folklore in Africa gave a generalization that the Builsa people were seen as the best epitome of warriors and were once the best soldier recruits from the Northern Territories for the British Colonial Gold Coast Army (Schott, 1977).

He further noted that the study helped in correcting the erroneous generic name of the Builsa people since the Colonial regime (Schott, 1977). According to Azantilow, the corrupted pronunciations of names and towns by the Colonialists were as a result of language barrier; in fact, the 'Whiteman' simply adopted the first utterance of a person as his identity (name). This continued for a long time until he probably heard one native calling another by certain sound

People of Builsa origin were no exception. Another version of this assertion is that, the British mostly took the place name to be the tribal name of most Builsa recruits in the military where the name Kanjarga was generalised following the mode of conducting row calls during parades. The colonialist found it easier identifying them with the name of their origins. This statement has however been disputed.

Der (1998) argues at the era of slave raiders, the Builsa went to Kanjarga, for facial scarification and fortification, hence, they identified themselves as *Kanjarga-dem*. It is

therefore no wonder that soldiers, who mostly hailed from the Builsa areas, often identified themselves during row call as Kanjarga.

They speak a unique language known as Bulli and their nation is Buluk (land of Builsa). As a distinct group from their neighbours, the Builsa have a proud heritage of abhorring slavery with great distaste and hidden Azaksuk shrine to fight fiercely against the Babatuled slave raiders (Rattray, 1939).

The anthropologist, having known discovered the language, of the people, also outlined the greeting pattern in Bulli as follows:

Basic Bulli Greetings are:

Greetings		Response
<i><u>Morning:</u></i>	<i>Selouk</i>	<i>Selouk Nalo</i>
<i><u>Afternoon:</u></i>	<i>Kantwe</i>	<i>Kantwe Nalo</i>
<i><u>Evening:</u></i>	<i>Djunai</i>	<i>Djunain Nalo</i>

2.4.3 The Traditional set up and authority

Traditional political system in Builsa traditional area is divided into clan-elements which are exogamous kin-groups. These perform joint rituals and in the past acted in a corporate fashion. In the past, a traditional Builsa person had facial scarification (tribal marks). Classifying the Builsa among the Grushi of the two sub-families (Gur and Kwa) in Ghana,

Perbi (2006), presenting a paper on the theme ‘Who is a Ghanaian’ observed that the Builsa people lived in specific geographical areas founded not only as political entity but towns and villages. She explained that they were made up of kinship which formed the

core of their pre-colonial social structure. Their Families consisted of members of the lineages of the *Abilyeri* (royals) as well as common people (Perbi, 2006)

Members of royalty claim that their ancestors were the first and earliest settlers in the area and Anakuum was the eldest of the descendants who founded Buluk. To being a part of the family, every one belonged to a lineage and a clan. The exogamous clans were patrilineal. Since pre-colonial Builsa traditional setting, the term “extended family” does not exist; the family went beyond that of the nuclear family encompassing members of the battered wives, captive girls who eventually became wives, assimilated craftsmen and medicine men through captivity (Rattray, 1927).

Several clans are settled across the area, with sections making up the villages; which have chiefs as their authorities. Family structure is basically the same as in other groups in northern Ghana. They practice patrilineal inheritance with a simplified animal bride-priced marriage system. Authority in the household rests on the presiding elder. A group of related households make up a clan which also has the head. Men live in their own family houses with elders from their fathers’ generation and ‘brothers’ of their own generation (Akumbasam, 18th May, 2013, personal communication). The family structure described above conforms to that of surrounding ethnic groups. It depicts the ancestral relationship between Bulli speaking people and the rest.

Despite the creation of the two distinct Districts, headed by Chief Executives who represent the central Government, the traditional issues pertaining to the two areas are under the jurisdiction of the Sandema Nab who is the Paramount Chief of the Buluk.

According to Beaker (1986), educating readers on the procedure of law abiding in the area, customary disputes are sent upwards through the customary adjudicating hierarchy.

Cases of disputes are initiated at the lowest applicable jurisdiction and referred up to the chief only if there is need. In the event of unresolved massive traditional dispute, it is passed on to the paramount chief for redress (Baker, 1986). That aside anything bothering on criminality or otherwise, the matter is quickly reported to the Police.

Until 1933 the whole of the present Builsa Native Administration and the Kasena-Nankani Native Administration were together under the Navoro-Pio. He in turn was under the jurisdiction of the Mamprusi Nayiri in Nalerigu (PRAAD, 1948). Thus, this created a long standing bondage for the Builsa. Consequently, agitations continued for traditional emancipation by the elite in Buluk to date.

In an article by a Member of Parliament for Builsa Traditional Area, he blamed the plight of the Builsa partly on their long political subjection to Navrongo by the colonial administration. However, after 1933, Builsa Native Administration was separated from that of Navrongo. In 1933 Kasena-Nankana Native Administration was formed and the Builsa Native Administration became independent (Ali, 2009). So by 1948 fifteen (15) chiefs were recognised under the Gold Coast list of Chiefs in the then Northern Territories.

Below is the 1948 Gold Coast list of Chiefs in the Builsa area with their respective dates of election.

List of Builsa Chiefs compiled in

Community	Name	Status	Year of Reign
Sandema	Anakuum	Nab	1862
Gbedembilissa	Akanuemena	Nab	1910
Siniesi	Anusayansa	Nab	1919
Benuansi	Anakansa	Nab	1921
Wiaga	Atongdem	Nab	1923
Fumbisi	Akonbong	Nab	1924
Gbadema	Ayarak	Nab	1927
Chuchuliga	Assangalensa	Nab	1927
Kadema	Anangabe	Nab	1927
Sandema	Azantilow	Nab	1932
Kanjarga	Apimpaata	Nab	1934
Doninga	Atong	Nab	1939
Wiesi	Adunturu	Nab	1939
Vare	Awonbotime	Nab	1943
Uasi	Akobii	Nab	1944

Source: PRAAD, Tamale

The Builsa have the *kusung* (an open-sided grass-roofed shelter) outside the compound walls which is used for social activities. It is used as a gathering place for the family as a whole. Certain subsections of the family such as young mothers, children, older women, or men also use the shelter. Some compounds are very large, with over 40 people living there, while others may be very small. Compounds are normally three quarters of a mile apart (Akanse, 2013, personal communication)

2.4.4 Political administration

According to the provisions of Local Government Act 462, the Political Administrative Functions, the District Assembly is the highest political and administrative authority in the District. The Assembly is presided over by a Presiding Member who is elected from the Assembly members by at least a two-thirds majority. As the highest authority, the Assembly provides guidance supervises all other administrative authorities in the district and in so doing exercises deliberative, legislative and executive functions (Local Government Act 462, 1993).

The Executive Committee performs the administrative and Executive functions of the Assembly and sees to the day-to-day management of the District. In this respect the Assembly ensures the preparation of Development Plans of the District and submits them through the Regional Co-ordinating Council to the National Development Planning Commission for approval. In addition it prepares budgets of the district related to the approved plans and submits them to the Minister of Finance for approval.

It formulates and executes programmes and strategies for the effective mobilization of resources necessary for the overall development of the district. It promotes and supports productive activity and social development in the district and removes any obstacle to initiative and development. Initiates programme for the development of basic infrastructure and provide municipal works and services in the district.

The Presiding Member who is elected among the Assembly members chairs Assembly meetings. There are 11 decentralised units overseeing Health, Education, Agriculture, Sports, Physical Planning, Social Welfare and Community Development, Forest Division, Works and Trade and Disaster Prevention.

The Legislative Instrument (LI 1589) makes provision for the establishment of Urban/Town/Area councils. No community in the District meets urban status; Builsa District does not have any urban council. There are however three (3) Town Councils (Sandema, Wiaga and Fumbisi) and five (5) Area councils (www.agalga/builsadistrict.com)

There are also Unit committees in the Districts. Their functions are similar to those of the Town/Area Councils. They are responsible for mobilizing the community members for popular decision-making; identification of developmental needs; organization of community members for communal labour. The decisions of the Unit Committee reached the Assembly through the Assembly members in their respective areas.

There are two constituencies making up the Builsa Districts. These are the Builsa North Constituency and the Builsa South constituency. Builsa North Constituency consists of communities within the northern part of the district some of which are Chuchuliga, Sandema, Siniesi, Wiaga, etc. The Constituency capital is Sandema occupied by Honourable Steven Agalga. The Builsa South Constituency covers Fumbisi, Wiesi, Gbadembilisi, Doninga etc. The constituency capital is Fumbisi and occupied by Honourable Alhassan Azong.

2.5 Builsa Indigenous Warfare

It is most obvious that the foundations of warfare in any culture evolved from the use of human fist and muscles, stones and simple sticks fortified with 'sympathetic magic' before the commencement of iron smelting (Amenuke et al. 1991). The basic expedients were developed into shaped bones and wooden resources including clubs and spear. The tips of the spears were sharp bones and stones (Aboagye, 2010).

The predominant composition of traditional Builsa army was foot soldiers. The infantry largely used handheld weapons earlier listed above with moderate lethality rate of about 30 to 40 metres, depending on the muscle power of the fighter. Aside using these

implement for war, the initial purposes were for hunting and protection from harm against the wild creatures (Aboagye, 2010). Other simple devices were straw woven cages, leather loop traps and rubber gum sheets traps extracted from the shear nut plant.

As the challenge of need grew, they advanced the use of long-range leather woven slings, axes, bows, spears and arrows. The advent of this category necessitated the art of archery. In Bulli it was known as the game of *mgandiok* (Abegmi, 2012 personal communication). The effective use of bows and arrows were not to be underestimated at all. The level at which the indigenous Builsa mastered the *mgandiok* training (bowmanship) was very scientific by proof.

Aboagye (2010) admits that given that, the effectiveness of the bow and arrow have retained their traditional usage, both as weapons and regalia of great importance, it is the Builsa that will be consulted for some idea of its ritual aspect of attributes and potency. The manufacture of those implements takes its root to the great Anakuum, a blacksmith who later became a terror in Builsa war history.

Fisher, (1987) opines that the popularity of weaponry (axe, bow, arrow and the spear) among the ethnic peoples in present day Northern Ghana was credited to Bruisa [sic]. The Builsa were noted for their perfection in the manufacture of war, hunting and farming implements. The high level of the skill enabled them to excel in overpowering thousands of horn-headed wild animals; a chunk of whose horns form part of their hunting regalia *zuchiak* (head masks).

Bows were made from a combination of stripes of leather and bamboo like twigs of wood that have properties of flexibility while the nibs of the arrows, axes and spears were metal.

The ritual embellishment of bows and the curing of arrows and spears involved stripping naked before the gods (Goody, 1954). A sacrifice is made and the blood smeared on the bow, rendering it a stained clotted black colour.

Akangase in a personal communication confirmed that up to 21 days the weapons remain till they are recovered. Arrows, knives and arrows were shot at a particular poisonous tree and then left in the barks of the tree for some period for the poison to infuse into the tips of the metal weapons.

They were then removed and drowned in a concoction of crocodile bile usually stored in pottery ware for a considerable period of time to season. It must not be forgotten that the metal nibs were designed with rough serrations extending a few inches from the sharpest end up to the ring.

The inception of metal technology and the fabrication of palm sized knives boosted the Zambarima business in the sale of leather pouches for sword which is often disguised as a walking aid. The sword and European introduced dung guns have remained the frequently used tools for testing juju powers during Builsa Feok and Dagomba Bugum festivals in recent time (REGSEC Tamale, 2013).

Among several West African tribes, Rattray (1932) and Fisher (1987) state that, Builsa warriors dressed in *batakari* shirts and amulet hats were prepared to let the British fire at them for their juju powers to protect them. Adding that woven shirts-*batakari*, and hats covered with leather talismans are worn by warriors including chiefs during war or

hunting expedition. The talismans contain verses of Koran text wrapped in metallic plates and covered permanently with animal hide.

Kristin (2012) discloses that the mode of initiating young warriors took both didactic and experiential forms. In terms of didactic method, initiates encircle the master and listen to verbal tutelage amidst demonstration of bravery and gunmanship. The master at this point demonstrates gestures of aggression, surrender, humble, peace-making and capture, constituting the tutorials sessions. The experiential method also takes place on the animal shepherding pastures among the peers on the *peeluk*.

When festive season draws closer, both continuing and new initiate warriors devote much time and care to prepare their regalia seven days ahead of the dancing day. Young men newly initiated into the warrior-hood went through excruciating ordeals of scarification with thorns on their foreheads, arms, joints, ankles as a ritual of endurance and planting of protective medicines in their bodies (Rattray, 1927, Morris, 1902).

Facial make-ups take the form of temporary scarification, and collage moustaches of hairs of wild animals. Make-ups of the faces are generally treated to depict the animals whose horns constitute the head-mask. Local blacksmiths and leatherworkers did extensive rehabilitation of weapons, embellished metallic weapons and ornaments with python fat, retouched perishable regalia, some of which were made of feathers, skins and vertebrae of

nocturnal animal like elephant, pythons, alligators, crocodiles, bulls, deer, and antelopes, squirrels, harvested through hunting (Fisher, 1987).

Other ritual raw materials included bones, ivory, bile of crocodiles, clay, ore, brass, and bronze. Other materials were teeth, skins, stones, roots, calabash, horn, sooth and animal blood (Der, 1998) King Anakuum himself, believed to have been a technocrat in blacksmithing and hunting empowered his people with greater skills in manufacturing military and farming implements. The centralised power of the kingship is one advantage that ensured an easy mobilisation and training of a very formidable defence system. Their resourcefulness and greater imagination enabled them to have links with several trade routes across the Savannah in the widely practiced barter system.

The level of technological advancement of the specialized blacksmiths, leatherwork and sculptors of the Builsa kingdom was incomparable to their neighbouring ethnic groups. They were the sole manufacturers of hunting and fighting implements such as spears, bows, arrows, hunting and status trophies and cudgels. Men's ornaments had both practical and aesthetic importance, thus rings, amulets, talismans, bangles, knives, spear and arrows doubled as weapons and protective gargets. Leather pouches, bags and sheaths served as carrier devices for arrow and knives. (Rattray, 1932 and Aboagye, 2010)

There were three kingdoms close to each other "Nafrongo, Tiana, and Sinlieh" (Navrongo, Chiana and Siniesi) in the upper part of the northern territories (Morris, 1902). The assault by British expedition profiled the Siniesi (Builsa area) by its geographical location as

'lying about six miles to the south of Chiana;' branding the kingdom as a scourge and the most hostile to the whole neighbours.

During raider attack, the joint regiment usually retreated deeper into the forest regions where the three present day lands of Upper Volta, Ivory Coast and Ghana meet, protecting themselves in fortified compounds with multi-storeyed-terraces houses, reminiscent of medieval castles (Fisher, 1987).

Babatu was an ally to Gazari who had their camp at Kassana, some fourteen miles north-east of Tumu where they raided Sisala villages with booty of captives. In about 1884, Gazari died and Babatu succeeded as the Zambarima leader. Noted for ruthlessness and notoriety, he quarrelled with his counterpart, Musah for supporting one Ali Giwa, an opponent in an internal dispute. Musah was killed in the fight resulting in Babatu breaking away to set his camp at Sati, also around that area (Levtzion, 1968, cited by Der, 1998 p29).

Der (1998) also writes the Babatu extended his incursions to Kasena, Frafra, Vaar and Talensi villages in today's upper east region as well as Dagara and Wala areas in the upper west region. Well equipped with guns, on horsebacks, they raided one area, moved to others and then returned to an area already swooped. At every approach, the villagers fled their homes and sought safety in the bush in caves where they existed. Others hide on hills where the Zambarima cavalry could not operate. The raiders then looted all live stocks – cattle, sheep, goats, poultry and food stuffs to feed their troop and camp followers.

It must be noted that the later-day slave merchants who were initially dealing in the sale of leather bags and horses to traditional chiefs had met with King Anakuum in the horse merchandise. Unfortunately horses could not survive due to the muddy swamps of the Sandema areas (Kroger, 1982) thus making the business less lucrative. It was least expected of King Anakuum to note that Babatu had graduated from the sale of horses to the sale of human beings. The Builsa terror was therefore surprised, following the raid of Builsa communities by the so called Babatu.

In the present day Tumu district where the raiding was most rampant, the people took measures to protect themselves by erecting very thick walls around their villages in order to ward off assaults. At Gwolu, for example, the chief, Tengie had inner walls and outer walls around the village to retard the raiders' mobility; because (Opoku-Agyemang, 2006) the raiders would always come on horseback.

The building of defence walls and horse warfare were not effective and lucrative in the Builsa area following the unfavourable habitation system because the Builsa were scattered all over the fertile swampy lands of the area mainly for the boom (Kanjarga, 2013, personal communication) in hunting, hence; the only tool for addressing their security concerns was to strengthen the physique and combat skills with sophistication in weaponry and extreme hostility (Morris, 1902).

The Builsa people were endowed with the technology of infantry equipment. Despite they had no access to the European dung guns and horse caravans, the fighting gear worn by the warrior were striking and picturesque. It consisted of headdress made of thickly plaited straw; the shaped normally resembled the steel cap usually worn by the old crusaders. The

helmet was covered with hide, and on top was fixed the horns of an antelopes and other with horns of reindeer.

Their bodies were protected by enormous arrow proof shield of oxides which covers them from head to foot. Their bows and arrows were coated with thick black poison substance in the form of carbonated compound. They held in the right hands a kind of “battles axe” (Morris 1902) with a short wooden handle and iron pick shaped head, about 18 inches long, running to the point with roughened texture, being used to inflict wounds to enemies.

Finally at the swampy areas at Fiisa around the swampy areas, the Builsa warriors had studied to understand that each time there as silence, those were the times the enemies prepared to reload their dung guns. This enabled the Builsa troops to intensify the hurling of spears and raining of arrows on their enemies (Rattray1932).

The report said the jokey fighters suffered the stagnation of the horse caravans in the mud resulting in total surrender. Most of Babatu’s forces were captured, executed and the rest sold as slave. There has not been an indication of assimilation of captives into the Builsa stock of ancestry. Against this back ground that there is a festival attributed to this success.

2.6 Types of Dance Festival

Dance and Music is a choreographed combination of expressive mime and steps to produce the dramatic ballet for religious rites, recreational, political, and economic situations. Due to these, Edwin (1994) notes that many starts to form dance groups in their communities to cater for the various dance types.

It is believed to embody in ever being is a universal behaviour with a history probably as old as humanity itself. Antiquities of paintings, friezes, sculptures, myths and oral expression attest to the existence of dance. When dance is not at all in a physical manifestation, its concept emerges in the thinking and vision of oneself. Kraus et al, (1991) believe that the dynamics of dance, culture and society are inseparable.

What then is a war dance? War dance is a cultural festival according to (Levi, 2003) whose concept is classified as a ritual rehearsal or drama, performed before going into battle; or an enactment of battle events. It is also described as a carnival representing warlike action; a durbar of combat situation. Each character expresses aggression and hostility towards the opponent who are all in fact, of the same battalion. The description of the features distinguishes war dance from social dance.

War dances were generally performed by the warriors about to set off to war, perhaps with women ululating, singing and drummers providing music. Warriors are found striking at an upright post during the performance where the post represents enemies (Levi, 2003). The www.collins/dictionary.com states that the American Indian tribes had their own different dance tradition, including warrior society dances. The behaviour of performers at the festive ground of the Feok is likened to above example, which implies that some sort of documentation has been done but not on the aspect that this thesis seek to address.

Talking about the appeal of dance power to human conscience and emotions, some writers indicate that dance is a cultural activity that ranges from pastime to theatrical or from

religious rites to fitness related activity. In one form or another, it appeals with artistic tastes of expressions to all social classes of public. These manifestations come in tune with a music that direct an order of movement; jumping, hopping; to prance, to sway, to tread, tiptoe and halting (Diderot's Encyclopaedia ca. 1999).

A war dance may aim to stress bravery elegance, grace and beauty. Weaver (2000), cited in Adinku (2009) in his opinion shares this view that [war dance] connotes bravery, elegance; a regular movement, harmoniously composed of beautiful approaches, and contrasted graceful postures of the body. The postures consisting of bending of the body, straddling, limping, throwing forward of the feet and swaying of ones weapons in an entrenched self-defence in (Adinku, 2009)

The perception and comprehension of the nature of any dance, civil or warrior, from its etymological perspective, lies on the societal structure and meaning. Lincoln in the 1580s according to in Adinku (2009), attributed the behaviour to a moment induced by sound rhythm through the stretching of parts of the body as a form of self-expression or communication.

From a different perspective Adu (1998), note that traditional festivals are centred on religious, socio-economic, political and cultural beliefs and values of a society. During the festival period, people converge at their homes to celebrate their family ties and reinforce the customs and values of the community. From the writer's view, the cultural perspective of the statement connotes ethnicity and the political dimension also addresses the fight to rule others as was done in the past. War dance in funeral situation deepens the belief in life in the spirit world.

According to Gyekye (1986), dance performance is evaluated by reference to the authentic qualities of body movements and styles and to the significance of the movements. War dance on its own involves a variety of movements of the body and combat equipment. The concept is an event of enactment of battle front antiques to commemorate the toils of past heroes in their days of migration.

Festivals also help communities define themselves. The festival of war dance provides a public expression of concerned community as well as bereaved families a focal point for organizing community resources and energies. This in itself builds communalism; from the festival an expression of where the community migrated and their engagement with opponents in other communities Ghana Cultural Magazine (2009). The Bimoba and Frafra peoples are associated with this communal war enactment as part of funeral rituals of renowned kinsmen and women.

The Ghana Culture Magazine (2009) describes Feok festival is a typical commemorative event. It says the performance commemorates offensive encounter with nefarious slave raider, Babatu in the 1880's led by the Builsa King Sandema-nab Anakuum. His downfall brought about the festival known as Feok programme which is held annually in the month of December in honour of the heroes and the victory.

2.6.1 Costumes of Dance Festival

Clothes can illustrate the visible clues to the wearer's emotional state (Agaasa, L. (2013). What a warrior wears and how it is worn says a great deal about the person and the society

in which he belongs. Whereas an introvert would probably wear something to blend into a crowd, an extrovert might wear something that would portray him conspicuous. Similarly, someone who is gloomy might wear something dark to reinforce and visually announce his mood. Builsa war dancers can be perceived in similar tangent.

The Builsa war dress-code demonstrates a unique characteristic of inspiration and bravery shrouded in their costume. The costume fires them up to the mood of vigorously heartlessness and carnivorous. An unclothed war dancer out of uniform is as ordinary as any other civilian spectator. The energy derived is enshrined in the regalia.

There are two types of costume design (Agaasa, L. (2013) namely character costume and decorative costume. In the case of Builsa war costume, there are the principal features to conform to the stylistic principle in general, and then decorative touches which satisfies the dictates of the fortification substances

Other anthropologic thinkers have written about the dress codes, concept describing the associated rituals in relation to the costume of the Basari Fire dance, (Mani J. & Adu-Agyem, 2010) note that after libation is poured for commencement of the festival, dancers clothe in preferred choices of attire, usually a short skirt. Amulets are worn on the waist and arms while metal bangles are fastened to their legs. This description was referring to the dancer's lower torso to the feet.

It continues that, the dancers wear head bands, usually made of cloth and series of cowries woven together; others with talismans fixed around the head band. Each dancer also holds two whisks; a short one in his left hand, and a long one in the other hand. These whisks are swung back and forth to enhance performance. The formation of the dance could be circular or linear depending on the dictates of the group leader. (Mani J. & Adu-Agyem, 2010)

The account above addresses a 'civil' festival whose purpose is to initiate potentials diviners into the school of Fire dancers. The dress code is therefore minimal and restricted to the mentioned. Though vigorous competitions of skills are exhibited, the circumference does not exceed body movement and swinging of the whisks.

Derkyi, (2010) on the other hand states that, the *Asafohen* (commanders) followed by the rear, dressed in their battle wear, Batakari, as the Asafo companies chant songs as they advance with warlike movements with spears, bows and arrows. They display their fighting skills with shields and other war implements, blowing bugles, swinging their flags overhead, behind their back, in between their legs and other impressive ways.

The Batakari gown worn by dancers in Northern Ghana according to the writer, are heavily decorated with charms said to confer all manner of fortifications, including the powers to defy gun shots, cuts, and even to vanish in the face of ambush. The warriors seal their mouths with special herbs while holding whips of authority in a procession of calculated steps, stopping every now and then in the mood of spying the enemy.

The contrast of the two writers above is the civil and military regalia that characterize the former and the later. Also, the perspective of the chant as done by the companies are praises of war heroes present and past, mocking and admonishing both victors and losers.

Referring to the olden days when inter-tribal wars raged continually, Opoku (1980) opined that the safety and security of every ethnic group depended upon the number of men gunners they could muster and defend their boundaries from enemies. Adding that the *Ayerye* festive dance was a time of the year when the youth initiates lined up side by side with more experienced combatants to display the artistry of gunmanship.

The source noted that all members of the various squads assembled, dressed in their battle outfit. This includes charms and amulets, believed to protect and also inspire courage for facing the enemy; adding that some of the warriors looked very weirdly aggressive in their talisman-studded tunics, their blood-stopping bangles, their amulets whisks (Opoku, 1980).

In a related narration of the Papa festival, Opoku (1980) described the procession as “a great occasion for the exhibition of bravery” as in the days gone by dangerous weapons like knives and cudgels were employed in this breath-taking ritual. As costume for protection against any harm from those weapons, the youth clad themselves in all sorts of charms and amulets during the tussle.

The writer concludes that there is a scramble for pieces of meat which each member is expected to prove a level of endurance against physical struggle.

2.6.2 Rationale, Mystic and Creative elements

Festivals are universal traditional events that come off at specified times. Across the globe, festivals are branded based on the concept, some of which are carnivals, fireworks, jams, soccer competitions, swimming and music launch, jamborees, etc. (Wilson,1971).

In Los Angeles, Edith Wyle launched the Festival of Masks in 1976. Asked why she created the Festival, Wyle said, “When I heard there were more than 80 languages spoken in the Los Angeles schools, I realized there was (the) need for an event that would bring these many cultures together.” The Mask Festival ultimately became a popular gathering point for many cultures and communities throughout the region (Wilson, 1971). The writer in this sense is telling readers that festivals identify peoples and also serves as a forum for encircling multiculturalism.

Earlier scholars have asserted that traditional festivals in Ghana are categorized into two different types. That is, the ancestral and harvest festivals. Harvest festivals are celebrated by ethnic groups to mark the end of crop year and the beginning of another. During such festivals, the first fruits of their labour are offered to the land gods who helped them in their agricultural ventures (Fosu, 1986).

Fosu further cited some examples of harvest festivals as the Aboakyire of Effutu, Homowo of the Gas, the ‘Yam festival’ of Aburi, the Bakatuse of Edina and Hogbetsoto of the Volta origin. Other festivals of the Upper East Region include Adaa-kuya of the

Frafra, the Samampiid of Kusasi, and the Zekula of the Bisa and finally the Daanjuar of the Bimobas.

Mani (2010) talking about the Basari Fire Dance also add that festivals provide the necessary opportunity for Ghanaians with time-honoured authentic means through which they could safely seek advice, guidance, and protection and solicit favours from the Supreme Being. This implies that while some festivals are avenues for stock taking and mutual deliberations, others are for religious purposes.

Christians are said to celebrate festivals for sacramental obligations. Bannerman-Richter (1994), stated that, Christian festivals help in strengthening the faith of members in their God and also to remember some past events of their religious leaders. He added that the Ramadan fasting season guards Muslims against evil and model them to submit to the will of Allah in order to become true believers.

Opoku-Agyeman (1980), citing Homowo festival as an example, said festivals have historical significance because it highlights on the past history of the people, focusing back to the time when they had enough to eat after a period of great famine. Another source places the significance of festival on another pedestal, it notes that “the benefits of [war dance] are tremendous, it builds one physically, mentally, and emotionally - and trust me... dancing to a few fast songs is a great work-out”

Comparing the two views, one would conclude that no matter the type of festival being ancestral, harvest or commemorative, the fundamentals are to afford the youth the

opportunity to learn the history of the community and as a people, and also to enhance the health in people due to the rigorous festive exercises. A study of the names, modes of celebration tells much about the origin and the interesting characteristics of Ghanaian festivals as well as their relevance.

In many parts of the world good harvests accounts for celebration of ceremonies and offerings of the first fruits are made to the ancestors and to the gods by way of saying thanks to the spirits. Most common among the festivals are the harvest ones. In West Africa most of the harvest festivals usually start in August at the end of the rainy season after the harvest of the main staple crop of an area such as rice, yam, and millet as well as the start of the fishing and hunting seasons. Thus, we have “Bli-za” or Corn - Festival of the Anyigbe District near Ho, the Rice Festival of the Avatime and Akpafu, all in the Volta Region, the Fordwour Yam Festival of Badu, and Wenchi District of Brong Ahafo together with many more held for millet and other grains in the northern part of Ghana (Gbadagbe, 2010).

Abbey (2010) points out that the Homowo Festival of the Ga people of Accra is perhaps one of the well-known harvest celebrations. Homowo means “hooting at hunger “and the origin is tied to the origin of the Ga people and their migrations to Ghana during which they experienced famine and grew some corn to alleviate it. Later after gaining a bountiful harvest they jeered at hunger and instituted the festival as resemblance.

Similarly, the celebration of the Akwantukese Festival by the people of the New Juaben traditional area marks the braking away from Juaben in Ashanti to come and settle in their present abode. The people of Worawora in the northern area of the Volta Region also

celebrate the Akwantutenten Festival to recall the exodus of their ancestors from the area around Lake Bosomtwe in Ashanti to their current settlement (Fosu, 2001).

Also among the harvest festivals can be mentioned the Fetu is Afahye festival of Cape-Coast which incorporates the yam harvest and the fishing season. The Tingana Festival of Arigu in the Northern Region is another typical fishing harvest event. One can also mention the Barakatu of Elmina which embraces the opening of the Benya Lagoon for fishing after a period of closure apparently to let the fish breed.

The Hogbetsotso, which begins on the Sunday of every November, is another commemoration of the migration of the Anlo-Ewes from their ancestral town, Notsie, in present day Togo to escape the tyranny of a wicked chief (Kemevor, 2006). The migratory aspect of all three festivals is portrayed during the celebration with participants seen carrying their hurriedly assembled possessions.

The Kloyo Sikplemi, a festival of the Krobo people of Somanya in remembrance of their forceful eviction in 1892 by the British colonial government from their ancestral home on top of the Krobo Mountains, together with the Shais from the Shai Hills could be placed among the festivals of migration even though the new settlements were only downhill and not far away from the original habitations. The episodes are recalled in an annual pilgrimage in the form of competitive mountain climbing to the top where one can see artifacts of the early settlers (Opoku-Agyeman, 1980).

The Asafotufiam Festival of Ada is similar to the Builsa war festival which is celebrated to remember the past battles and victories of the past. Held on the first Saturday of August

each year, the main feature of the “asafo-tufiam”, literally meaning “militia-gun-firing” involves just that: a large scale musketry event to recall the bravery of past ancestors.

The Yaa Asantewaa Festival which was instituted not too long ago at Ejisu, near Kumasi, is used to remember the brave Queen mother who in 1900 led the Ashantis to fight the British in their attempt to capture the sacred golden stool, the embodiment of Ashanti unity (Kamevor, 2006).

Two remarkable festivals associated with the obnoxious trans-Atlantic Slave Trade which took away millions of able bodied Africans into long bondage in the Americas are the Feok Festival of Sandema (the theme of this thesis) in the Builsa District of the Upper East Region and the Kabili Festival of Sankana in the Upper West Region (Der, 1998). The significance of these two unique festivals is that they help to illustrate the fact that despite the huge odds against notorious slave traders, our ancestors put up as much resistance as possible.

Yirenkyi (1998) and Kemevor (2006) share the same views that some festivals may commemorate more than one event. For example, the Odwira of Akropong and other Akuapem towns in the Eastern Region, is a celebration of war and the new yam harvest originally created by Okomfo Anokye, Ghana’s legendary cultural hero of the 18th century for the Ashantis after he had helped found the new kingdom, Odwira came to Akuapem, according to tradition, following the capture of the special artifacts used for the ceremony by the Akuapems from the Ashantis during the historic battle of Akatamanso in 1826.

Consequently, the Ashantis stopped celebrating the Odwira and stuck to the Adaekese, meaning big-adae, the magnified form of the mini-Adae ceremonies which are celebrated every six weeks or forty-second day by all the Akans categories and unique features of tribes. The ninth Adae marks the end of the traditional yearly calendar.

The war element of Odwira is depicted in the parade of chiefs as they are carried in their palanquins towards the durbar ground, each positioned according to status and ancient battle formation. They formation are made of the vanguard, the right wing, left wing and the centre force or bodyguard of the paramount chief. The harvest part of Odwira is found in a ceremony of parading a specimen of the new yam harvest through the town on the second day of the week-long festival to signal the eating of the previously banned crop (Kamevor, 1998).

The second category of festivals is those that focus on religious purification, like the Apoo Festival of Techiman and other parts of Brong-Ahafo Region. An interesting aspect of the Apoo is how separate days are aside for the men and women to expose and ridicule wrongdoers in the society, high and low, through songs to shed their bad deeds in the outgoing year (Yirenkyi, 1998).

Relating Aboakyer to other religious festivals, Derkyi (2010) says Papa Festival of the Kumawu is a purification event meant to cleanse the traditional state of all negatives of the past year. It is characterized by a certain ritual, that might have been useful in the olden days to asses bravery among the youth, during which the youth amidst the flailing of whips have to struggle in a tense scramble to cut a piece of meat from a sacrificial cow, all

intended, especially in the days of rampant wars to identify bold and courageous individuals fit for battle.

One is the masquerade dance Festival of Winneba during which fancy-dressed groups competes in street parades and dancing is one of such event that followed the coming of the Europeans in the 15th century.

Another festival is the Edina Buronya, meaning Christmas, held on the first Thursday of January by the people of the Elmina to coincide with a Dutch festival but incorporating traditional rituals like invoking the gods and revered ancestors. Other recent innovations are the Kente festivals of Bonwire in Ashanti Region and Agotime in the Volta Region aimed at showcasing the production techniques of the exclusive handmade textile, Ghana's gift to the world and symbol of excellence in craftsmanship (Dzeramedu, 2010).

The "Aboakyer" or "animal catching" festival of Winneba is easily the most popular festival in Ghana, held on first Saturday in May. The highlight of this festival is a competition between two youth groups to capture a live bushbuck antelope for use in a ritual sacrifice. The essence of the festival is to ensure a healthy environment through the protection of the habitat of the ceremonial animal and by extension other local species as well as the natural environment including the water bodies in the area (Derkyi, 2010).

"Akwanbo" means "path clearance" and a festival by that name, held in the Agona District of the Central Region and other areas is another purification ritual which symbolizes the sweeping away, or cleansing of past misfortunes as the year ends to usher in a fresh new year. Among the common benefits can be cited the strengthening of family ties and

communal bonds as many people travel back home to meet friends and relations (Kamevor, 2006).

Festivals ceremonies have two faces; the private events like visiting the royal mausoleum and purification rituals like the washing of the ancestral stools are restricted to the chiefs and the court functionaries, and the public events like the parading of stool regalia, street processions, and durbar of chiefs, together with events such as musical and dancing competitions.

Space will not allow the mentioning of the remarkable symbolism associated with the many traditional festivals, not to mention specially created ones like the state instituted National Festival of Art and Culture (NAFAC) and the Pan-African Festival of Art and Culture (PANAFEST) that are specially organized to showcase aspects of the country's historical and cultural heritage to the world (Arhin, et al, 1995). Promoting the arts is often among the direct primary objective of festivals. It is a season for artisans to showcase their handicraft both for economic gains and the expression on inner creativity to the outside world.

2.7 Human Security in global perspectives

The security of mankind has been applied by a number of thematic issues as evaluative layout for designing public policy on safety, and for checking the weaknesses on state of affairs in a nation, community, or household towards external and internal deprivation and disparities. The downside threats cropping from the advent of mobile phone technology poses a new type of challenge in the 21st century that requires research intervention to unravel the hazards.

Considering the above statement, it is evident the electronic information age allows great advances in criminal activities and the Builsa area is no exception such that, because collaboration and information sharing can proceed simultaneously at several levels in the area.

As most theorists try to assign meaning to human security, they often concentrate more on the threat from diseases and natural disasters (King & Murray 2001), others take a wider view to encompass all threats and vulnerabilities to the dignity and freedom of mankind including threats of hunger, disease, natural disasters, economic downturns, and localized administrative suppression. Contributing from her point of view in a UN debate forum, Ogata, (1998) to human security is often characterized as incorporating the two pillars of the UN Charter which are the foundation of human rights instrument: “freedom from want” and “freedom from fear”.

Personal Security refers to freedom from risk of assault, theft and vandalism. Such hazards can discourage interpersonal visitation, free walking, cycling and transit travel. These problems can be addressed through various programmes and designed strategies that increase safety.

These can include neighbourhood watch and community policing programmes, special police patrols (including police on foot and bicycles) pedestrian escorts, and monitoring of pedestrian, bicycle, transit and park & ride facilities. Transit agencies can implement special programmes to increase rider protection and respond to passenger concerns. (King & Murray 2001).

Loukaitou-Sideris seem to know what is happening in the area under discussion. In the Upper East Region, motorcycles and bicycles are the commonest means of transport that commuters used to transact business across the various settlements. Due to the porous nature of the borders and poor security surveillance, there are rampant cases of bike snatching with injuries on victims.

In 2003, the European Union risk management teams profile human security to include financial threats of cross-border transfers of money, job and income insecurity due to global migration and industrial competition, pandemic diseases as well as inter-tribal suppression. The Union had to then institute a human security policy known as “Doctrine” to appropriate tools for addressing the menace. The research team outlined the UE’s Security Capabilities known as the Barcelona Group, built a new safety strategy which adopted by the entire European Union Council (Kaldor, 2007).

The Initiative identified terrorism, proliferation of weapons of mass destruction, regional conflict, government failure, and organized crime as the key threats facing the Continent. The group listed tools and recommended world-wide institution of ‘human security surveillance volunteer service’ in order to improve consultation and dialogue at forum, early warning, intelligence gathering, mobilisation of local support.

Similar Attempts have been made to address the security needs by nations faced with sophisticated threats. They hence, instituted people-centred framework of human confidence to provide a means of evaluating social and environmental sustainability. Such activists have often extended their tentacles to nongovernmental organisation, public and the press for publicity (Purver, 1997).

For the purpose of designing public policy on safety, it is this type of measures that need to be applied in the Upper East Region (UER) to a number of thematic gatherings. Such intervention goes with an evaluative framework for assessing the state of affairs at a given time. It can be useful for social, economic and environmental themes in focusing on the shortcomings and complementing conventional analyses which focus on progress.

Kaldor (2007), assert that in a globalized, interdependent world, it does not seem possible to support the interests of a particular community or ethnic group or region unilaterally in an integrated world, mutual vulnerability exists for all nations, groups, and individuals. He concluded that systems are only as strong as their weakest link, creating shared and reciprocal vulnerability among all actors (Kaldor, 2007)

Mutual vulnerability is on the increase in UER Nef (1999); the risks to which all are exposed due to the proximity with neighbouring countries that have porous entry trade routes. The communal trade link and its associated financial liberalization serve as a catalyst for challenges in the security apparatus along the borders resulting in easy explosion of the least provocation.

The process of global integration creates winners and losers, particularly as the world market dominates local economies and resources Foster (1990). The people-centered framework of human security provides a means of assessing globalization's social, economic, and environmental sustainability. This activism on a range of issues extends

security sideways to nongovernmental organizations, to public opinion, and to the press (Hunt, 2008).

Enhanced safety can boost non-motorised transportation and promote on-foot-business. Research has shown that personal insecurity in neighbourhood, including sporadic theft of motor bike snatching, transit ambush, highway robbery at waiting areas discourage the use of alternate means. Therefore addressing these security needs can increase the desire to walking, cycling, and public transit travel and reduce vehicular travel (Furrel *et al.* 2012).

It should be noted that safety packages designed for ensuring guaranteed human protection could involve unrestricted police patrol, transit agencies and sites security corps. It is important to involve community-based women and men groups in the planning and implementation of tips aimed at combating safety threats at all levels of human society (Furrel *et al.* 2012).

In 2000 the then Canadian Foreign Ministry launched an International Commission on Intervention and State Sovereignty (ICISS) to promote comprehensive debate on the relationship between insecurity and tools, with a view to fostering global political consensus on how to move from words towards action within the international system. It articulated the “right of humanitarian intervention” or the responsibility to protect individuals from large scale and systematic abuse of their human rights, perpetuated by their own people.

A responsibility to protect shifts the focus from state sovereignty to the human rights of people residing in those states. Under the programme a region’s sovereignty is no longer absolute but depends on whether residents are protected from sporadic fear and panic. The

international community has a legitimate duty to intervene in the domestic affairs of states to contain dire threats to human safety.

According to the findings of the ICISS, “the protection of human security includes human rights and human dignity and must be one of the fundamental objectives of international institutions” (Annette, I. & P. Ayare-Kwabi (2012). The ICISS developed a three-part framework that emphasizes responsibility to prevent the outbreak of violence as well as to provide support for rebuilding and reconciliation after intervention (Nef, 1999).

Because states that govern under rule of law and human rights norms are best positioned to guarantee the safety of their citizens, implicit of this fact is the need to address the development dimension of human security with assistance to strengthen financial organizations to address economic and social inequalities (Furrel et al. 2012). This articulation was endorsed by the 2005 World Summit 22, and by the UN Security Council Resolution 1674, and a GA resolution in 2009 (Furrel et al. 2012).

2.7.1 Describing a Crime Scene

In relation to the illustrating of a pose it is said that when a figure abstraction is well understood, one will find that he will constantly change and rearrange the contours to suit every pose and every situation. The standard sets of lines we start with are charts for learning. (<http://www.imageinefx.com>. accessed 26th January, 2013).

Since this project will deal with all manners of actions of the characters, it is essential to find out how scenes can best be observed. According to Sirchie, there are “two methods [that] are generally employed for illustrating objects within an area. First is the coordinate method: distances are shown by two mutually perpendicular lines. If the scene is a room, the objects of interest are mapped with lines drawn to the nearest wall as shown in the illustration to the right” (Sirchie 2012)

The second method of measurement is triangulation, which is most often applied to scenes within large buildings such as a warehouse or factory as well as to outdoor scenes. To triangulate, select two fixed objects such as structural supports, doorways, windows, stairways, trees or nearby buildings. In an outdoor scene, utility poles and traffic signs should be used as a last resort for reference points as they are frequently targets of motorists.

2.7.2 Describing a Figure in Action

Festive display is full of action. The dancers go through a series of military gymnastic and acrobatics exercise. To be able to profile the essential actions in questions, it is important to learn the rubric in action figure illustration. In his book entitled Figure Drawing for all its Worth, Loomis outlined that “All figure action should be based on a distribution of the

weight of the body” (Loomis, 2010). This is a wakeup call for the researcher to critically examine the posture as he tries to depict same in his illustrations.

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Considering the fact that this research employs the use of computer and digital cameras to process all photographs, it is important to learn about software and features of digital image illustration. Sachs (1996) defines digital images (bitmap) as any conventional photographic picture converted electronically into numerical signal called pixels (little-like grain particles) representing the colour or grey level (for black and white photos) of the original copy. This enables the device to playback same on a screen.

He advises that “when using digital (electronic) equipment to capture, store, modify and view photographic images, they must first be converted to a set of numbers in a process called digitization or scanning”. He further notes that computers are very good at storing and manipulating digitized images; alter, examine, display, transmit and printing of photographs in an incredible variety of ways (Sachs, 1996)

A source urges artists to entitle every aspect of a crime scene “Each scene sketch must be identified in such a way as to avoid confusion and misrepresentation”. The title should include the case identification number, location of the incident, type of event, date, time, and the name of the investigator and the assistants at the scene. It concludes with advice

illustrators to establish a format and use it consistently on all sketches. (<http://www.crimescene.com/illustration>, accessed 16th February, 2013)

The best starting point for filling in the details of the crime scene is an entrance-way Toonen (1999) urges illustrators to “begin the sketch from the investigator's left and fill in the details in a clockwise fashion. Place all windows and doors, and then plot the positions of furniture. The final task is to record the location of all physical evidence and assign each piece a letter or number that is keyed to a [created] legend”.

It continues that if anything has been moved by the investigators, victims, or witnesses, ensure the items are returned to their original position before placing them on the sketch. Record the dimensions of the room or area in questions. Locate all fixed objects such as doors, windows, light fixtures, shelves, etc. Finally, locate all moveable objects starting with furniture and ending with items to be used as evidence (Sachs, 1996)

There is advantage of a [sketch over photograph]; finished sketch gives a precise and permanent record of the facts found at the scene. Photographs, on the other hand, are ordinarily two-dimensional views that don't provide accurate information concerning distances between objects present at the scene (Kristin, 2012).

2.7.3 Illustrating a Crime Scene

The importance of illustration cannot be over emphasized in this research. It is the only specialized skill that can offer imaginative evidence of events away from photograph. Rita (1998) confirms that prior to the advent of the camera; illustrations were the only kind of pictorial representations adding that they were made for books, magazines and fashion display. She indicated some of the features as comics, amusing, dramatic, satirical, and political or combination of all.

Sirchie also hints that sketches (illustrations) of a scene depict the area in which an event has occurred; that sketches are prepared by the investigator at the scene, but not until all photography has been completed and before any evidence has been collected. Rough sketches do not have to be drawn to scale, but should include exact measurements of the surroundings and the location of evidence in relation to the action that has taken place (Sirchie, 2010). Since this project attempts to investigate into events and related postures we shall look at the following subheadings.

In conclusion, the literature covered subtopic including the Profile of the research area, historical perspective of the Builsa people, Human security in global perspective, traditional set up and authority, Religious beliefs and practices, Indigenous warfare, and Concept of dance festivals. The review touched on the most processes, features and practices of the dances festivals, addressing various facets of mankind and the rationales behind the need to establish the festival.

Whereas some of the headings elucidated on belief systems of cultures and mode of survival, others concentrated on migration and adventure, commerce and escape from invasion and captivity. The idea of extracting natural and social endowments from within a group of communities as a means to eradicate a social vice by way of dance festival remains a gap yet to be filled.



CHAPTER THREE

METHODOLOGY

3.0 Overview

The chapter presents a revelation of the plan for the conduct of the research. These include the research design, the population, sample, the sampling technique, data collection instruments and the procedure for data analysis. It was purposefully examined and made notes in small cues in order to direct how to classify the key components of information into themes and make sense in the context of the cultural event.

3.1. Research Design

The research design is Case Study Survey whilst the thesis report of field study is qualitative in nature. Research design refers to the layout through which the researcher explores the problem with the aim of ensuring that data gathered play the role in answering the research questions at utmost possibility and accurately (Denzin & Lincoln, 2003). It is the study of variables in their natural setting.

This comprises observation of events, formulation of hypothesis, classification of data, formulation of theories and application of facts and predictions. The design is considered most appropriate as Whisker (2001), intimates that research on phenomenal events such as war dance is largely presented in descriptive form, therefore, qualitative in nature.

Again the adoption of the design is because the event is a cultural practice which involves several of dancer-participants displaying series of artistry. For successful field study on

events like that the researcher was on site as participant-observer as recommended by (Clark & Creswell 2007).

3.2. Population of the study

The target population in this context refers to all the inhabitants of the eight communities in the Builsa area (Buluk) and other communities that have common observable characteristics significant to the researcher; it is the universe for all possible respondents Silverman (2006) comprising war dancers and their paraphernalia, spectators and security details who took part in the festival over the last three years.

The accessible population was 400 consists of only active Feok war dance ensembles of the festival and others from the various communities who participated in the performance. The term 'active' in this context refers to all parties that featured at each of the performing sessions under discussion.

Map of Builsa North District showing major settlements



Diagram 4 Map of Builsa North District showing major settlements

Source: Source: Ghana statistical service 2013

Diagram 4.

Map of Builsa South District showing major settlements



Diagram 5 Map of Builsa South District showing major settlements
Source: Ghana Statistical Service

3.2.1 Sampling Technique

The sample was purposively selected. This was because the dancers were in groups of specialized kinds of warfare dance. This approach ensured that the uniqueness and expertise of each group the studies sort to investigate was well examined. Creswell, (2005) indicates that sampling is a process in which a relatively small number of groups, objects, institutions or events are selected from a large population in order to generalize something about the entire population.

Guided by this principle to select the sample size, the dancer-groups were first identified by their community names, and found to represent nine communities in Builsa area namely Sandema, Chuchuliga, Wiaga, Siniesi, Wiesi, Kadema, Gbadema, Doninga and Fumbisi. Some communities were said to have always merged to constitute a group. Each group was assigned a serial identification number (1, 2, 3 up to 9) while the years were labelled alphabetically as Year 'A', Year 'B and Year 'C'.

The researcher cut nine pieces of paper and labelled each with one figure out of the nine. The papers were put together in a container and then used Random Sampling Technique to pick three sets of three to represent the year groups of (A, B and C). The process ensured that the nine communities were captured for logical analysis of data.

The Table below show the categorization of names of Communities and serial numbers, names of Ensembles and total number of dancers in each group.

Table 1 Categorisation of Ensembles

Ser. No.	Name of category/ Community	Name/appellation of Ensemble	No. of dancers in group
1.	Sandema	<i>Abilyeri</i>	51
2.	Chuchuliga	<i>Alabiyeri</i>	40
3.	Wiaga	<i>Suwarinsa</i>	32
4.	Siniesi	<i>Achokyeri</i>	48
5.	Wiesi	<i>Nyaansa</i>	33
6.	Kadema	<i>kalbiisa</i>	29
7.	Gbadema	<i>Fiisa</i>	32
8.	Doninga	<i>Balansa</i>	40
9.	Fumbisi	<i>Akagiyeri</i>	41
10.	Others	<i>(interviewees respondents & discussants)</i>	54
Total			400

Source: Researcher's field work 2011

Year A: Serial number 4, 1, and 7, were selected amongst the nine groups, where group 4 has 48 dancers, group 1 has 51 and group 7 has 32 dancers. That is Siniesi, Sandema and Gbadema ensembles respectively

Year B: Serial number 6, 9, and 3, were selected amongst the nine groups, where group 6 has 29 dancers, group 9 has 41 and group 3 has 32. That is Kadema, Fumbisi and Wiaga ensembles respectively.

Year C: Serial number 2, 5, and 8, were selected amongst the nine groups, where group 2 has 40, group 5 has 33, and group 8 has 40 dancers. That is Chuchuliga, Wiesi and Doninga ensembles respectively

Table 2 Showing Annual Random Samples

Year	Selected groups			Total
Year A	4	1	7	131
Year B	6	9	3	102
Year C	2	5	8	113
Other categories				54
Total divided by 3 years				400 = 133 as sample size

Source: Researcher's field work

'OTHERS' refers to respondents who passed through interviews, questionnaire and group discussions. The researcher also listed the numbers ranging from (20 to 60). He then tossed on the ground and number 54 was picked at random. The total number of dancers plus others, divided by 3 years then gives the sample size $(355 + 54) = 400$ divide by 3 = 133).

Therefore Sample size = 133

To get the components of the instruments, ranges of numbers were designed as follow:

Focus group: 5, 6, 7, 8, 9, 10.

Interviews: 15, 16, 17, 18, 19, 20.

Questionnaire: 25, 26, 27, 28, 29, 30.

Observation: 75, 76, 77, 78, 79, 80.

Random section was then made once in each case with the intention of correcting to the nearest whole number to get 133 as the total.

The selected numbers were 9, 15, 30 and 79 respectively

Table 3 Percentages of respondents per Research instrument

Instrument	Frequency	percentage
Observation	79	59%
Interviews	15	11%
Questionnaire	30	23%
Focus groups	9	7%
Total	133	100%

Source: Researcher's field work

Table 4 Age Distribution of all respondents

Age Range	Frequency	Percentage
18-25	16	12%
26-35	20	15%
36-45	37	28%
46-55	40	30%
Above 56	20	15%
Total	133	100%

Source: Researcher's field work

Table 5 Academic qualification of Interviewees

Qualification	Frequency	Percentage
SHS	1	7%
HND	2	13%
First degree	8	53%
Master's degree	4	27%
Total	15	100%

Source: Researcher's field work

Table 6 Occupation Distribution of Focus Group members

Year	Security officers	Traditional leaders	Assemblyman	Teachers	Total
2012	1	2	1	1	5
2013	1	1	1	1	4
Total	-	-	-	-	9

Source: Researcher's field work

From the table above, in 2012, all the five panel members attended the session while in 2013, one person was absent.

Table 7 Gender of Focus Group

Officers	Frequency	Percentage %
Male	6	67%
Female	3	33%
Total	9	100%

Source: Researcher's field work

From the table 5, 6 respondents representing 67% are males while 3 representing 33% of the respondents are females

3.3. Data Collection Instruments

The instruments used for data collection were observation, interviews, questionnaire and group discussion. The use of questionnaire and discussions were very minimal in this project. Only two Focus groups were also constituted at the Sandema and Siniesi Chief palaces. Observations and interviews were the key instruments widely used to gather data on the study. Data collection in addition was aided by life video coverage and still photo camera. An album of scenes was compiled for thorough examination and analyses.

The designed questionnaire consisted of both open-ended and closed questions. While the closed-ended questions required straight forward answers that the research questions desired, the open-ended questions sort to derive the opinions of respondents.

3.3.1 Justification of Research Instruments

Observations -The prime reason for choosing this device was for the researcher to have empirical evidence by way of researcher presence or researcher participating in the main event. This technique completely avoids the syndrome of “hear say” and rather presents an eye witness account. Photographic coverage is also the key advantage in observation as an instrument.

Interviews- One-on-one approach was also chosen based on the convenience of introvert informants. The instrument catered for anonymity especially where respondents giving certain information considered as sensitive to public outcry. It dealt with topics in detail and as well unfolded originality of facts.

Questionnaire- The rationale for soliciting the view of respondents through this tool was muted by having a wider coverage of opinions to authenticate the finding. Some of the research questions needed to be examined by outsiders (non-warriors).

Focus group discussion- This was essential to the clarification of fact and crisscross contributions of discussants. In terms of finding the causes of a problem and possible solutions to a problem, a group like this becomes the think-tank which presents a dispassionate view and eliminates personal biases.

3.3.2 Pre- testing of Research instruments (Pilot study)

This exercise informed the researcher to immediately recruit a research assistant who was a native and fluent in English language because there was a very sharp language barrier. With his aid, the communities in Builsa area were visited and the names of their sectional ensembles obtained.

The researcher attended three social war dances with him at Wiaga, Sandema and Kadema. At each ground, observation guide was used to tick the dance pattern and movements ascertain the suitability of the checklist.

Both open-ended and closed-ended Questionnaire were also pre-tested on Police and Fire Officers in Sandema all in the Upper East Region to ensure reliability such that other researchers using the same data would come out with similar conclusions

3.4 Ethical Issues in the Research

In the traditional setting, the desecration of sacred things is controlled by taboos (Awedoba 2004). Respondents were therefore asked to divulge information for the purposes of this research carefully not to compromise their security and safety within their godly affiliation. The researcher therefore explained in detail the purpose of the research to the respondent. Most of them having understood the concept chose to be acknowledged but others decided to remain anonymous.

Spradley (1980) pointed out that researchers have their personal biases, perceptions, beliefs and values that can influence the decision making process during research and data analysis process, adding that out that project reports are often contaminated to some extent by the values of the researcher. The conclusion and implication to be drawn from the study are also largely grounded in the moral and political beliefs of the researcher (Dillon& Hardaker, (1996).

As a researcher, I have my personal preconceptions about how some festivals have affected its people positively in socio-economic development in their regions. As a result, in order to conduct a valid and reliable research, the researcher seeks to de-construct stereotypes and misconceptions so as to become open to new ideas.

The informed consent of each respondent was adhered for participation in the research. It was anticipated that while some respondents continued to consent to be named in subsequent researches, the sceptics were enlightened to open for successive candidates to make progress. In order to avoid compromising the safety of the respondents, the researcher decided not to attribute any intriguing sensitive claims directly to any respondent.

3.5 Reliability and Validity of Instruments

Dunn (1999), is of the view that any scientific research instrument must be consistent in producing similar results, given the same condition on different occasions. Reliability

refers to the consistency and stability of research results and is one of two foundational elements (the other being validity) in conducting rigorous research.

Reliability assesses the extent to which the results and conclusions drawn from a case study would be reproduced if the research were conducted again. Reliability in case study research is normally addressed through triangulation (Gerring, 2007).

To ensure reliability and validity, the researcher used direct observation to articulate the outcomes on what people said and did with that of photographic evidence (Encyclopaedia of Case study, 2013). Therefore the semi-guided interview items were structured in the same mode as the observations guide. The mode of observation was also repeated in three consecutive years accompanied by still photo coverage to ensure that the elements observed in the three consecutive years repeated the same outcomes.

3.6 Procedures for Data Collection.

The data were collected during the festival season in December in year 2011, 2012 and 2013. The Questionnaire were numbered from one (1) to forty-five (45) for easy tracking and retrieval. They were distributed to respondents (Teachers, the Police and Fire officers, bank workers and opinion Assemblymen) at their respective places of work and homes at the beginning of December and retrieved by the 18th of same month prior to the climax of the Feok festival.

Interviews with the Sandema chief, Siniesi Chiefs, Paga Pio and 12 others were organized on separate dates in December, 2012 and 2013 respectively places. The Teachers, the

Police and Fire officers had theirs at their respective stations in Sandema. Video coverage of the war dance was made during the celebration at the festival grounds in Sandema all in December.

In conducting interviews the researcher largely communicated in English Language with resource persons who were also comfortable in responding in the same language. But as earlier said, the need for research assistant however, became eminent to advance the study. So Mr. Anthony Asiksimi, an indigenous Builsa man from Doninga was employed and coached to explain the rationale of the research before advancing with the main interview.

He played the role of translating all questions from the English Language to Bulli for. He equally interpreted responses of respondents who preferred to respond in Builsa language in English to the researcher. Designed Observation and Interview guides (*see appendix*) containing the main items with corresponding check list columns were administered at respective times of need.

The researcher stood at a vantage point during the dance, holding the observations guide and watching keenly the movements made by the targeted dancers as they performed. Whatever element the dancer displayed, the researcher ticked in the respective check box. This trend continued with video coverage camera till the guides were exhausted. The videos were later played and the research assistant interpreted the meanings of the elements.

Proceedings of interviews were recorded and later played for better comprehension of responses.

The distribution of questionnaires was done in person to the Teachers, Bankers, Police and Fire officers, and Opinion leaders after they had been briefed on an earlier date to solicit their impressions, and the general prospects of the war dance.

They completed the semi-structured questions with check list and also provide written responses of their opinions. The questionnaire was retrieved after a few days later. Tourists and Traders took their turns on the festival day ground with the help of the research assistant.

The retrieved results from discussions, observations, questionnaire and interviews were then collated and categorized under themes to suit the research questions.

3.7 How visual data was collected through photography

Table 8 Pattern of photo and video coverage

Scenes	Mode of capture	Instrument	Venue
Paramount chief on festive ground and at home	Still picture and video tape	Still camera & video tape	Grounds
Interview with chief and elders	Audio tape	Voice recorder	Chief Palace
War dancers of various regiments	Still photographs and video tape	Still camera and video camera	grounds
Focus group discussion	Audio tape	Voice recorder	Community Centre
Security officers	Still picture of officers at post	Still camera	grounds
Dance costumes	Still photograph and video	Still camera and video camera	At rest and in use.

3.7.1 Type of data collected

Considering the intent of the research to investigate the creative and scientific bases of the magical powers endowed in the Feok war dance of the Builsa people; and to be utilized as a resource to address the security deficiencies in the Upper east region, the instruments were designed and used to collect data based on the following themes:

- a. Origin and dates of establishment of the Buluk state as well as the Feok war dance
 - b. Feok war dance: old and contemporary
 - c. Magical powers associated with Feok war dance
 - d. Creative aspects of the Feok war dance.
 - e. Scientific aspect of the Feok war dance
 - f. Security threats and measures during the Feok war dance festival
- Data on the establishment of the Buluk state and the position of Buluk in contemporary times were collected. Extensive search was made from library sources to obtain information on the genesis of the Builsa people. According to Nukunya (2003), group cohesiveness is based on social attraction, which refers to "attraction among members of a salient social group"(p. 100). Hogg uses self-categorization theory to explain how group cohesiveness develops from social attraction. The theory states that when looking at others' similarities and differences, individuals mentally categorize themselves and others as part of a group, in-group members, or as not part of a group, out-group members. From this type of categorizing, the stereotype of their group becomes more prominent in the individual's mind. This leads the individual to think and behave according to group

norms, thus resulting in attraction to the group as a whole. This process is known as depersonalization of self-perception.

- Data on magical powers was collected. This was largely from primary source with the aid of video camera at the festival ground and some others from secondary sources.
- Feok war dance both past and contemporary times-stretching from 1976 and beyond and from 1977 to recent time. Substantial information on the festival on the above theme was obtained from Library sources and interview with the elderly indigenes. Dance and Music are served as religious rites, recreational, political, and economic situations due to these, many start to form dance groups in their communities to cater for the various dance types Edwin Wilson in his “The Theatre Experience, (1994, p.12)
- The creative features of Feok war dance. The uniqueness of this event is manifest in the dancing styles. The embellishment of the postures and poses that depict exactly the how the real event takes place. Data on it was obtained from the photographic recordings from the ground.
- Scientific aspects of the Feok war dance. It is medically therapeutic to keep fit through regular exercise. The traditional method of combat has scientific bases the steps that warriors adopt coupled with the body balance creates a systematic military approach to crime fighting. Movement of all parts of the body allows for easy blood circulation in the body. (The therapeutic nature of the dance movements, medical technology,)

- The prospects of the war dance. A source of international entertainment, educational benefit where the dance can be integrated into academic curriculum. (its economic-people make sales of smoke products, provisions, sculpted paraphernalia, drums, costumes etc. and political- how party functionaries take advantage to launch their campaigns, chiefs appeal for developmental projects, tourist potential.

3.7.2 Observations

According to Dunn (1999) and Miller (1978) the task of observation is a systematic watch of any event, describing and noting down the behavioural patterns of the subjects. Researchers who use this method do very little into the sceneries they observe. It is also mentioned by (Spradley, 1980) of three techniques of observations in operation.

They were listed as direct Observation, where the researcher spent substantial period of the natural setting of the participants observing the processes of the event. In this situation an impression was created allowing the participants' awareness that they were being observed as they dance passed. The second technique i took as a researcher was Indirect observation where the subjects did not know that i videoed them (Dunn, 1999). In Crosswell (1998), he opines that the complete participation technique is where the investigator conceals his identity and role to the subjects.

The researcher broke the research questions into bits which were to be answered through observation and formulated observation guide as follows:

- (1) What security concerns does the war dance raise?

- (2) What scientific elements of the war dance that can be utilized to address security deficiencies in UER?
- (3) What protocols are put in place to check security and avert danger?
- (4) What is the position of Feok war dance festival in contemporary Ghana?
- (5) How are dignitaries ushered in at festival grounds?

To find answers to research question (1), (2), (3), (4) and (5), the following observations elements were observed during the dance:

- (i) Dance formation
- (ii) Warfare implements that pose danger
- (iii) Dancers creatively display their warring accoutrements
- (iv) Meaning of the gestures
- (v) Dignitary escort
- (vi) Security protocols to guarantee public safety?

In a quick flow, a checklist was used to tick observations on the elements

The Observation guides which contained the elements under one column and other blank columns where summarized observed entries were made by the investigator.

3.7.3 Interviews

Considering the fact that some of the research questions could only be answered through oral interaction the researcher designed oral questionnaire (interview items). Together with the research assistant, we engaged the traditional leaders (the Paramount chief, Siniesi chief), who were custodians of the land and have in-depth knowledge on the history, the significance and the magical endowments of the war dance.

At the close of the war dance in 2013, the Commanders of the security detail (Fire and Police officers) were interviewed to ascertain their impressions on the skilful elements of the dance, the offensive weapons and level of public safety. In both interviews, the following elements were looked for:

- (i) Historical significance of the war dance to the people of Buluk.
- (ii) Implements used during the dance pose danger.
- (iii) Mystic elements and meaning of (tools/gestures) signify peace
- (iv) Security protocols on the festive ground.
- (v) The economic benefit of the war dance to the people.

The Interviews were guided by a structured plan with columns containing the desired questions and corresponding space-columns where the responses were written. There were audio recordings which were later played back for proper comprehension.

3.7.4 Focus Group Discussion

Two separate group sessions were held, one in 2012 and the last in 2013 spanning about an hour. This was a 5 panel member discussants. The second also consisted of four eminent members. An audio tape was covered. The rationale was to afford the researcher information that may have been omitted at the individual level. The research Assistant helped in translating and moderating the proceedings. The key topics that were discussed are below.

- (i) Historical significance of the war dance to the people of Buluk.
- (ii) Implements used during the dance pose danger.

- (iii) Mystic elements and meaning of (tools/gestures) signify peace.
- (iv) Security protocols on the festive ground.
- (v) The economic benefit of the war dance to the public.

Both the researcher and assistant noted down the main points that were arrived at by the panel. The points were then assigned to the main themes of the research for analysis. The table below illustrates the composition of the discussants.

3.8 Data Analyses

The analyses of qualitative data like this requires the process of coding which is done by critically examining field notes and interviews, placing them into categories (Brewer & Hunter, 1989). The data obtained was organized by creating categories.

To facilitate easy analysis, themes were formulated with assigned Codes (A, B, C and D) in line with the research questions. The raw data collected were then studied and mapped with the theme where, the same codes were allotted Creswell. Et al. (1998)

The following Four (4) thematic areas guided the coding process:

6. Genesis of the Buluk State and Provenance of the Feok war dance festival.

All raw data, written or photographic that were related to the Builsa history and the establishment of the Feok War Dance were coded with the letter 'A' and placed under the subheading.

7. Locus of the Feok War Dance of Buluk in Contemporary Ghana.

Pieces of information, primary or secondary that were linked to the status of Feok war dance in modern Ghana were coded with the letter 'B' and transcribed under the subheading.

8. Elements of Security Concern raised by the Feok war dance festival in Builsa.

Every photographic record and written notes that were connected to security in the research were coded with the letter 'C' and articulated to form part of the discussion.

9. Creative, Scientific and Magical Endowments of Feok War Dance.

All pieces of data that suggests the use of tricks and 'juju', systematic processes of gestures with the potential of exploration and transformation were coded as 'D' and were transcribed under the subheading.

3.8.1 Analyses of Interviews, Group discussions and Observation

The analysis began with data reduction; this involved selecting the simplified terms, phrases and statements obtained and entered under the tables illustrated above, and describing the raw data phenomenally (Miles and Huberman, 1984). The process also involved; Transcribing interview responses and notes taken during focus group discussions. Themes and subheadings are Built under which each phrase, element, or point is eventually categorized for interpretation. (Creswell. et al. (1998)

3.8.2 Analyses of visual Data

Visual data in this case study survey research refer to all any images that represents various experiences, and events including War dancers, personalities, pleasure groups and customary objects. Preaching on the advantages of photograph, Spradley (1980), a scientific realist view of the world, well captured in the expression, “the camera does not lie.”

The scientific-realist view considered the photo as an exact representation of reality and as evidence rather than as an interpretation. Captions were often added to photos to direct viewers’ attention to what was “meant” by the contents of the photo. The photograph has been the dominant form of visual data in this project, but other visual genres used in social science case studies (Encyclopaedia of Case Study Research 2012) include videos, paintings, and collages. Given its predominance, this entry focuses largely on photographs as an entry point into using and interpreting the available visual data.

The procedure for analysing them was mainly presenting the pictures as Figures with respective reference numbers, and beneath each one, a concise commentary of it in its natural format. The pieces of information obtained under the other research instruments thus Observations, interviews and group discussions were then related to the photograph in question for the description of the phenomenon was concluded.

An aid to the analyses task of the visual data was also the video and audio recordings of the discussions and dance performances stages. The researcher watched the playback of

the video coverage and also listened to the voice discussions and transcribed them in order to enhance the descriptions of the photographs and videos.

To conclude this chapter it is essential to recap what has been done and to lead readers to the next chapter. The section dealt with the procedure for data collection in their respective capacities; the demographics being solely male dominated population due to the phenomenal structure. There were dancers, the *gungong* beaters (drummers), the *wiik* blowers, *Tindaana* (Landlords), the *Ayieta* (Chiefs) and spectators.

3.9 Limitations of the study

The shot fall in data collection bothered on still and video coverage. Some scenes were not allowed coverage of any kind. They were verbally narrated and or watched life without and recording gadget. It therefore restricted the scope of some events thereby making description very abstract. Others which would have been viewed clearly on still photos were rather extracted from the video clip.

CHAPTER FOUR

DATA ANALYSIS AND INTERPRETATION

4.0 Overview

“Feok War Dance is a Precious stone in a shrouded pillow”

This chapter presents the analyses and results of data gathered and the interpretation. In the mission to finding answers to the research questions, the researcher approached it under the principle of triangulation by devising multiple instruments (group discussions, questionnaire, interviews and observations backed by photographs) to seek for common results. This methodological triangulation is considered worthwhile because a key concern for good research in this paradigm is its reliability for formal generalization (Tracy & Alberts, 2007).

The section has three analytical components for each research question: first, analyses of the focus group discussion and interview; second, results from questionnaire, and third, analyses from records of observations. The presentation begins with the categorisation thematic areas in which data were coded.

4.1 Data categorisation.

The analyses are classified under 4 subheadings as follows;

First, the Genesis of the Buluk State and Provenance of the Feok War Dance Festival.

The second subheading is Security Threats and measures during the Feok War Dance Festival.

Third, the Position of the Feok War Dance of Buluk in Contemporary Ghana.

The forth subheading is, The Magical, Scientific and Creative Endowment of the War dance.

The table below illustrates the coded pieces of data collected from interviews and group discussions.

Table 9 Coded data from interviews and group discussion

Research Questions	Genesis & provenance of Buluk (A)	Locus of war dance in contemporary Ghana (B)	Security threats and measures during war dance (C)	Creative, scientific & magical talents (D)
<i>What are the origins and dates of establishment of the Buluk state as well as the Feok war dance festivals?</i>	<i>(C) Police who attend War dance are not armed. (C) Fire service team attend with water tanker. (D) award of status certificate after training war dance rehearsal</i>	<i>(A) Family ritual sacrifices, ranks, (B) team password, associational Dress code, home come (A) Got district in the late 1970s</i>	<i>(D) Some people believe that when you dress in the costume some spirit will enter you to be brave. (A) Builsa people occupy large area in upper east region.</i>	<i>(D) Stylistic and calculated Arms swing, bend up and down, (D) coordinated eye contact (A) Builsa was under Kasena Nankana</i>
<i>What is the position of the Feok war dance festival in Builsa in Ghana today?</i>	<i>(C) Firing live dung-guns at one-another., (C, D) Tongue slicing competition. (D) The dance formations are rehearsed,</i>	<i>(D, C) Test over juju power, Test for bravery, (D, C) Fortification by walking in coal fire, (C) Scarification of body joints.</i>	<i>(c) Harmful implements (D)/(C) Exchange of knife cutting, shotguns, axes, cudgels,</i>	<i>(D) Talisman smock is contains spirit of power, (C) Using sharp axes and knives (A) Builsa defended themselves from slave raiders..</i>
<i>What security concerns are raised by the Feok war dance festival in Builsa</i>	<i>(D) Let police learn war dance. (C) Design rubber weapons for war dancers. (C) Influx of weapons in the area.</i>	<i>(C) Police and Fire officers seen at festive grounds and (B) Chiefs have different status. Lorry station and market places. (B) to bow is a sign of peace</i>	<i>Strangers across the region attend Feok festival. (B) Feok war dance is well recognised. (D) Builsa has native doctors and native medicine</i>	<i>(D) Open war dance training centre for selected people. (A) King Anaakum centralised the Builsa state before invasion and colonialism</i>
<i>How can Buluk magical endowments be creatively used as a resource to guarantee public safety?</i>	<i>(B) Attraction, Continuity, merrymaking, (B) Entertainment, No more war but peace. Welcome home. (A) Remember your past. (A) Climax, entertain.</i>	<i>(A) Showcase Builsa cultural heritage. (A) Inculcate cultural heritage discuss issues entertain, peace-making, (A) Ayieta Azantilow I instituted Feok festival in 1976, (B) Lobby for development projects.</i>	<i>(B) Promote business. (A) Showcase rich wealth, culture. (A) Educate people on peace. (B) Disseminate information (D) Invite police to witness festival preparatory sessions</i>	<i>(A) Builsa people are descendants of Nayiri. (A) Festivals people together. (A) Homage to chiefs. (A & B) Oath of allegiance</i>
<i>Which government officials are normally invited to the festival?</i>	<i>(B) Heads of states, MPs, DCEs, Ministers (B) International community, tourists.</i>	<i>(B) Chiefs from various traditional areas are invited. (A) Chieftdom in Builsa have one Paramountcy at Sandema</i>	<i>(C) There is rivalry among chief at ceremonies. (A) The shrines in Builsa are pacified every Feok season.</i>	<i>(D) Builsa warfare used diverse tactics to win battles. (D) They have body balancing technique to scare enemies</i>

Source: researcher's field work 2013

Table 10 Coded data from observation

Element to observe	Characteristics	Frequency
Procession to durbar	(d) Troupes form the <i>Guanang</i> (circles)	All groups
Dance formation	(d) In single file, Leader first, Serpentine in nature, inner fighters, rear guard	All groups
Dress code / Regalia	(d) Talisman smock, crowned head mask of deer, bull horns, bangles, leather footwear, pantaloons trousers	All dancers.
Movement technique	(d) Uniformity in legs and hand movement, systematic in nature. Buffalo walking style, wield weapons right-hand, Shields in left hands	From leader to rear and rear back start.
Body movement	(d) Arms swing, bend up and down, transferred eye contact	From leader through to the rear guard.
Facial expression	(d) Wild looking, Tattooed face, Thorns chewing, Face masks.	(b) Leaders, inner fighters, Rear guard,
Weaponry	(c) Cudgels, axes, dung guns, bows, arrows, spears, shield, head masks, horse-tailed whisks, wild animal leather bag attach,	Mostly found on all
Fighting tactics	(d) Advance-retreat-encircling-capture-enveloping	Entire row
Music	(d) Rhythmic drumming, fife blowing, rattling, praise singers & fanning by women	Applies to all
Protocols	(c) On guard are police officers not armed Fire officers with water tanker	For All the three occasions

Table 11: Coded data from observation continues

Skin title	Nature of Procession to durbar grounds	Regalia	Position In state	status
Seniesi	Elders surround, war dancers lead, drumming and dancing	(d) Large talisman smock gown, heavy head crown	Right hand side of the paramount	(b) divisional
Wiaga	Absent	Nil	Nil	(b) divisional
Doninga	Elders surround, war dancers lead, drumming and dancing	(d) Designed batakari, Red head cowry Crown	Left side	(b) divisional
Gbadema	Elders surround, dancers lead, music	(d) Large batakari with crown	Left side	(b) divisional
Kadema	Elders surround, dancers lead, praises	2-Ply large smock, crown	Right side	(b) divisional
Weisi	Elders surround, dancers lead, praises	2-ply large smock, crown	Left side	(b) divisional
Kanjarga	(c) Elders surround, dancers lead, praise singers.	Designed batakari, crown	Right side	(b) divisional
Sandema	(b) Warriors first, Horse guard, subjects, drumming and dancing, praises singers	(c) Huge designed talisman and amulet - batakari, ornamental crown	(b) Reserved seat, central to all	(b) Paramount chief.
Builsa North MP	(c) Heavy police guard, followed by drumming and war dancers, praise singers,	A bright batakari gown	Right side of the Paramount chief	(b) Member of Parliament
Builsa South MP	Full police guard, followed by drumming and war dancers, praise singers,	(d) Large plied smock over a long sleeve shirt.	Seated right side of the paramount chief	(b) Member of Parliament

Source: researcher's field work 2013

Table 11 Summaries of Despondence from questionnaire

Question	Strongly agree No. %	Agree No. %	Not sure No. %	Disagree No. %	Strongly disagree No. %
Builsa state existed before colonialism & War dance commemorates victory	33.3	35.9	15.4	12.8	2.6
War dance is significant in contemporary Ghana	15.6	71.5	3.2	9.7	0.0
There are Security threat and some measures at Feok dance	17.1	49.9	18.4	12.0	2.6
Magical powers can be creatively used to solve security deficiencies	40.0	45.0	10.4	2.0	2.6

Source: researcher's work 2013

Table 12 Age distribution of respondents

Year	War dancers	Interview Respondents	Questionnaire respondents	Focus groups	Total
Age Range					
18-25	11	2	3	0	16
26-35	10	3	5	2	20
36-45	27	2	5	3	37
46-55	17	6	14	3	40
Above 56	14	2	3	1	20
Total	79	15	30	9	133

Source: researcher's work 2013

Note: information on Age group of war dancers was obtained by making them stand in groups after the dance.

4.2. First Thematic area

- *The Genesis of the Buluk State and Provenance of the Feok war dance festival.*

Question: *What are the origins and dates of establishment of the Buluk state as well as the Feok war dance festival?*

4.2.1 Results from Focus group discussion and Interviews

King Anakum centralised the Builsa state before the invasion by colonialist and colonialism.

The shrines in Builsa are pacified every Feok season.

Builsa people are descendants of Nayiri.

Ayieta Azantilow restructured the annual festival

Festivals bring native people together.

Subjects pay Homage to chiefs.

Chiefs renew oath of allegiance

Feok war dance showcases the rich wealth and culture.

Feok war dance is a tool for education.

Builsa people occupy large area in upper east region.

Ensures family ritual sacrifices and renew ties

The Builsa people were granted district status in the late 1970s

Chieftdom in Builsa has Paramountcy at Sandema

Feok festival is a remembrance of the past.

My investigation on the genealogy of the Builsa people explains that, Naba Dr Ayieta Azantillo 1st granted an interview to Rudger Schott in 1966 on the root and traditions of the Builsa people. Ayieta Azantillo narrated that Atuga was the Nayiri's favourite son, banished as a result of a quarrel. He descended the Gambaga scarp and proceeded to the Builsa territory. One of his sons called Asam, settled near Sandema-Fiisa where the *Tengnyono* (earth-priest) of Sandema lived (Schott, 1977). His children became founders of the present sections of the lineages around Sandema.

Also on the establishment of the Feok Festival and war dance for that matter, he said the occasion is credited to the reign of the late Nab Dr Ayieta Azantillo 1st, the tenth Builsa King and Paramount Chief the Builsa traditional area during the 1970s (Azagsuk, 2013). Until that initiative, current Paramount Chief of Sandema Naba Azaksuk noted that the festival 'Feok' was limited to the various villages and characterized by sacrificial rituals to the land gods for successful farming season.

4.2.2 Results from Questionnaire

The results in table 12 show that about 69% (agree plus strongly agree) of the respondents agree that the Builsa state existed before the arrival of colonial masters (Moris, 1902). The age distribution of the respondents showed that 14 out of the 30 were above 45 years; an

indication that, they have had in-depth knowledge on the history of the Builsa People as well as the institution of the Feok war dance (Kroger, 1982).

Therefore Feok war dance constitutes a greater significance in Builsa culture. The discussion group did outline the essence of the programmes in similar fashion with their responses. This is not surprising since the cultural orientation of the Builsa shows that every native of Buluk is expected to take part in the war dance during the festival. It is culturally accepted for children under age to be initiated to partake in war dance training (Azaksuk I, 2014). This suggests that Feok festival is the key binder to the Builsa indigenous people.

About 15% of the respondents disagreed with the notion that the festival is a mere entertainment for the general public without any historical or social significance. It may be that their age bracket limits their awareness of the rationale for the institution of the festival.

The responses to an interview and with the group members above confirms that the Feok war dance festival constitutes the supreme decision making forum as far as Builsa calendar is concerned (Lawyer Azantilow, December 2013). The festival pacifies their lesser gods and celebrates the war victory with zambarima. About 15.4% were neutral. It suggests that they were first time visitors who had no knowledge in Builsa cultural practices and the war dance.

The response to the inquiry on the rationale and prospects of the Feok festival was to unite the Builsa people and peoples of the upper East Region in general. The striking finding of the study to use the festival as a tool to heal wounds in the Upper East Region is consistent

with the position of the Ghana Football Association (GFA) and Leszek (2008), of using football to unite the rivalling Kotoko and Hearts supporters (www.gfasoccer.news/tragidyatbabayara/sp).

4.2.3 Results from Visual Observation



Figure 1 The Unity ritual being performed by Diviner

Source: researcher's field work 2013

The beginning of the war dance is preceded a chant by a diviner. As soon as the diviner (*Baanor*) emerges during the procession, he enacts the *noyen* ritual dance. His paraphernalia is a bunch of cowries and multitude of twisted patched pouches of leather. In his left hand is a sacred device in the form of leather covered stick. A flywhisk is hanging at one end of it. He recites the following words:

“Baalikule baakankule, baalikule baakankule

Gbanmgan Mezik chaka dela”

English translated

They are coming, they won't return! They are coming, they won't return

Prepare your armour for arrow to fail.

Interpreting this scenario, Asiksimi hinted that it is very significant in the performance of the dance due to its spiritual importance to the people. The display ends very briefly to allow the triumphant entry of the paramount chief. The importance of this episode demonstrates the call for the heroes *Badomsa* (ancestors), who are perceived to be the link between the physical world and the spirit world to ensure peace, good health and prosperity.

4.3. The Mythical Paraphernalia



Figure 2 A Tindaana bearing the Totemic staff

Source: researcher's field work 2013

The Builsa people have a Totem (Kroger 1982) with their Totemic staff. The research assistant said there is a ritual role for the priest which is of great significance. The totemic

staff (*Tingbanyuak*) bearer is the priest (landlords) who perform the ritual of ‘intercessory sacrifices’ to the Azaksuk shrine at the beginning and climax of the Feok festival.

He said that one part of the *tingbanyuak* is a Crocodile head which represents wildlife, rains and water bodies; then a wooden yoke which also symbolises vegetation and agriculture. The *jiuk* stands in for domestic animals and the *gbaluk* represents protection.

Another role of the bearer’s is to lead all the *lieliksa* to the Azagsuk Shrine. In his right hand is a collection of *Jiuk* (whisks) and *Gbaluk*. The significance in Builsa culture is to symbolise the “oath of desist” from killing and or eating the Crocodile. Significance is the “Celling of his mouth” with the *Jiuk*, which means ‘do not let it enter your mouth’! These two objects and gestures send out a message, warning all natives of Builsa to remember the taboo. The overall role of this mythical paraphernalia is the religious aspect of the festival to thank God and gods for a bumper harvest.

4.3.1. *The Nanduk and Niisa rings (Fortune, Spell rings)*



Figure 3 The Nanduk bang (finger rings), Niisa bang (wrist bangles) and Poli (leather bangle).
Source: researcher’s field work 2013

These are part of the regalia worn by men to protect them from various spiritual calamities and also offer luck. The metal rings are believed to have been made with precious alloys by specialized blacksmiths and treated with magical powers. *The poli* (leather bangle) is believed to conceal nocturnal spirit repellents that might haunt the user in terms of spiritual attack. They are also considered to control the cosmological fortunes and spells of the user.

4.3.2 *The Sabagaruk (Talisman smock) the 'Fabric wall'*



Figure 4 The Sabagaruk (Talisman smock)
Source: researcher's field work 2013

The *Sabagaruk* (**Talisman smock**) is the abode of repulsive magical powers. It is believed that once a person puts on the gown, he is being protected by the powers vested in it. There are ordinary smocks that are worn beneath before the gown is worn on top, (see fig. 4). Under no account will anybody ever wear any dress shrouding the *Sabagaruk*. This gown is the traditional form of bullet prove attire used during war. It is termed in this project as the 'Fabric wall'. No gun, no cutlass, no axe can penetrate it unless it is desecrated.

4.3.4. *The Tebsiak, Kulkooluk and the Jiiuk*



Figure 5 Tebsiek, Kurukooluk, and Jiiuk (civets, pantaloons and whisks).
Source: researcher's field work 2013

These three regalia are of very mystical significance in war dance as far as Builsa culture is concerned. The *Tebsiek* is made of hides of wild smaller animals. They are worn at the waist always fixed to the waist yoke by the native warrior medical team. They contain herbal powder, charred substances and liquid materials for treatment and poisoning enemies. This can be scientifically proven. The *kurikooluk* is to cover ones private parts. Its design is to signify the potency of manhood. The *Jiiuk* is a set of flywhisk used to wave away obstructions on the way of an expedition.



Figure 6 The Zuchiak (head mask), Gbanadumsa (leather footwear) and liak (axe)
Source: researcher's field work 2013

The crafting of these gargets was in conformity with the natural face look of the wild animal from which the horns were obtained. The first one is black appearing to be of age. The horns made of wild deer. The head mask is made of woven rope base in the form of a bowl, very thick. The second mask looks new, bull horn fixed to face forward. It is also made of thick rope woven cup. The *Gbanadumsa* (leather footwear) is a prestigious costume to possess especially the chiefs and elders. The *liak* (axe) is the primary weapon that is held by every *lelik* (war dancer) at the dancing floor.



Figure 7 The Sitting Place of the Paramount Chief.

Source: researcher's field work 2013

Prior to the arrival of the Builsa King who preside over the war dance, his Skin and foot rest are set. The elders of the *Abilyeri* (Royals) keep guard. Three significant things constitute this setup; the Skin, Foot rest, and the Pot. The least significant object in this photograph which cannot also be counted out is the Chair on which the chief sits. The importance of the chair as part of the package is the elevation it provides to the occupant.

There is a Pot bearer, being a woman who, according to tradition is considered “pure” (devoid of all forms of sexual relations and menstruation). Of late, there has been a suspicion of dishonesty on the part of the women. So, a sacred ritual is performed where a young girl of age 10 instead, is recruited to perform that role.



Figure 8 Women organisation processing to the grounds
Source: researcher's field work 2013

This is a Women Organisation processing in peaceful order singing goodwill song, appellations and solidarity messages to the King of Builsa for ensuring peace and tranquillity in the area. They are all adorned in identical violet T-shirts. They march in two rows. In front of them are the flag bearers. It is a banner turned inside out that identifies their group. The rationale is to offer salutation during at the festive ground. The salutation is done by swapping the handles for the face of the banner to turn outside in.

Secondary source information on the establishment of the Feok war dance festival revealed that, during the obnoxious Trans-Atlantic Slave Trade in the 1880s and 1890s which took away millions of able bodied peoples of the northern territories to the Americas, the then Builsa king (Sandema-Nab) by name Anakum organised a resistant force against the notorious Zambarima slave raiders (Samori and Babatu) to liberate his people (Yartey, 2009 and Nurudeen, 2003).

Babatu's fighters which consisted of seven companies stood out as a slave merchant in the history of slavery in the northern territories. He was noted to have hailed from Idunga in present day Niger, recruiting Hausa, Fulani, Mossi and Grushi fighters and embarked on conquering spree (Oliviant, 1933, Akpapata, 2009).

The account said Babatu's catchment stretched from Ouagadougou in the north to present day Upper East Region and part of Northern region both in Ghana (Aboagye, 2010 & Nurudeen, 2003). His compatriot Samori Toure fled towards present day Upper West where he was overpowered at Sankana (Yirenkyi 1998).

The defeat of Babatu, the exploitative slave raider gave birth to the spectacular festival known as "Feok". The function is said to usually take place at Sandema (Agaasa, 2013) the District Capital of the Builsa North and Paramount seat of the Builsa traditional area where the conquest which ended slavery in the north took place.

Opoku, (1980), referring to the olden days when ethnic wars erupted continually, stated that the safety and security of every ethnic group depended upon the number of men gunners they could muster and defend their boundaries from enemies. The young initiates during training were lined up side by side with more experienced combatants to display the artistry of gunmanship.



Figure 9 Nabkpong Ayieta Azagsuk Azantilow I and elders

Source: researcher's field work 2013

This photograph was taken after a successful interview with the Paramount Chief of the Builsa Traditional area Nab Ayieta Azagsuk I and his elders at his palace hall in Sandema. For the purposes of the interview, the king was commonly dressed in a multi-coloured designed *Kurukoluk* and a white *Zutok* (ordinary pantaloons and ordinary smock). Responding to a question in relation to the choice of dress code for the consultation, he had this to say:

*“I am for all, both natives and visitors all,
I do not discriminate against any being under my jurisdiction.
My skin stand for purity, truth and unity,
I must therefore express this in my appearance”.*

This proverbial statement simply meant that he was in multi-coloured to represents all categories of humans in his kingdom. The white signified purity and happiness. When the King is seated in state he is supposed to be the *Sabagaruk*, the *Gbangnoba* and the

Kurukoluk. The sitting style as posed in this picture symbolises ‘Royal Pride’ the appellation is “I am myself”. It will be a violation of rule which attracts a stiff fine, if somebody poses like that in presence of the chief.



Figure 10 The Spiritual-Unity-pyramid at Sandema Chief’s Palace.

Source: researcher’s field work 2013

Figure 10 illustrates a view of the Sandema Chief’s Palace. To the extreme left is a life-size Statue of the late Nab Ayieta Azantullo (Azantilow) on his Tomb. He ascended the throne in 1940 until his death in 2006. He became the founder of the Feok Festival and the longest ruling Paramount Chief of the Builsa traditional area and Ghana as a whole (Aghana, 2009, Agasa, 2013 & Awedoba, 2009, Lawyer Azantilow, 2013).

In the middle of the photograph is the Spiritual-Unity-pyramid of soil known as the *Bogluk* (Landgod). The symbolic meaning of this pyramid is ‘unity and loyalty’ among Builsa people. The Sandema Nab Ayieta Anakuum had his centralised kingdom in which all fortification medicines were embedded in this pyramid for all combatants to initiate. The tradition has transcended through all the successive Builsa Kings namely Ayieta Apoteba, Ayieta Afoko, Ayieta Agaasa Ayieta Azantullo, and Ayieta Azagsuk Azantilow.



Figure 11 Costume for native medicine costume.

Source: researcher's field work 2013

Figure 11 shows two of the medicine costume. A brown talisman studded smock, head-mask made of the horn of a deer, Python-leather waist belt, Heavy waist-pack (10 to 20) amulets and civets of wild animals. Black and white pouches of loaded arrows, bows held in left hands at opposite position. Axe (weapons) at rest on the shoulders. Fly whisk held in right hand and a pantaloons trouser.



Figure 12 The researcher in a pose with the Balinsa warriors (Thorns chewers).

Source: researcher's field work 2013

Figure 12 shows the researcher in a group picture with a cross section of dancers who answered questions pertaining to the regalia. They are dressed in very old looking talisman-padded smocks. The top parts are studded with various colours and patches of leather talismans. The dominant colours are *jamɔnu* (red / brown), *jasɔbluk* (black), *japeeluk* (grey /white) and a few number *debulu* (yellow) and *yɔku* (green). Each war dancer holds an axe made of very pointed serrated metal blades. They are black, and look stained; the blade of the axe are said to be poisoned and therefore, not allowed to be played with.

The gowns are heavy, long to the knees. Some have sleeves, others are sleeveless. The pantaloons may be new or old in appearance, compared with the smocks. There are pockets apart from the external accoutrements attached. There is a fly whisk designed with strips of tough leather. The handle has no hair but its opposite end is a long buoyant silky hair. The dancers have in the wrists, brass and bronze rings twisted several times and knotted three times before they are fashioned to fit the wrist.

All of them wear cylindrical hats, made in fabric and covered with series of talismans. The rest wear ordinarily looking smock fabric hats of the suck type. The hats serve as lining to the horn-crowned head masks. Their foot wears were common boots and canvasses with just two of them in locally manufactured Wellington boot.

4.4. Second Thematic area

- *Security Threats and measures during the Feok War Dance Festival.*

Question: *What security concerns are raised by the Feok war dance festival?*

4.4.1 Responses from Group discussion and Interview:

Firing live dung-guns at one-another

Police who attend War dance are not armed

Design rubber weapons for war dancers to replace harmful ones.

The influx of weapons in the area causes trouble.

There is rivalry among chiefs at ceremonies.

Tongue slicing competition is a hazard

The use of swords, axes and knives to cut each other is hazardous

Derogatory remarks meant to opponent contestants.

Test over juju power with coal fire is dangerous

Test for bravery with cudgels is a hazard

Test for fortification of anti-poisonous drinks is a hazard

The use of poisonous substances on unsuspecting victims at refreshment is a danger.

4.4.2 Response from questionnaire

The results in table 12 show that about 61.5% of the respondents agree that some elements and operations of the war dance pose danger especially using live weapons as confirmed by the discussion panel. This assertion confirms the position of Angorik, Azongbil and Akuka, who revealed that some alleged poisonous substances were used as snuffs and tools to kill unsuspecting victims through food poisoning in Bawku (personal communication March 3 2013).

It means a total of about 87% (putting agree and strongly agree together) of the respondents support the fact that, the use of real weapons poses a serious human security threat. The percentage of the total respondents who had a contrary position was 7.7% while 5.5% were not sure.

The position of the respondents that influx of weapons creates security concerns supports the notion that the proliferation of arms contribute to the escalation of violence in the UER (WANNEP 2009). A total of about 69% of the respondents attest to the fact and becomes consistent with the WANNEP and REGSEC Report, 2009. 18% could not declare their stand while about 15% disagreed to the claim. Their stands have a bearing with Awedoba, (2009) findings that many people are reluctant to discuss the security matters for fear of victimisation.

The study also revealed the issue of rivalry among chiefs as a source of insecurity. Awedoba, 2009) listed the communities with chieftaincy and land disputes as Chuchuliga, Kajelo, Kandiga, Mirigu, Tenzuk, Zuarungu, Bawku and Zabugu (Aghana, 2012).

4.4.3 Results from visual Observation



Figure 13 Misfit ‘Dancer’ wielding a gun.
Source: researcher’s field work

The main character in this figure is an improperly dressed dancer wielding a single barrel gun. He wears a loincloth covering the private parts and animal hide. He in his possession is a firearm. He does not have waist-cuff on which hang his defence accoutrements. Also an instance of a precarious move is shown in the figure below.



Figure 14 Another Misfit ‘Dancer’ handling of a gun
Source: researcher’s field work

The gun bearer is not in costume for war dance. He is in a white T-shirt tucked in deep blue jeans trousers. His posture depicts action and his location suggests he is close to the house. All on-lookers except one have fixed their eyes on two war dancers who are running in a distance. The man was captured on camera around the festive grounds.



Figure 15 A fighting skill that depicts a very diabolic act

Source: researcher's field work

Figure 15 shows another misfit who has raised his cudgel in an attack position. This may be scaring. His dress code does not conform to any of the well groomed dancers; an ordinary jumper shirt and suck-headgear.



Figure 16 A third Misfit 'Dancer' with firing a gun by side an Axe bearer

Source: researcher's field work

The figure above illustrates a disguised enthusiastic man with a shot gun. He fires his gun at will and anywhere of his choice. He does not carry any bag or container as he stands in the photograph. He was captured on the camera in the shooting spree. The other man (singlet showing) was filmed directly behind the shed where some invited guests sat. He is armed with a new axe which appears blunt, fixed to a wooden handle. His dress is a smock without any amulet and talisman.



Figure 17:Figure 17 Tongue slicing and life snake display

. **Source:** Regional Library, Bolgatanga, 2013

The festival is said to be dull where some of these magical performances are absent. It derives its significance from the mysterious concert and the dancers equally become famous in their areas of specialisation. The perceived risk in figure 17 lies with curious onlookers especially the youth. The war dancers are equally at risk when the so called juju powers fail to manifest. This is another juju man showing his ability to catch snakes.



Figure 18 A display of Juju powers between two parties.

Source: researcher's field work

In the picture is the *Guanang* (guard to the chief). He is in demonstration battle with the opponent. He cuts the man in smock, yet there is no sign of injuries. The opponent (smock wearer) also punches him with his axe without him receiving any injuries as well. Spectators were marvelled by the act which is also perceived as a potential hazard. Considering the fact that the sword bearer does not wear any anti cutlass or bulletproof implies that the medicine of protection does not only host in talisman garment alone.

The Daily Guide newspaper reported that during a fire festival in Tamale, two men tried to prove to eye-witnesses that they were well fortified to fit into any exchange of live gun battle. It alleged that they were reported to have probably desecrated their juju resulting in the loosing of the magical powers. This resulted in one sustaining gunshot wound in the jaw after an exchange of shots. (Daily Guide, October 2, 2013). This example tells how lethal a weapon can be to the user or neighbour when it is not handled professionally.



Figure 19 An injured victim of test of juju power
Source: Daily Guide, 2013, October 3.

The figure above show the tamale case discussed above. Five other victims whose juju failed them on the occasion are listed in the newspaper. They sustained various degrees of lacerated cuts from different piercing tools including knives and swords.

It is alleged that, out of curiosity, some of the jubilant boys claim to have been “protected” at their training camps and would want to experiment the drill. The drill session is that period people invite Mallams and medicine Priests to bath them with herbal concoctions, make scarification at particular parts of their bodies to plant substances. At some instances where the so-called protective scheme is not genuine, the test exercise often results in mass injuries and death.

4.5. Third Thematic area

- *The Position of the Feok War Dance of Buluk in Contemporary Ghana.*

Question: *What is the position of the Feok war dance festival in Builsa in Ghana today?*

4.5.1 Results from Focus Group Discussion

Renewal of Oath of allegiance

Chiefs have different status.

Patronage of International community, tourists.

Attraction, Continuity, merrymaking,

Team password, Associational Dress code, home coming

Feok war dance is well recognised.

Heads of states, MPs, DCEs, Ministers attend

Entertainment for peace building.

Home coming

Promote business.

Chiefs from various traditional areas are invited.

Forum for disseminating information

The shrines in Builsa are pacified every Feok season.

Festivals bring native people together

The interview and discussion panel outline almost the same elements. Their opinion is that, during the festive, Sub-chiefs renew their Oath of allegiance to the paramount chief. It was revealed that Chiefs have different status as far as divisions are concerned. It is their obligation to honour the Paramount chief's invitation to the festival. While Divisional Chiefs receive enskinment from the Paramourncy, the sub-chiefs also receive theirs from

the divisional. The National House of Chiefs recognises the Sandema-nab as a Paramount Chief.

The team indicated that shrines in Builsa area are pacified at every Feok season by way of thanksgiving and supplications. This ritual according to Nukunya (2003) is a manifestation of the beliefs and practices associated with the supernaturally founded festival. Every family house hold provides domestic animals except the pig which is considered as a nocturnal animal.(Azaksuk, 2013).

Festivals bring native people home to plan for developmental projects in their area. The festival is a forum for information dissemination. Various MPs, DCEs, Minister, traditional leaders and sometimes the Heads of state are invited to attend. The event is a source of entertainment for peace building due to the attendance of people from all walks of life.

Feok war dance is a promoter of businesses. During the festival, petty traders of various commodities make substantial sales of their products. It encourages up and coming business oriented people to increase production in anticipation of the festival season.

4.5.2 Response from questionnaire

From the results 15.6% of the respondents have the strong view that Feok war dance is of sacred importance in Builsa culture. 71.5% attest to the fact that Feok war dance is a key function in Builsa society. This group according to the age and educational background of respondents suggests that they have in-depth knowledge of the people. The 3.2% of respondents who were not sure was likely to be strangers. 9.7% disagreed in totality also showing that they are not educated at all about the dance.

4.5.3 Results from observation



Figure 20 Police presence at Feok war dance
Source: Daily Guide, 2013, October 3.

It must be noted that the presence of the security agencies at any occasion is a public order requirement to safeguard the proceedings of the function (The Constitution of Ghana, 1992). Feok war dance has had the recognition to such an extent that, the security apparatus is detailed to all the approaches of the function from beginning to the end. The importance of the war dance therefore cannot be overemphasized.



Figure 21 Retired Police and Military Men from in attendance
Source: Daily Guide, 2013, October 3

The importance of this major annual event motivated these retired security officers to attend. According to Akanse, (2013), W.O. Ateng Rtd., (first from right) and 2nd Lt. R. C Kangabiig (first from left) served in the Ghana Army and demonstrated bravery and dedication to their motherland just as their community. They were founding members of the restructured Feok Festival during the reign of Ayieta Azantillo. They are on time to grace the occasion.

The notice of bravery of Builsa natives dates back to pre-colonial time when Morris, (1905) remarked that the colonialist government should recruit the abled men in Builsa to constitute the military and Police force in the Gold Coast. It is no wonder that the first black Sergeant Major by name Sgt Major Solla and Issah Kanjaga both hailed from Builsa (Armed forces Meseum Kumasi, Rattray, 1932).



Figure 22 Foreign Tourists at the festival grounds
Source: Researcher's field work 2013

The awareness of Feok War Dance Festival has crossed national boundaries, according to Lawyer Azantillo (2012), adding that more than thirty foreign tourists are attracted to the festival each year. The numbers keep growing as the publicity of the war dance goes wider. In terms of tourist potentials, the Builsa area stands tall amongst the other Districts in the upper East Region (Ghana Cultural Magazine, 2009). The Amnesty International, (2009), reports listed the Feok Festival as one of the peace building potentials in the region due to its spectacular aesthetic qualities.



Figure 23 Divisional and Sub-Chiefs in attendance
Source: Researcher's field work 2013

A traditional event where the Paramount Chief and other senior member preside requires the presence of sub-chiefs. Against this background that all Divisional and family heads are invited. Divisional chiefs wear Red hats. The Chiefs are surrounded by their Elders and War Dancers. Drumming and dancing leads the procession of Chiefs and dignitaries into the dais on the festive ground. They are dressed in huge Batakari gowns worn over a multiple inner smocks.



Figure 24 The spiritual Guard of the Paramount Chief
Source: Researcher's field work 2013

The study revealed that apart from the Paramount Chief having his personal Police bodyguard, traditional protocol also demands that he get a spiritual guard to protect him from spiritual attacks. Figure 24 is an illustration of the traditional ritual security guard of the *Nabkpiong* (Paramount chief) in state. He is armed with a sword in his right hand, dressed in loincloth with bow in left hand. Red fabric wrapped over his *Zuchiak* (head mask) down to his shoulders.

There is a branch of thorns in his mouth that connotes magical as far as his role is concerned. Behind him is another man in smock. He holds an axe. Both have raised their weapons as if they were ready to attack. A group of women are marching past by the guarded premise paying homage to the chief. All these structures are put in place to consolidate the importance the Festival commands in Builsa culture.

Earlier on we found that, the women group carried their flag in reverse. At the point of salutation, an exchange is made between the bearers. The essence in that they were hidden and have now been found.

4.6 Forth Thematic Area

- **4.6.1** *The Magical, Scientific and Creative Endowment of the War dance.*

Question: How can Buluk magical endowments creatively and scientifically be used as a resource to guarantee public safety?

4.6.1 Results from discussion and interviews

Inputs of the discussion panel and interviewees have almost the same characteristics as follows:

Coordinated eye contact

Troupes form the Guanang (circles)

In single file, Leader first,

Serpentine in nature, inner fighters, rear guard

Talisman smock, crowned head mask of deer,

Bull horns, bangles,

Leather footwear, pantaloons trousers

*Uniformity in legs and hand movement,
Systematic nature of movement in
Buffalo walking style,
Wield weapons right-hand, Shields in left hands
Arms swing, bend up and down,
Rhythmic drumming, fife blowing, rattling, praise singers
Fanning by women transferred eye contact
Wild looking, Tattooed face,
Thorns chewing, Face masks.
Advance-retreat-encircling-capture-enveloping
Police officers on guard not armed
Fire officers with water tanker
Large talisman smock gown,
Tongue slicing and snake masquerading
Heavy head crown
Invite police to witness festival preparatory sessions
Fortification by walking in coal fire,
Let police learn war dance.*

4.6.2 Results from Questionnaire

Interviewees and discussants have indicated their position that the chewing of thorns, trial for bravery on coal of fire, chanting and Tongue is slicing and snake masquerading are some of the magical endowment of the war dance. Respondents to questionnaire on the other hand expressed their feelings. 4.6% i.e. (2.6% + 2.0%) disagree to the assertion that the dance has mysterious and scientific endowments. They probably think that the magical actions being displayed have no bases.

Also, 10.0% of the respondents could not express their position while as many as 95% (45% 40%) supported the idea that there are scientific bases to some of the wonderful things that the dancers do. The age distribution shows that 14 out of the 30 respondents are 35 years, an indication of their experience in the operations of the war dance over the years.

4.6.3 Results from observation



Figure 25 Serpentine style of dance

Source: Researcher's field work, 2012

The body movement here is serpentine. It is a typical creative dance style that depicts the buffalo walk. The head and both legs are moved spontaneously in alternate mode. When the right leg is lifted, the head mask is tilted towards the suspended leg-right while the left leg support the entire body and vice versa. When a line is drawn from the dancer's head through to the particular leg supporting the torso in that mood, a gentle vertical-wavy line is obtained.

This philosophical connotation of the dance formation is serpentine but the artistic analysis of the postures also suggests that the movement merely imitates the movement of a serpent. Apart from individuals dancing in that form, the movement of the troop numbering about fifty to eighty also dance in similar meandering mode. They snake their way to their destination.



Figure 26 Bow dance position- sign of peace making

Source: Researcher's field work, 2012

Dancers in this picture have stretched their right feet and upper body forward, by way of description (Hutchinson, 1977). Their weapons are held below eye level. This act is interpreted as respect, humble, peace. They show smiling facial expressions in nature welcome and friendliness.



Figure 27 Salengleng Trot (creative elements)

Source: Researcher's field work, 2012

The figure above illustrates a typical dance design known as the *Salengleng*. The dance is in tune with the *Salengleng* (drum). It is an orchestra of instruction between dancers and drummers to trot as a therapy for physical fitness. The characters appear to be aggressive. All of them in view are trotting by way of action. In their left hands are bows, horn head masks affixed to raffia-woven caps. They are in straight single files.



Figure 28 Magic aspect of element

Source: Researcher's field work, 2012

Figure 28:

We have earlier under a different heading, but it plays a dual role in this research. This is a display of juju power where each one uses the weapon on the opponent without being hurt. While one used a sword, the other wields an axe. They used the weapons in turns. It appears very scaring yet eye-catching. The magic and science associated to this exercise is relevant for interrogation in this research.

The Security agencies especially those of the Criminal Investigation Department (CID) need to study the fighting techniques of the Builsa war dance. This finding is consistent with the position of the Police Commander's report during the interview when he indicated that "most of the personnel sent out for criminal investigation fall short knowledge crime scene illustrations, thus retarding the quality of evidence" REGSEC (2009).



Figure 29 Dancers in a performance showing various skill patterns

Source: Researcher's field work, 2012

The two dancers in the lead determine the formation and the meaning he intends to portray. Here, the leader initiates a Left-pivot turn design. This artistic maneuver runs through to the last guard. Then the Rear guard will also begin, this time with a Right-pivot turn design. The design illustrates ‘*turn-about and cut-with-weapons*’ and then ‘*advance-retreat, advance-retreat*’ technique.

They are wild looking, tattooed face, and different colour head masks. Creatively balanced postures and systematic arms swing in nature. They bend down rise up and, maintained eye contact. It is show ‘*chest out, arms up*’. Weapons include cudgels and axes in right hands, bows in left hands. Arrows packed in shoulder cuffs. Horn head masks are also swung alongside.



Figure 30 Sounds of appellation for peace

Source: Researcher’s field work, 2012

In this photograph is a group of four *Abilyeri* peace makers. They process round the programme venue in the company of a master drummer, sounding appellations to the team. The rhythmic drum sounds as follows;

Balinka ye balinka ye balinka yooooo!! Balinka ye balinka ye balinka yooooo!!

Balinka ye balinka ye balinka yooooo!! Balinka ye balinka ye balinka yooooo!!

Bulli to English mapping goes as follows:

Fuyi fude, Fuyi fude, Fuyi fude, yooooo!! Fuyi fude, Fuyi fude, Fuyi fude, yooooo!!

Be patient, be patient, be patient, oooo!! Be patient, be patient, be patient, oooo!!

It is illustrating an element of peace negotiation in Builsa culture. The group depicts the significance of any count of '4' is attributive to 'female' which symbolise 'peace pipe' for that matter. In Builsa tradition, a plea for mercy/patience is limited to four occasions after which anything else can follow.



Figure 31 Capture by encircling tactics

Source: Researcher's field work, 2012

Warriors take positions at approximate calculated spaces in a semi-circle; wield weapons to the back in readiness to strike. They repeat movement of a left, right, pattern as they close up to defeat the target. The symbolic gesture means the target if finished, captured and no escape.



Figure 32 Encircling skill finishing point

Source: Researcher's field work, 2012

Looking at figure 32 critically, warriors are alert, facing to the direction of the target, ready to strike. Arms exerted forward ensuring the enemy has been overpowered. Postures of figures depict stability with both feet apart.



Figure 33 Dancers illustrating the retreat, surrender tactics

Source: Researcher's field work, 2013

Warriors behind the leader step back while the leader and opponent pose in a lock-horn position. Leader, while in that position shakes head masks at each other, maintaining eye to eye contact. Inner fighters and rear guards do not wield weapons up. This pattern is repeated in about a minute for another element to assume. This war artistry communicates the readiness to surrender in a battle situation.



Figure 34 Dancers demonstrating gestures of Unity and Friendliness

Source: Researcher's field work, 2012

Figure 34 is a procession of dancers escorting the Builsa King to the festive ground. The key gestures of peace are manifest in their weapons, head masks and talisman smocks. They whisk axes amidst drumming in anticipation to barring any spiritual threat. Maintain eye to eye contact with each other. Women make intermittent cheers by ululating and providing fresh air with raffia fans to the warriors. The head masks vary from strength to

strength of the various wild animals. The dancers turn their heads in gentle mode signifying togetherness and friendliness.

The photograph again shows the left and right wing protection conclave of the Chief. In the lead are the commanders of the two key regiments- the *Abilyeri* and the *Suwarinsa*. The right wing leader of the (*Abilyeri*) appears wild; signifying the ‘readiness to tackle’ being one of the key attributes of the warriors. They are accredited with appellation like ‘don’t-dare’, ‘ready to attack’, ‘demonstrate bravery’, ‘relentless to approach’, ‘stubbornness’, and ‘courageous’. The left wing contingent appears in a dress code of brown amulet-decorated smocks. Their appellations include Centralized authority, Obeying Command, Revering Leaders, and Respecters of authority.



Figure 35 The display of Serenity March Past
Source: Researcher’s field work, 2013

This figure shows a slow march past by various ensembles. It is the introductory part of the performance. Various troops file past the seat of the dignitaries. They wave axes raised

in their right hands with bows in left hands. Their left arm are cuffed with arrow pouches and loaded with several ammunitions of arrows. The significance of this pageantry is a welcome gesture for all and sundry.



Figure 36 Cease fire mode of the dance
Source: Researcher's field work, 2013

Figure 31 above illustrates calmness. After every encounter at a battle front, there is a time the weapons go dead. This is a transitional period for negotiations. Leaders converge, discuss and strategies. In Builsa culture, ancestors are venerated and revered. This scenario is a repetition of the ritual period normally at the preparatory stages of the war dance. This converging point where implements are heaped is one of the Azagsuk lesser gods. Azagsuk is the paramount shrine on which the Builsa nation was founded. The captives and weapons seized at the conquest of Babatu all together dumped at the premises of the shrine.

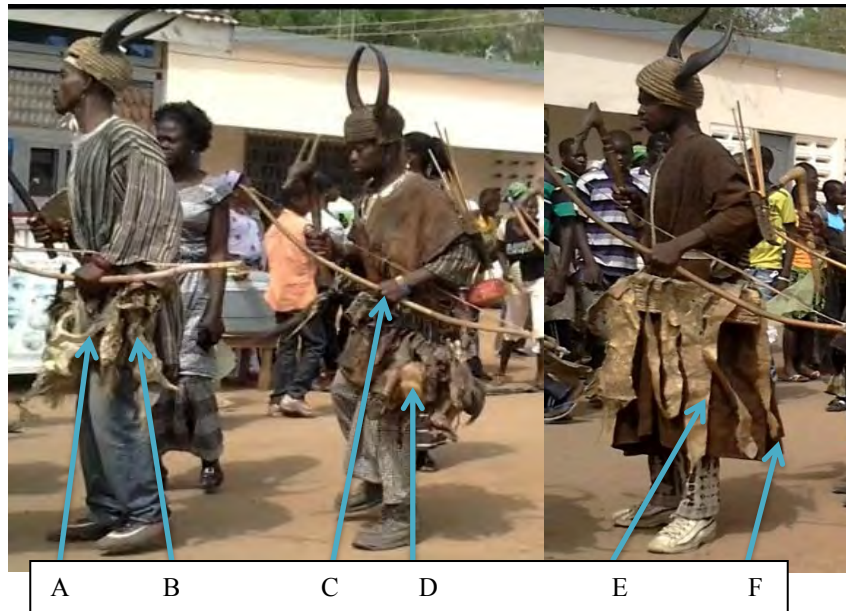


Figure 37 The native war doctors the (Kalgisa)

Source: Researcher's field work, 2013

First, from extreme right has on the waist-yoke, strips of tanned leather labeled (E & F).

The strips bear natural colour of the hide. The hides are used as bandages and for tying arm slings. Middle, is another, integrated onto his costume are palm-sized containers made from drilled wood, pods of baobab and gourd fruit (C & D) that contain ointments and liquid pomades.

The other medical supplies are concoctions believed to offer various medical solutions to potential war casualties and captives. He is the siren bearer. The instrument is made of brass metal. A portable bell always rang anywhere he moved to draw attention and pave way. The third traditional nurse is equipped with civets and pouches of wild animal skins as illustrated by the two arrows (A & B). They are said to contain instant first aid substances in the form of ashes, charcoal, clay and powdered herb.



Figure 38 Praise-singer praising a war lord with Wiik instrument

Source: Researcher's field work, 2013

The character wearing the talisman-free smock is a praise singer who belongs to the Fiisa group of Fife Blowers. The *Achiisa* of the Fiisa contingent are noted for being the messengers (alarm blowers) in Builsa warfare. He is at this moment accompanying a dancer with praise and appellations. The tune goes

*“Aboma teng-aboma teng, aboma teng-aboma teng, aboma teng-aboma teng
Aboma teng ka jona, aboma teng ka jona, aboma teng ka jona, aboma teng ka
jona”*

*Land owner-land owner, land owner-land owner, land owner-land owner
Land owner has arrived! Land owner has arrived! Land owner has arrived*

This tune is repeated in different pitches as the warrior moves.

Beside him is a woman whose role is to ululate thus embellishing the message being communicated about the warrior being escorted.



Figure 39 Regimental adornment of dancers
Source: Researcher's field work, 2013

The dancers are in single file, Leaders have red bands wrapped on parts of their head masks. Front fighters in between them, Inner fighters, Rear fighters at the sides. Women who provide moral support are seen with raffia woven fans. They ululate and cheer dancers. The groups of drummers can also be seen.



Figure 40 Un-armed Police presence for public order
Source: Researcher's field work, 2013

Figure 35 shows the security presence at the festival ground. The officer on duty is not equipped with any gadget that improves his ability to control any situation. He walks majestically with the hands folded behind as he follows the procession. From the researcher's stand point, it is not the best of service. It would be recalled that, in 2001, an angry mob attacked the then DCE and beat him merciless owing to the complacency of the security officers. Nobody can deduce whatever hidden apparatus he may be carrying, but it is prudent and befitting when a security officer appears frightening. In that way, perpetrators are scared away.



Figure 41 Police presence 2 for public order
Source: Researcher's field work, 2012

Very conspicuous in the photograph are two Police Corps, detailed to maintain law and order. Seated under the canopy are from the community based associations they are

equally not having any security protection tool. This situation put them at risk of attack on their own personalities.



Figure 42 Exhibits of the conquest of Babatu
Figure 42:

These historical remains of the Babatu forces dating over a hundred years Kroger (1982) are these dung-guns that were seized. Most of the abandoned weapons perished as a result of improper care and unfavourable weather. They were initially dumped at the Azagsuk Shrine site. They were hidden under the caves at the shrine site and only brought out at each crop season during the Feok festival for display. During the launch of the of the 1976 festival, which coincided with the declaration to a district status, the Feok festival was then restructures into a centralized event to encompass many other components towards the developing of the Builsa Kingdom. Ayeita Azantullo (Azantilow), Paramount chief at that time then instructed for exhibits to be conveyed to the Siniesi Palace Armoury for safe keeping.

I happen to see what Akanse, the traditional curator had earlier told me; some of the dilapidated implements were horse chariot, clubs, waist bangles, gun powder kits, leather bags, face masks, head masks, leather shields, smoke pipe and half-broken earthenware water container. Most important antique implements were slave chains, shackles, and handcuffs. Some tourists who visit the Siniesi Chief's palace off the festival season are given the opportunity to view them.

This chapter presented to us the analysis and interpretations of finding along the demands of the research questions. The systematic arrangement of each component enables to see through the profitable constituents of the war dance and its potentials. We have seen that the components of the dance that appear hazardous to human health rather constitute the heart-bit of the dance.

Enthusiastic spectators always want to see the thought provoking spectacular magical events the performance of the dance. Therefore it would be suicidal to stop the practice of most of the events in order not to kill the pulse of the dance. This study has down played the aesthetic part of the costume in general due to the focus of the research topic. That aspect is very virgin and will be explored in subsequent researches.

We shall now move to the discussion segment in chapter Five.

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.0. Overview

*“Feok War Dance is a precious stone in a shrouded pillow” and
“Uncertainty is the innovation-deficit of social affluence”.*

This chapter is the discussion of the findings of the project. The presentation highlights the major findings on the creative aspects of the war dance with components in dance patterns, formations and the symbolic meanings of gestures. The scientific aspects consist of the medical talents, arts therapy and the war aspect.

The second part presents findings in relation to the objectives and respective research questions and finally outlines the strategies of using the elements derived from the war dance as resources the address the problem.

5.1 Creative Aspect of the Feok War Dance

In Builsa culture, the use of musical instrument to appeal to the conscience of a superior for favour, console, praise, and to emotionally heal, is by the use of the wiik instrument. The *Achiisa* of the *Fiisa* warriors are noted for being the messengers (alarm blowers) in Builsa warfare. Figure 33 illustrates the praise singer entertaining a war lord. This is a specialized area that requires creativity, commitment and interest to enhance the essence of dance. The relevance of this skill to this research is the possible adoption and incorporation into mainstream learning curriculum

Another creative aspect of the dance is the use of gesture to send signal. In figure 30 the gestures expressed in the dance form signify peace. Dancers in this picture have stretched their right feet and upper body forward (Hutchinson, 1977). Their weapons are held below eye level. This act is interpreted as a sober mood. They show smiling facial expressions in nature. The element of peace is demonstrated in this plate. All right bowing by *Leliksa* symbolizes love and affection; welcome and friendliness. All heads are faced down and eyes fixed on mother land.

Creative expression is evaluated with reference to the authentic qualities of body movements and style and to the significance of the movement Gyekye (1986). In trying to find out whether or not, the dance offer any education in the movement during the group discussion, a member explained that the war dance teaches the youth the basic ethics and moral values to identify themselves as proud Builsa. They take turn to learn different drum language, dance formations ritual citations and taboos.

To 'bow down' before a group or an elderly person is one of the ideal values in Builsa culture according to Azantilow. This social ethics is indicated in (figure 26). The serene activity was conducted by various regiments. It formed part of the introductory performance where various dancer troops filed past the seat of the dignitaries at a calm mood. The act of bowing is a moral value that ought to transcend the generation of society.

Every dancer faces down as if they are watching a common item. In Builsa symbolic gestures the expression means respect, affection, friendliness, humble and peace. Bame (1991) indicates that in some cultures, such gestures may mean different. My experience

in dance gestures show that, Bame's assertion is perhaps, peculiar to foreign cultures; in most ethnic northerners, gestures have nearly the same meaning.

The social benefits of dance to its participants in Builsa society are apparently from the scenarios of various dances which are given as in patterns, rhythm, and music and all elements of meanings that accompany it. Dance plays a major role in mass media in contemporary times. For educative purposes, dance movements have been reduced to iconic clips and used on electronic devices to communicate the actions, intensions, actions in progress, yet to take place and many others. The intension is to choreography some used in everyday theatre.

Feok dance recreational purposes had been as good substitute for television and cinema. The broad activity of singing, whisking, wield, fanning drumming and dancing also forms an integral part of social, funeral, religious. In the Annual Feok war dance festival, various ceremonies punctuate the rhythms of their lives. The sing and dance to their gods to give them rains, good harvest, good health, and children.

My presence in the upper east region gave me the notion as though, Ghanaian Builsa dance in recent years has featured in Western religious ceremonies in recent times. It forms conspicuous part of the services of numerous spiritual or syncretic churches which have mushroomed throughout the districts. If it has become part of religious culture to due to cultural dynamism then it justifies the need for its integrated into the mainstream educational curriculum for learning.

5.1.1 Dance Patterns

Dance patterns in Builsa culture forms an integral part of the social structure in Buluk. It is a conscious expression of rhythmic movements of the costumed body in a defined bounded space. The symbolic importance extends into both physical and spiritual realms (Azaksuk, 2013). Dance as a social ritual in Builsa can be considered in the light of the symbolic aspects of a specific culture and in the light of the processes of identification and differentiation through the meanings that it produces for the individuals in that culture.

The main costume of dance is virtually the same (the large smock, pantaloons trousers and the horned-headed mask), but difference in the meanings determines the styles of body movement. For example, the trajectory steps interchange with varied swing of both hands. For example: if in a particular dance a man wields weapons while women do other things in the literal sense, on the denotative level, this body movement conveys a meaning of a dance turn.

Religious ceremonial dance that combined dancing, music, and drama play an important part in the lives of the people. These ceremonies have been held to worship their gods and to ask for birth, heal the sick, mourn the dead and success in hunting and in battle are embedded in the patterns of dance. Adinku (1994) indicates that “Dance expresses the people’s life because it is shaped by values, attitudes and beliefs of the people. It depends on their feelings, thinking and acting patterns”. For this reason, dance contributes to the understanding of the meaning of life issues of the society.

Dance for recreational purposes refers to any form of dancing that is done primarily for its social, educational and health benefits. It is performed with joyful expressions and used for entertainment.

The general dance formation is repeated 'to' and 'fro' movement.

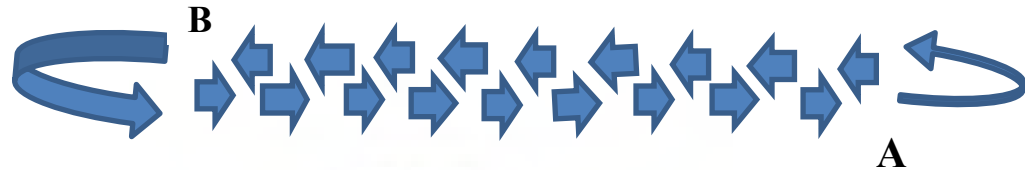


Figure 43 Dance formation (left / right pivot)

Source: researcher's concept

Figure 43 labelled 'A' and 'B', depicts the dance formation of a set of 9 dancers 'To and Fro'.

Description (a) The 'A' illustrates a movement towards the left. The dancers turnabout by their left feet (pivot-left turn) one after the other.

Description (b) when every dancer has turned about by the left, the leader starts to move about 6 to 7 steps forward and turns about (this time) by the right foot (pivot-right turn).

The movement continues like that.

5.2 Scientific Aspect of War Dance

Not only has the western society developed scientific explanations for natural phenomena.

The Builsa people have a scientific knowledge based upon their observation of the world which supports hypotheses they have developed. It is against this background that they

have developed their herbal medical systems, military systems, and therapeutic systems with trained personnel who administer desired services at every point in time.

Figure 24 above has already been commented on yet very relevant under this theme, The belief is that, the sorcery power imbedded in the guard's mediums can repel any calamity or spiritual forces that are likely to attack the chief (Bannerman, 1982).

How can the mere chewing of thorns be a miracle? It may just be that, the magician is being creative in the chewing process which can scientifically be proven. His trick may be that, he does not haphazardly chew the twig of thorns but he flattens as he draws into the mouth. This is consistent with Bame (1991) position that it is equally scientific to develop some high level of fear upon seeing a scenario that beats one's imagination.

5.2.1 Aspect of Medicine

The findings in figure 32 are typical of the scientific bases of the use of ecological resources gadgets as storage and substances as medication. They developed the use of hides as bandages and for tying arm slings, the use of wood, horn, baobab pods and gourd fruits to make palm-sized containers for ointments, powdered and liquid medicines (Aboagye, 2010).. My conviction as an art scholar brings to light the need to explore the Builsa source to rejuvenate the creativity in improvisation.

In other traditional setting, medical substances and fertility mediums were worn by females for psychological infertility healing.

The other medical supplies are concoctions believed to offer various medical solutions to potential war casualties and captives (Aguure, 2012; personal communication). As researcher, the

knowledge of herbal medicine was a flourishing industry in pre-colonial time following the success in hunting expedition that enabled the Builsa to harvest thousands of their deer and buffalo being used to design head marks (Aboagye, 2010).

5.2.2 Aspect of war

Again from the findings, they had an instrument made of brass metal and blown as a siren by way of faster communication among fighters during war. They developed both corporal and oral strategies to overcome their enemies involving the infecting of wounds with poisonous axes. They set traps of polluted water which intoxicated enemies for easy capture.

The scientific principle applied, as narrated by Akanse (2013) was that, knives and arrows were shot at a particular poisonous tree and left in the barks of the tree for 21 days for the poison to infuse into the tips of the metal weapons. They were then removed and drowned in a concoction of crocodile bile usually stored in pottery ware for a considerable period of time to season. It must not be forgotten that the metal nibs were designed with rough serration extending a few centimetres (cm) from the sharpest end up to the ring.

Fisher (1987) confirms that the popularity of weaponry (bow, arrow and the spear) among the ethnic peoples in present day Northern Ghana was credited to Bruisa [sic]. The Builsa were noted for their perfection in the manufacture of war, hunting and farming implements. The high level of the skill enabled them to excel in overpowering thousands of horn-headed wild animals.

In support of this finding, Aboagye (2010), states that given the effectiveness of the bow and arrow have retained their traditional usage, both as weapons and regalia of great importance, it is the Builsa that will be consulted for some idea of its ritual attributes and potency. The manufacture of those implements takes its root to the great Anakuum, a blacksmith who later became a terror in Builsa war history.

Again the 'Blinded myth' as may be termed in this research or magical creativity in Builsa warfare is very eminent as they managed to demonstrate the illusion of non-penetration of sharp implement in their bodies. The essence of this magic here is to scare the rival in war situation, and sustained the fame. The aspect of this mysterious concert in social life is to entertain audience and spectators as shown in figure 17. Yet in security terms, it is a hazard following the lethality on curious youths due to the absence of methodology.

Full of elements of incantations and spells, magic which in most instances is performed with physical objects, not an inherent, neither is it inherited in voluntarily. It is a voluntary act that can be transformed by availing the secret codes. What one needs to do is to obtain the correct proportions of relevant elements in disguise form. Follow the rules and incantations and arrive at the desired results.

There is a pre-plan at rehearsal stage where partners identify a password with each other at a secluded location. If the chosen magic form is 'to cudgel each other' for the bats to break apart, they develop life-size prototypes and give it the maximum embellishment to

appear real. Sword drill also takes the same trick to prepare where jute stock (locally called *Berese baklankpaka*) are used to model or improvise the sword, also with the needed adornment to look genuine.

The dancers then decide on who should initiate the process come. At the peak of the performance when the drummers sound the pitch of juju competition, the initiator begins to chant citations of the password. This infuriates the orchestrated gangs to pour onto the scene in pairs to engage each other in the show. There is then exchange of various apparatuses to the admiration of onlookers. This is where the 'blinded myths' are experienced

5.2.3 Arts Therapy

Core among the dance forms is the '*Salengleng*' dance vigorous traditional aerobics strengthens the physical fitness level of the Builsa people. The ensemble entertains spectators with arms swing, trotting, throwing the upper torso forth and back. The dance teaches young ones the skill to learn on the job how to execute a task as a matter of agency. The tutelage takes both didactic and experiential form. This is illustrated in figure 27.

The formation is Straight Lineal and very fast depicting a situation of sudden reaction. The manoeuvres are rendered in a fast-forward mode to build the stamina of warriors. The enactment is a moment of urgent preparedness of psychic fortitude and endurance (Ebeli, 2011). The lead dancer determines the pace at which the aggression is depicted. Then the group as a whole who engages in some sort of choreographic dance pattern as directed by

the drum orchestra. Interestingly, the lead dancer displays himself with successive dramatic war tactics.

The music and movement of bodies offer a great deal of physical fitness and excitement with extensive appeal in the faces of the audience and spectators. The *Salengleng* dance is mostly attributed to the success of the Builsa in the history of pre-colonial wars with enemies due to the fact that the training session of this dance was the core of military drills where trainees and masters underwent the drum and whistle communication.

From the Description the scenario, Azantilow noted that the enemies had guns with commanders moving on horsebacks. The dung guns needed periodic reloading; therefore they would retreat briefly to do so. Those moments were quiet. Those were the times the Builsa war communication apparatus (master whistle blowers and drummers) would sound the call siren (see figure 33) for attack. This technique forced Babatu to flee especially when they got to the swampy area in Sandema where their caravans were getting stuck. The dramatization of this episode is to recap the communication drill as a reminder for prompt situational response.

We shall now go through the objectives and their respective research questions one by one in the following headings.

Objective 1: Establish the provenance of the Buluk state as well as the Feok war dance festival

Question 1: What are the origins and dates of establishment of the Buluk state as well as the Feok war dance festival?

Findings on the origin of the Builsa people explain that, Naba Dr Ayieta Azantillo 1st granted an interview to Rudger Schott in 1966 on the root and traditions of the Builsa people. Ayieta Azantillo narrated that the Builsa people trace their root to one Atuga was the Nayiri's favourite son, banished as a result of a quarrel. He descended the Gambaga scarp and proceeded to the Builsa territory. One of his sons called Asam, settled near Sandema-Fiisa where the *Teng-nyono* (earth-priest) of Sandema (Schott, 1977). His children became founders of the present sections of the lineages around Sandema.

The institution of the Feok Festival and war dance for that matter, according to Azagsuk (2013), the occasion is credited to the reign of the late Nab Dr Ayieta Azantillo 1st, the tenth Builsa King and Paramount Chief the Builsa traditional area during the 1970. Until that initiative, current Paramount Chief of Sandema Naba Azagsuk noted that the festival 'Feok' was limited to the various villages and characterized by sacrificial rituals to the land gods for successful farming season.

One significant reason for the regularization of the war dance was as a result of the need to showcase these historical remains are Dung-guns of the Babatu forces dating over a hundred years that were seized (Holden, 1965) (see fig. 37). Most of the abandoned weapons perished as a result of improper care and unfavourable weather.

They were initially dumped at the Azagsuk Shrine site. They were worshiped in the shrine at each crop season. In 1976 the remains were conveyed to the Siniesi Palace Armoury for safe keeping. Ayeita Azantullo (Azantillo), paramount chief at that time transformed the Feok festival into a centralized event to encompass many other components toward developing the Builsa Kingdom.

Akanse the traditional curator listed some of the dilapidated implements, as horse chariot, clubs, waist bangles, gun powder, leather bags, herb, face masks, head masks, leather shields, smoke pipe and calabash water containers. Most other metallic implements including slave chains, shackles, and handcuffs got lost from the shrine site due to improper care. Also in the traditional armoury are *Kpaani*, *Gbaluk*, *Tom*, *pee-yan* and the *peen* (cudgel, spear, bow, and arrow)

Objective 2: *To examine the position of the Feok war dance festival in Builsa in contemporary Ghana*

Research question 2: *What is the position of the Feok war dance festival in Builsa in Ghana today?*

Documentary sources (Brammah 1989), and interviews have indicated that the motif of the festival is to supplicate and offer thanks giving for good harvest and celebrate the conquest of Babatu, and offer the youth the opportunity to rehearse in archery combat tricks and artillery bearing, endurance and capture situations. The function re-echoes loyalty of sub-chiefs to renew their allegiance to the paramount chief. The War Dance under the auspices of 'Feok' which in Bulli language means 'abundance of food' becomes lifeline of the festival climax with its power to bringing all Buluk chiefs and people together with the sense of identity and solidarity.

The second importance of this unique festival does not only confine to natives of Builsa alone but showcase a very special Builsa combat techniques and bravery for public

admiration. It is also to celebrate their past glory since pre-colonial period when the British colonialist described the Builsa kingdom as the most hostile among the three “Nafrongo, Tiana and Sinlieh” (Morris, 1902) which they found it tough to penetrate and therefore resorted to recruiting hundreds of Builsa men into the police and military forces for the first and Second World Wars (Yartey, 2009).

Objective 3: *Identify security concerns raised by the Feok war dance festival in Builsa*

Question 3: *What security concerns are raised by the Feok war dance festival in Builsa?*

The following points and figures are the security concerns identified during the study:

- Figures 15: Cudgel bearer depicting a very diabolic act
- Figures 16: A non-dancer firing shot gun
- Figure 17: Tongue slicing and life snake display.
- Figure 18: A display of Juju powers between two parties
- Figure 19: Injured dancer resulting from test for juju power
- Figure 20: un armed Police presence at festival
- Figure 25: Scene suggesting a victim being chased
- Using life fire arms at the festival
- Abuse of poisonous substance
- Using life implements to test juju power
- Rivalry among chiefs
- Proliferation of arms

Objective 4: *Utilize creative element rationalized from Buluk magical endowment as a resource guarantee public safety.*

Question 4: *How can Buluk magical endowments are creatively used as a resource to guarantee public safety?*

This research has revealed the meanings of series of mock manoeuvres in combat situation. Some of them, though were a camouflage of the real, yet onlookers got devastated by the scenarios. Many people get things wrong from their points of views of interpreting each action. Andrew Loomis educates us that all action figures should be based on a distribution of the weight of the body (Loomis, 1984). The security agencies are expected to have this fact clear.

Where the posture of a suspect does not conform to Loomis's assertion, the investigation may result is erroneous adjudicating of justice. Take a look at (figures 15) depicting a culprit clubbing a victim with a cudgel and (figure 25) showing a perpetrator chasing a victim. Compare the two illustrations. Whereas in (figure 15) the heinous act is almost committed, the second assassin in (figure 25) is far from reaching his victim. The images also clearly depict a club and an axe as the weapons.

A crime scene investigator should be able to synthesize by comparing the two evidences, the degree of suspicion is higher because the posture in Figure 15 indicates a typical sign of diabolical act whereas in Figure 25, the attitude of the suspect does not suggest any a threat. The security agents in any investigation would brand the subject in Figure 15 as the prime suspect of the cases. Also in Figures 16 the gun man demonstrates a position to trigger off the fire. Figure 18 illustrates that the sword bearer is more likely to pelt his

weapon in his current posture than the other competitor wielding the axe. In figure 27, the posture of the warrior suggests a running figure towards a point. This posture can be interpreted as an incomplete action because he has not reached the destination, so it is difficult to deduce the intension (Sirchie, 2012).

Weapons in general especially firearms of all categories are prohibited at public functions. At the moment, the government has placed a long standing ban on the dealing and transportation of fire arms within the three Regions of the North but most traditional gatherings we witness so far are often enacted with the firing of muskets.

That there are recommended categories of muskets that are allowed for use. It is made is made of bamboo and uses carbide oxide for the ignition and blasting. It is only the gas that catches fire and hurls out as exhaust. The bamboo pipe can blast and the debris could be harmful to the eyes and whole body but this has a very minimal level of lethality when it blasts.

5.2.4 The dance Formation

The general dance formation is linear in nature. The heavy costumes of russet, brown smocks studded with leather talismans over large pantaloons, solely worn by warriors determine the enacting scenes from battle. The exercise is the complex traditional sensorimotor behaviour of actions practiced for long to ensure mastery and perfection. There are series of activities that involve the integration of rhythm, spatial pattern, synchronization to the drum music and co-ordination of the whole body. The activities that constitute the entire dance include the act of hunting, fighting, playing, marching and sporting (Farnell, 1999).

The dance formation involved patterned leg movement synchronized with the beat of the drum music regularly timed. Among all dancers observed, the pattern for motor coordination was not different from one another. During dance training, participants were taught to take a right step or make right leg-muscle movement per strong beat of the music, and round off the left leg to the low beat of the music. Self-paced foot step regardless of ones height still conformed to the general rhythm of the music provided (Ebeli, 2011).

Another principal property of the War dance is that the patterning of movement encompasses a 90° swivel of the body in calculated space (Longstaff, 2000) and also restricting to oneself in an egocentric space. In other wise, as every dancer relates to the *lelik* main rhythm with legs and limbs swinging in uniformity; each one entrenches his calculated space and subjects it to personal gestures.

The study discovered a dance style called as the ‘Serenity March Past’ shown in figure 30. It is the display of costume and accoutrements during the introductory stages to signify the need for calm during the festive period. The significance of the scene is a translation of verbal and gesture communication between *Leliksa* and the general spectators. The entire battalion attributed to tenacity, insistence, diligence, discipline, willpower, and resolute is at this juncture welcoming all and sundry to the Builsa Kingdom, and all inclusive event.

The manoeuvres of the dance, characteristic of the *Suwarinsa Leliksa* involve every part of the body with each unit responsible for specific task in combat situation. The entire dance formation is serpentine while spontaneously moving in response to the musical beat

wielding weapons. They dramatize gestures generally (Amnesty International, 2008) mirroring the hierarchical arrangement of strong and weak musical rhythm. When the *Leliksa* is in action, they take the first right step broader than the left step in a forceful forward motion. They roar in a low voice, nod heads in a buffalo walking style to depict aggression and intermittently portray retreat posture.

5.3.1 Measures put in place to maintain peaceful event

Findings on this matter showed that security was provided for the populace and the Chiefs. According to Akangase in a personal communication, tradition demands that the purity of the King is not marred by unclean people during the war dance. Symbolically, this was demonstrated by the *Guanang* ‘soloist defence wall’. The personal body guard of the King in state was the *Guanang*, also referred to the leader of circular warrior contingent *Balinsa* that characterizes the dance with the *Yuga* ‘thorns chewing.

He was solely designated to the King’s anti-desecration zone is detailed. Apart from him, no other warrior was dressed as such. One major attribute of the “*Security Guard*”, he intermittently spits pieces of the *Yuga* believed to repel any spiritual missile targeted to the King. The adverse effect is that any unclean ‘devilish conception is foiled and equally crushed with the sickness of elephantiasis.

The Police Officers were in their numbers to maintain law and order. The researcher found from the images that they were not in any armament (see figure 35 and 36) some of them were busy taking video and still photographs. The researcher’s inquiry about their preparedness to control crowd and possible mayhem was central in the interview with

them. Police presence at a function, according to the Officer, is not to intimidate anybody; but to maintain law and order for people to go about their normal duty (District Police Commander, personal communication).

The Station Officer of Fire service in the area enumerated a number of roles they play as far as such occasions were concerned. Adding that it was their duty to swiftly respond to any possible outbreak of fire that may result from the indiscriminate firing of muskets and dung guns. Second, that it was their duty to dampen the festive grounds including material that are likely to generate heat above its ignition level.

***Objective 5:** Develop a scientific security training model from the creative elements to address the security deficiency in the region.*

***Question:** How can Buluk magical endowments be scientifically used as a resource to guarantee public safety?*

Music and Dance Model of addressing security concerns

How can personal expression, whether through dancing, singing and/or instrumental performance, be a vehicle for change and empowerment in a person's life (Amnesty International USA, 1995)? This question was asked but the response is that music and dance heals. Music agitates emotional stability and focuses one on a central idea being expressed in the tune and or the dance pattern.

The dance is expected to be put on stage at theatre, and drama for entertainments. A typical music of this dance has been transcribed below in model 1.

The song goes like this:

Jam Jam Jam-Bakankuleeeee
Jam Jam Jam-Bakankuleeeee
Jam Jam Jam-Bakankuleeeee
Jam-Jam-Jam Bakankuleeeee
Jam-Jam-Jam Bakankuleeeee
Jam-Jam-Jam Bakankuleeeee
Balengkul- Bakankule.
Balengkul,-Bakankule.
Balengkul- Bakankule.

Chorus:

Taleng Taleng Taleng aka Libaaaaa
Taleng Taleng Taleng aka Libaaaaa
Taleng Taleng Taleng aka Libaaaaa

Taleng-Taleng-Taleng aka Libaaaaa
Taleng-Taleng-Taleng aka Libaaaaa
Taleng-Taleng-Taleng aka Libaaaaa

Aka lib, akaliiba
Aka lib, akaliiba
Aka lib, akaliiba

Model 1 Bakankule Music-Meaning ‘War/fight has not Profit

The Musical Notation for the song as follows:

Time Signature: 6
8
Key Signature: G major
Tempo: 120
Pickup Measure: Crochet
Music font: Default

The model below is based on the *Bakankule* song.

Jein jein jein palanpanpain
Jein jein jein palanpanpain
Jein jein jein palanpanpain

Jein-jein-jein palanpanpain
Jein-jein-jein palanpanpain
Jein-jein-jein palanpanpain

Jein-jein-palapain Jein-jein-palapain

Jein-jein palapain jeinjein palanpain
Palapapainpalapanpainpalanpapain

Model 2 The Drum pitch sorogate of *Bakankule*

Prescribed Costume of the Dance:

Dance costume must be the kulkooluk (large pantaloon) and sketchy t-shirt top.

Headgear can be any convenient design but common to all, or horn head-mask.

They must hold cudgels in the right hand or left where the dancer is left-handed.

Dance formation:

Dancers are in single file, all may follow each other or parallel

Description of the Movement Levels:

[3 times] Low level left leg posture for the 3 movements with cudgel raised. On stage, the dancer is at crouch position where he vigorously throws his cudgel up and down as if he was killing a snake.

[3 times] Faster steps of 3 beginning with left leg, cudgel raised, and getting to the crouch position again exaggerating 'killing' [3 to 4 times] fastest movement with exaggerations of rapid movement to kill.

The movement goes in the same mode with the rhythm of the drums.

First jump the left leg is raised, second jump the right is raised and last jump left again then both legs bow-legged. The cudgel is wielded in all cases; behaving to be beating the enemy at the third point. The dance pattern description below is a typical dance movement that accompanies the *Bakankule* song.

THE DANCE PATTERN

Jump jump jump pause
Jump jump jump pause
Jump jump jump pause

Jump-jump-jump pause
Jump-jump-jump pause
Jump-jump-jump pause

Pause pause pause pause pause
Pause pause pause pause pause

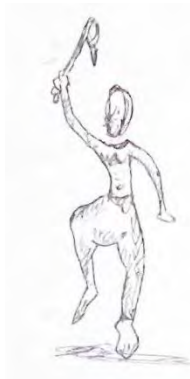
Throwing your hand up and down,
Throwing your hand all over

Model 3 Dance movement that accompanies the Bakankule song

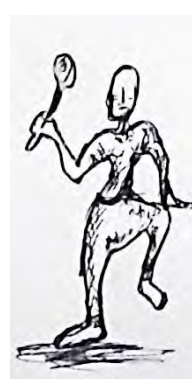
3
times



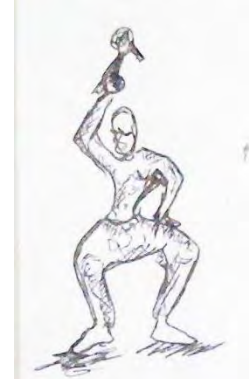
Jump



Jump

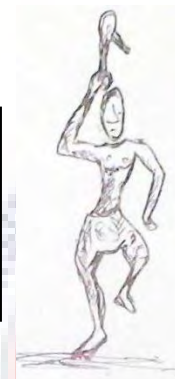


Jump

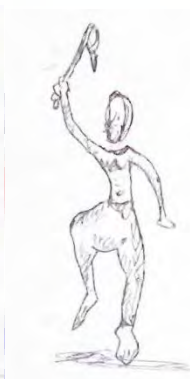


wield weapon

Repeat 3
times, no
break
Fast pace



Jump



Jump



Jump



wield weapon

Last movement,
dancer jubilates,
as if he is
finishing his
enemy



wield weapon wield weapon wield weapon

Model 4 Practical Dance Illustration of Dance Patterns

Female are dressed in smock cloth wrapped to the ampits. Their heardgears are expected to smock fabrics as well. Dance formation and movement follow the same mode as earlir described. Each femal dancer holds a raffia-woven fan or calabash, depending on which the group chooses to hold.

The Soft weapon (Flywhisk) stimulus Tips

Coded tricks:

The device consists of two parts: The stock (handle) and the fur (skinned/sheep/goat) tail. The stock is a horn or a hollow piece of wood. An adhesive is smeared at one side before the leathered fur is wrapped tightly and stitched to ensure very firm grip. The fur side is sealed with a roll of cotton wool that allows several microscopic holes in the form of a sieve. The aim is to create vacuum for storage. So the other end will have an open-and-close cork. After that is done, a complete flywhisk is obtained.

Contents: *They then compose relative proportions of dried bile of crocodile, pepper and tobacco. The mixture is ground to the finest particles at a secret location. The substance is loaded into the stock and disguisedly corked to conceal the content.*

Mystery function: *During war or fight situation, either for defence or attack, the whisk is waved at a close range around the challenger's nose. The purposeful shake of the whisk releases dust of the content through the fine mesh and polluting the air. As soon as the enemy inhales it, he gets an instant respiratory arrest and collapses. He is then takes as captive or killed where necessary.*

This is how people 'try' others with juju power at funeral and other competitive gatherings.

High level thieves use this technology to intoxicate people and steal everything they need without the victim waking up.

Security Tips: to the Police

- (i) *Be sure that: The dancer/warrior responds to the tune of the drum with gentle swings of the arms.*
- (ii) *When the enemy intensifies the pace of dance closing up to the contender, watch to see if the flywhisk is waved with some level of strength. The agitated substances sometimes come in the form of smoke. This is where the warrior is tagged as very 'powerful'*
- (iii) *If the observation in (ii) is yes, then quickly hold up your breath or wear a respirator during such investigation exercise to avoid being taken by surprise.*
- (iv) *Relocate yourself at the source of wind and make the scent goes towards the flywhisk bearer.*
- (v) *Attempt to dis-arm him with any available strategy.*
- (vi) *For safety reasons, do not play with the exhibit after you succeed in retrieving it.*

Model 5. The flywhisk stimulus tips

Poisonous Substance stimulus Tips

The magic behind (Coded trick)

Construction: *This is a civil strategy that people use to kill unsuspecting victims. They costume has several peripherals for various purposes. A goat horn usually small in size, is used as the device. It is scooped very well and immersed in clotted animal blood after which they put ashes inside and rub the outer part with resin to seal any available pores. A cork is then designed to it*

Composition of substance: *They gather as many rusty metals as possible and pound into to the finest powder stage. They also gather a number of different dried snake heads, dried toad carcass and crocodile bile. These materials are ground together at a secluded place. This saturated substance is kept in the very handy horn and corked very well.*

To execute mission: *They first inquire to know the types of food or drink the target victim prefers. They now manage to convince their target and lieu him/her to dine with them. Before they invite the victim they would have introduced the poisonous substance into the food. Or seated together, when the person gets up to pass urine or attend to nature's call, the substance is dropped into the food or drink. The victims comes back and unknowing, takes the food or drink. When the contaminated food gets into the stomach, severe typhoid is the results leading to his/her death (Agana, 2012). The longest period an infected person can live is about one week.*

Security Tips: to the Police

- (i) Since the device is very small, it is very difficult to discover or deduce that one has it on him.
- (ii) If one is being targeted by a group or individual, avoid being invited by untrusted persons to a dinner where somebody elsewhere has to serve you.
- (iii) At gatherings, do not accept drinks that have no well-sealed corks especially bottled drinks.
- (iv) As an investigator, do not declare your identity and choice of drink by heart.
- (v) Do not drink any unfinished beverage at a gathering if you moved away to do something for a while. They might have dropped the substance in your food or drink.
- (vi) Call for a change of wine glass or beer cups when you return from.
- (vii) To detect whether they might have put poison in your drink, ask one of them to taste your food or drink before you take the rest if they refuse, be sure that they did contaminate the food or drink. If they agree to taste, that is partially safe.
- (viii) Note however, that tasting it does not guarantee 100% safety because, they may have to induce vomiting to evacuate the substance but you would not know.
- (ix) Total refusal to taste means there was intent to commit the crime. Effect arrest.

Model 6. Poisonous Substance stimulus Tip

Crime Scene deduction Tips

Expected scenario and scientific bases:

Take a look at the three poses



Model 7 Crime Scene deduction Tips

Security Tips: to the Police.

Simple respective match stick sketches of the scenarios

Point 1:

The skill in Illustration (a) is the use of lines as the primary element to first profile the posture. The balance of the entire body is corresponding to the action as was explained by Andrew Loomis in action figure illustration.

The weight is placed on the right leg since the upper torso is tilted towards the back to amass force for the action

Point 2:

The second illustration in (b) is a more stabilised posture. Since no action is being perpetuated, the balance is on both legs. The same element (line) is most appropriate for capturing the pose concept.

Point 3:

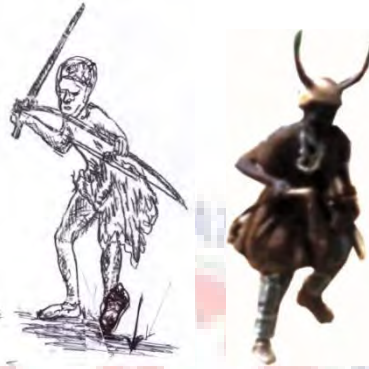
Illustration 'C' is typical of an action. The figures get grounding on the right leg as the upper torso and the weighty weapon are tilted to the back.

The right leg again is positioned to withstand the centrifugal force emanating from the gunshot explosion.

Presumed Action deduction Tips

The three primary stages to execution

1. *'Going to'* is a stage in which the subject is in motion to destination of action.



2. *'Ready to'* is the stage of arrival and firm positioning.



3. *'About to'* is the moment of execution.



Model 8 Presumed Action deduction Tips

The Science of deception Tips

Coded tricks: The snake magician has discovered that, reptiles especially snakes are allergic to caffeine. The chemical, instead of inducing them, it rather kills their drive of wildness. So the popular dancers try to identify the habitats of selected snakes and regularly introduce mixtures of concentrated tobacco in their prey for them to feed on.

After succeeding a number of times, they hunt and arrest them. They become tamed and stay wherever there is regular supply of prey. The dancer can then pick it alive and harmless and coil it around his waist, neck, hands or inside the smock. That is why it is possible to hold it in the mouth as shown below.



This science behind this coded trick which is beneficial to the study is to adopt the knowhow, and encourage people to go into snake farming from which venom could be extracted and processed for the treatment of snake bite in the area and exported to earn foreign exchange for the nation in general.

The coded secret behind the cutting of tongue is improvisation. The dancers do fabricate stocks or wooden or bone swords and embellish them with stainers to appear real for display purpose.



Model 9 Presumed Action deduction Tips

The essence in this research is the aesthetic quality for entertainment and the creative aspect of improvisation of implements and tools for recreational purposes. Artistic scholars can build on the methodologies and develop new techniques in doing things.

The science of the (2H) Heal or Harm Tips; Native medicine: its scientific bases

Healing purpose: H 1

How to stop profuse bleeding: When substances that are composed of fine powdered charcoal and soil get into contact with blood, it binds it together and hardens up very fast. When this substance is put in an open wound, it forms a hard cover and sticks to the body of the lacerated or open wound, therefore closing up the damaged blood vessels. Bleeding stops in the shortest possible time. This endowment could be explored to enhance the efficacy of Ghanaian herbal medicine for domestic consumption and for export to boost the industry.

Harming purpose: H 2

This aspect has to do with war situation of fight with individual where the intent is to kill. It has a very large lethality rate. During war, it is used in polluting the water source of the enemies. When they drink the water, they are likely to be wiped away as was done in Vaare (Der, 1989). This method is carefully administered to avoid self-poisoning. Individuals are poisoned in food and local pito, porridge and bottled drinks

1. Artistic endowment:

Take a look at the studded skins of small rodents meant for storing some of the herbs concoctions mentioned earlier and domestic jewellerys.

It is an artistic approach of immortalising ecological creature especially small rodents. This skill is essential in sustaining the ever-growing exhibition industry of Fine Art.



Model 10 The science of the (2H) Heal or Harm Tips

The Seven-stages to Reverse & execute

Security Tips: to the Police on The seven-stages of surveillance

Seven main steps have been developed as a model for executing a Reverse Attack



Step 1:



Step 2:



Step 3:

The first three steps are a moments of absolute alert. The fourth stage is the back-turn grounding. The fifth and sixth are the stabilization moment while the seventh and final stage is the accomplishment of target.



Step 4:



Step 5:



Step 6:

Model 11 The Seven-stages to reverse & execute

This is a systematic approach of launching an attack from behind. These models were developed on the concept of Builsa warfare and bases of the Jim Channon Theory of combat (Channon, 1991). This resource will be a recipe for crime scene investigation in the upper East Region.

The Builsa Symbolic Gesture Tips

Table 13 Showing Builsa Symbolic Gestures

Gesture	Symbolic meaning
Bow position with right legs stretched forward express	Peace, respect, affection, friendliness, humble
Waving axes/clubs in right hands in slow match express	Welcome, serenity, calmness
Praise sing with Wiik (situation communication) express	Appellation, praise, console, and distress, alert
Performing lock horns with each other nodding head mask express	to Surrender
Performing arms-exerted both feet apart expresses	Stability, firmness, rootedness
Repeated left-right stagger movement all in semi-circle express	Finish, lynched, capture

(Singing & drumming)Fuyi fude, Fuyi fude, Fuyi fude, yooooo	Peace pipe, plea for mercy/patience
Right-pivot Turn or Left-pivot Turn design express	Turn-about and cut-with-weapons and then 'advance-retreat, advance-retreat'
Salengleng drumming and dancing express	Aerobics for whole body physical fitness

In conclusion, the chapter took us through the discussion of findings with identified elements of the dance that could be transformed into resources to solve the problem. The discussion covered the dance patterns, dance formation, movements, the war aspect as well as the magical and scientific perspectives of the dance. A number of models have been rolled out as resources to address the problem. We shall now move to Chapter six for the summary of finding

Model 12 The Builsa Symbolic Gesture Tips

CHAPTER SIX

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

6.0 Overview

“Uncertainty is the innovation deficit of social resources” and “Feok war dance is a precious stone in a shrouded pillow”. The Builsa peoples have been celebrating the festival on the superficial and traditional point of view on the blind side of its security potentials; meanwhile, the Upper East Region had enjoyed the glory of the Feok war dance festival. It is timely that this study has explored and fished out safety threats and also rolled out strategies to mitigate the cancer.

The presented points centred on the scientific components of the war dance, outlining the elements and resources under aspects of war, traditional medicine, art therapy and recreation. It also considered the creative elements of the war dance with emphasis on dance patterns, dance formation, symbolic meaning of gestures, costume and presentations of illustrations.

The new knowledge introduces artistic minded populace to find joy, peace, take intellectual inspiration, meaning and other life-enhancing qualities through participation in all facets of the arts. Artistically literate citizens use a variety of artistic media, symbols and metaphor to independently create and perform tasks that express and communicate their own ideas. They are able to respond by analysing and interpreting the artistic informatics to others.

The research problem centred on the bedevilling of the upper east Region with the issues of insecurity in the midst of the magical and scientific endowments of the Feok war dance festival with the aim of deriving useful elements as resources to solve the problem. The qualitative study employed a mix method Field Study Survey on a population of 400, gathered data from observation questionnaire and interviews and presented in descriptive form.

6.1 Summary of Findings

The study outlined the following findings

The study discovered that the annual Feok war dance serves is a period when Builsa as a people meet to pacify their ancestral deities, resolve differences and strengthen ties with one another for the development of the area. During the interrogation, it came to light that the dance preparations instils discipline and sense of belongingness in the youth who initiate to participate in the combat drills this findings is supported by Gyekye, (1986)

The study shows that the war dance conceals in itself the language for peace making, salutation, aggression and protection. If not for this project, the awareness of communication through (gestures) as far as dance is concerned was limited to a few dances in Ghana (Ebeli, 2011). It is now evident in the *Lelik* of Builsa. The meanings of the various body movements were explained by Agaasa and Asiksimi at separate venues when they looked at the clips of photos and videos.

1. The study found that the Builsa state had been in existence prior to the arrival of the Colonial Masters and the Feok festival was restructured and established under the reign of Naaba Ayieta Azantillo the 1st in 1976.
2. The position of the Feok war dance of the people in contemporary Ghana became conspicuous with the discovery of universal recognition of the spectacular event where various dignitaries are invited to attend (Global Peace Index, 2008).
3. The study discovered considerable nuisance dance accoutrements (security threats) that have the potential of marring the serenity of the war dance (Aning, 2006).
4. The creative and magical components of the war dance elements were outlined and interpreted and found to be beneficial resources for the area and Ghana as a whole. The scientific bases of the endowments were found to be viable for the development of educational, cultural and social sectors of the economy (Adinku, 1994).
5. The study found that dance techniques (shown in the photographs) constitute a set of security tips in the form of illustrations. This will help in interpreting a photographic evidence of crime pertaining to the area. This had been a hidden fact because, most often, security personnel fail to offer vivid description of traditionally muted crime and tactics when they want to provide evidence at criminal trials (Sirchie, 2010).

6. The research found that the dance patterns and formation were physically therapeutic to the health of mankind. Of late aerobics and manufactured object meant for massaging have become the healthy tips for balanced blood circulation for the prevention of stroke and hypertension (www.healthytips.bloodcirculation/exercise.002/we)
7. The study discovered that the level of civilization of the Builsa society prior to the introduction of formal education was at an advanced stage of science and technology in respect of manufacturing implements and healthcare, Morris (1902) acknowledges this at Paga (see PRAAD: Letter No.01/105/.N.T./02) p7, addressed to Governor Major Nathan.

6.2 Conclusions

To conclude this session, it is essential to indicate that this research has expanded my horizon of imagination in respect of the roll of dance in and security. The study enhanced the path of uncertainties that were previously lingering on the shoulders of the Upper East Region owing to the innovation deficit of the social, creative, magical and scientific endowment of the Feok war dance.

The research objectives were thoroughly interrogated and results fashioned out for public consumption. Supported by the primary sources, the findings offer a clue of solutions that are would have long solved the problem at hand, with the aid of artistic approach to the festival.

By way of deriving concepts to support the course of the study, Channon offered a significant strategy in line with the questions raised by study. It provided a framework drawing all resources from within the catchment area of the research. This layout afforded the researcher the opportunity to dig deep into the most basic elements of the dance, resulting in the substantial list of findings that give hope to the peoples of the region and Ghana as whole.

It is importance to add that based on the accessible population and the sample drawn have had the accurate corroboration and therefore the findings obtained represents the larger community. Whereas the report may sound nourishing to the taste of some societies, it is also anticipated that others will attach less importance to the findings.

6.3. Implications of Research

The Music and dance industry have over the years relied on the Southern dance cultures for symbolic gestures, choreographs and other creative dance forms. On the academic platform is added a new form of dance known as Bakankule. This dance is a creation from this research which conveys peaceful messages that can affect the emotions of parties in conflict to reconsider their stands.

The other new knowledge is the introduction four (4) models known as the 'Duut Security Tips' for the Police administration to enhance the quality of surveillance in the service. These Tips include Illustrative guidelines on 'Presumed Action', the 'Seven (7) Stages of Surveillance', The Flywhisk stimulus 'and Concise Crime Scene Illustration'. The other novelties are the scientific bases of tongues slicing, snake biting. The rest are paramedical

knowledge in herbal and other ecological material, and finally the magical explanation of juju in flywhisks. There is also a list of Dance Symbolic Gesture in to be introduced to schools in the area for learning.

It is worthwhile to embrace and incorporate these new ideas into main stream curricula of institutions and sections of the economy.

6.4 Recommendations

Having conducted this study with overwhelming revelations, it is essential to provide a way forward for implementation so as to accomplish a broader mission of objectives. The following recommendations are outlined.

1. It is recommended for the University of Education, Winneba Music Department to incorporate the War Dance Model entitled 'Bakankule' into the curriculum to serve as peace building dance model.
2. When there is no peace in a particular region, it affects the entire nation, so efforts will be made to introduce the designed solutions to the Regional Minister and other policy stakeholders to help in implementation in schools and related agencies.
3. The Police administration is expected to adopt the Duut Security Tips and fuse it into their training manual for trainees to learn and master the techniques in Builsa warfare and the illustration of crime scenes in typical Ghanaian and Northern

figures. In-service training should be organised for officers in the area to enhance the quality of their work.

4. The Salengleng dance patterns and formation were found to be physically therapeutic to mankind. This should be integrated into the curriculum for Health, Physical Education, Recreation and Sport (HPERS) sector to improve dance aerobics in Builsa culture for improved health.
5. The recipes outlined in the production of some traditional treatment medicines should be incorporated into traditional medical practices to augment the supply of orthodox medicine.
6. It is recommended for the rationalization of the coded magical elements especially, the magic of taming snakes to encourage snake farming for the extraction of anti-snake venom into hospitals in Northern Ghana which mostly run short during peak farming season.
7. To inculcate the message of peace in the upper East Region, it is recommended to forward the Labanotation composed by the researcher to the Ghana Education Directorate for pupils to sing at regular morning assembly.
8. This qualitative study was carried out at the Builsa area with focus on war dancers and other characters. It is prudent to suggest that a follow-up research of varied approach and other aspects of the war dance are conducted to enhance the findings.

6.5 Research Challenges

Perhaps there should be a research purposely to find out what the myth may be that, people feel reluctant to offer information. It is possible that conservatism contribute to the under development in Africa and probably Ghana in particular because the Africans suspect one another and do not want the next person to notice what expertise he has.

It was difficult to access some photographs and pieces of information. Rubel & Rosman (1989), share the same view that some native Africans have the fear that, cameras have supernatural powers that can arrest their deities and gods. Africans therefore hardly allow the photos to be taken. Researchers across the African continent have suffered setbacks in their attempt to film or photograph some events and sites.

It should therefore be noted that some narrations have been analysed and presented without any supporting visuals. Very few women granted interview to the researcher. It was also difficult understanding some of the concepts but this came under control when a research assistant was recruited with the language back ground.

Some of the pieces of information could only be verified through other informants; an indication that such facts had not been documented by researchers. It was interesting to note from a comment that if the researcher had been a white man, they would not hesitate allowing certain things. The researcher felt that, that was a problem of trust in fellow Ghanaians or Northerner in particular.

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INTERVIEWS

Abadami Napson, native of Kanjarga, resident in Bolga. Interviewed by researcher, December 28, 2012, notes in possession of researcher

Apanyoro, Rebacca, Health Assistant, Bunkpurugu, native of Kanjarga. Interviewed by researcher, February 13, 2013, notes in possession of researcher

Abagmi Cletus, Guinness Ghana Ltd Bolga, Native of Wiaga, Interviewed by researcher, February, 20, 2013, notes in possession of researcher

Atongdem Prosper, Lecturer, Bolga Polytechnic, native of Wiaga, resident in Bolga. Interviewed by researcher, February 20, 2013, notes in possession of researcher

Asikisimi Paul, Retired GES Director, native of Dogninga. Interviewed by researcher, March, 2 2013, notes in possession of researcher

Asikisimi Anthony, SHS Tutor, Zamse Sec/Tech, Bolga, native of Doninga, Interviewed by researcher, March, 3 2013, notes in possession of researcher

Agaasa Lucy, Lecturer, Bolga Polytechnic, Abilyeri (Royal), Sandema, Interviewed by researcher, March 3, notes in possession of researcher

Anjokdem Sammy, Ministry of Health, native of Wiaga, Interviewed by researcher, notes in possession of researcher

Azongbil Eunice, GNFS, Bolga, native of Kadema, interview by researcher, October 12, 2013 Notes in possession of researcher

Godwin Akanse, member of the Abilyeri, Sandema. Interviewed by researcher, December 19, 2012, notes in possession of researcher

Kanga Vida, former Tutor, native of Chuchuliga, Interviewed by researcher, January 12, 2014, notes in possession of researcher

Lawyer Stephen, Azantilow, CHRAJ, Tamale, Abilyeri (Royal), interviewed by researcher December 6, 2013, notes in possession of researcher

The Divisional Chief, Siniesi Traditional Palace, Interviewed by researcher, December 6, 2013, notes in possession of researcher

The Paramount Chief and Elders, Sandema Chief Palace, Interviewed by researcher,
January 10, 2013.notes in possession of researcher

Paga Pio, Paramount chief of the Paga Traditional area. Interviewed by researcher,
January 10, 2012.notes in possession of research.



APPENDICES

APPENDIX A: OBSERVATION GUIDE FOR WAR DANCERS ON STAGE

Element to observe	Characteristics	Frequency
Write short Descriptions of the elements under each column and subheading when the Dancers are performing		
Procession to durbar		
Dance formation		
Dress code / Regalia		
Movement technique		
Body movement		
Facial expression		
Weaponry		
Fighting tactics		
Music		
Protocols		

Note: The age groupings of the War Dancers were obtained by getting them to stand in the respective groups

APPENDIX B: OBSERVATION GUIDE FOR CHIEFS AND DIGNATORIES

Skin title	Nature of Procession to durbar grounds	Regalia	Position In state	Status
Circle the applicable answer or write the observation where necessary				
Seniesi	Elders surround, war dancers lead, drumming and dancing [Yes] [No] [other]	Large talisman smock gown, heavy head crown [Yes] [No] [other]	Right hand side of the paramount [R/L] [R] [L] [other]	Divisional / Sub-chief [D/S] [D] [S] [other]
Wiaga	Elders surround, war dancers lead, drumming [Yes] [No] [other]	Elders surround, war dancers lead, drumming [Yes] [No] [other]	Elders surround, war dancers lead, drumming [R] [L] [other]	Divisional [D] [S] [other]
Doninga	Elders surround, war dancers lead, drumming and dancing [Yes] [No] [other]	Designed batakari, Red head cowry Crown [Yes] [No] [other]	Left side [R] [L] [other]	Divisional [D] [S] [other]
Gbadema	Elders surround, dancers lead, music [Yes] [No] [other]	Large batakari with crown [Yes] [No] [other]	Left side [R] [L] [other]	divisional [D] [S] [other]
Kadema	Elders surround, dancers lead, praises [Yes] [No] [other]	2-Ply large smock, crown [Yes] [No] [other]	Right side [R] [L] [other]	divisional [Yes] [No] [other]
Weisi	Elders surround, dancers lead, praises [Yes] [No] [other]	2-ply large smock, crown [Yes] [No] [other]	Left side [R] [L] [other]	divisional [D] [S] [other]
Kanjarga	Elders surround, dancers lead, praise singers. [Yes] [No] [other]	Designed batakari, crown [Yes] [No] [other]	Right side [R] [L] [other]	divisional [D] [S] [other]
Sandema	Warriors first, Horse guard, subjects, drumming and dancing, praises singers [Yes] [No] [other]	Huge designed talisman and amulet ornamental crown [Yes] [No] [other]	Reserved seat, central to all - batakari, [R] [L] [other]	Paramount chief. [D] [S] [other]
Builsa North MP	Heavy police guard, followed by drumming and war dancers, praise singers, [Yes] [No] [other]	A bright batakari gown [Yes] [No] [other]	Right side of the Paramount chief [R] [L] [other]	Member of Parliament [D] [S] [other]
Builsa South MP	Full police guard, followed by drumming and war dancers, praise singers, [Yes] [No] [other]	Large plied smock over a long sleeve shirt. [Yes] [No] [other]	Seated right side of the paramount chief [R] [L] [other]	Member of Parliament [D] [S] [other]

APPENDIX C: OBSERVATION GUIDE FOR CHIEFS, SECURITY PERSONNEL AND OPINION LEADERS

Please provide your Bio-data . Be assured that the purpose is purely for the Research

Sex: Male [] Female []

Age Bracket: 18-25 [] 26-35 [] 36-45 [] 46-55 [] above 56 []

Highest Educational: SHS [] Diploma [] Degree [] Master's degree [] PhD []

Interviewee	Main Question(s)	Key responds	medium
Write only salient points to the questions as the interviewee makes submissions to your questions			
Sandema (paramount) chief	<p><i>What is the historical account and significance of the war dance to the people of Buluk?</i></p> <p><i>What mystic elements of the dance signify peace?</i></p> <p><i>How did Builsa people train warriors in the past?</i></p> <p><i>How are the young ones trained as war dancers?</i></p> <p><i>What is the economic benefit of the war dance?</i></p>	,	Voice recorded
Security agencies	<p><i>What security protocols are put in place before, during and after the festive period?</i></p> <p><i>How do some of the weapons displayed by dancers pose danger to the general public?</i></p>		
Leaders of war dance	<p><i>What does it mean when dancers squat in a row with heads down?</i></p> <p><i>What does it mean to pose in a wrestling position wielding weapons?</i></p> <p><i>What does Trotting in single file with weapons mean?</i></p>		
Divisional chief of Seniesi	<p><i>How does this festival help unite the people?</i></p> <p><i>As chiefs, who and who are expected to attend?</i></p>		

APPENDIX D: INTERVIEW GUIDE FOR FOCUS GROUP

Please provide your Bio-data . Be assured that the purpose is purely for the Research

Sex: Male [] Female []

Age Bracket: 18-25 [] 26-35 [] 36-45 [] 46-55 [] above 56 []

Highest Educational: SHS [] Diploma [] Degree [] Master’s degree [] PhD []

Topics discussed	Spectators and Dancers	Traditional leaders	Security agencies	Remark
Write only salient points to the questions as the Discussants makes submissions to your questions				
<i>Are there any mystic elements of the dance that bind the people together as one?</i>				
<i>Which costume and instruments used at war dance pose danger to the public?</i>				
<i>What security procedures are put in place to check crime throughout the festival season?</i>				
<i>What is the significance of war dance as part of the Feok festival? Which government officials are normally invited to the festival?</i>				

APPENDIX E: QUESTIONNAIRE

Dear respondent, Please note that the study is purely for academic purposes, to seek information on the mystic elements of the Feok Festival. Therefore, your answers will be treated as very confidential.

You may choose to remain anonymous but kindly feel free to respond to the items by ticking your chosen response. Also write brief answers in the spaces provided where necessary.

Thank you for your co-operation.

Questionnaire for War dancers

Please tick (√) in the space provided

GENDER: (a) Male [] (b) Female []

Age bracket: (a) 18-30 [] (b) 31 – 40 [] (c) 41–50 [] (d) 51-60 []
60 years and above []

Marital Status; (a) Married [] (b) Single [] (c) Divorced [] (d) Widow []

Please, what is your Highest Educational Qualification?

(a) SSSCE [] (b) Diploma [] (c) HND [] (d) Degree [] (e) Masters []

Any other cert, please specify.....

Are you a government employee? Yes [] No []. If no, **skip to section B**

1. If yes, which agency do you work with? E.g. GES, Health Insurance etc. Please write

2. How long have you been working?

(a) Above 10 year [] (b) 5 – 10 years [] (c) 1 – 4 years []

3. Do you take part in the activities of the Feok Festival (a) Yes (b) No

4. If yes, what role (activity) do you play? (a) War dancer, (b) drummer (c) praise singer.

If no, state your reason

.....
.....

Are there any taboos associated with the celebration of the Feok festival?

(a) Yes (b) No

State any Taboo you know that relates to the celebration of Feok festival.

.....
.....
Are some people forbidden from taking part in the festival activities?
(a) Yes (b) No.

If yes, what is the reason?
.....
.....

Who are those forbidden?

How would you grade the importance of War Dance against other activities of the festival to Builsas in particular (a) Important (b) very important (c) most important.

What is the reason for celebrating the Feok Festival?
.....
.....

Where is the Feok war dance celebrated? (a) community centre (b) in church (c) the slave market site (d) State others.....

Write the names of the common costumes that war dancers wear to perform.
Example; Face Mask, skin, horn
.....
.....

In which Month of the year is the Feok festival celebrated?

List the major activities that take place from the beginning to the end of the festival (eg, story telling, war dance, praise singing etc)

Which aspect (activity) of the festival would you consider as most interesting to the public?
.....
.....

QUESTIONNAIRE FOR THE GENERAL PUBLIC/TOURISTS

Please underline (---) your answer or write your response at appropriate spaces provided below.

1. Are you aware of the celebration of the Feok festival? (a) yes (b) No
2. Which aspect (activity) of the festival would you consider as most interesting to the public?

.....
.....

3. Since what year? (a) 19..... (b) 200.....
- 4.

Please, underline your answer, or write where necessary.

4. If 'yes', does it mean that when the war dance is over, they cannot perform the mysteries at leisure times? (a) They can do it (b) they can't do it.

5. Do you agree that people buy strong guns and other sophisticated weapons under the pretext of protecting themselves? (a) Yes I do (b) No, I don't agree

6. For what other reason do you think people buy guns in the UER

.....
.....
.....

7. From which of the following neighbouring countries do people smuggle weapons into the UER? (a) Burkina Faso (b) Togo (c) Cote D'Ivoire(c) Southern Ghana

8. Do you agree that some people target their opponents and harm them during festivals? (a) I agree (b) I strongly agree (c) I don't agree.

9. Most of the war dance weapons can cause serious harm to the public by accident or due to carelessness. Underline the ones you think are included....

(a) Gun (b) spear (c) cutlass (d) cudgel (e) bow & arrows (f) knives

10. Please write down the names of some of the tools/weapons that are not listed in question nine (9)

.....
.....
.....

11. Can anybody at all (who is not a war dancer) participate in the tongue-slicing competition? (a) Yes (b) No

12. Please give reasons whether you answered ‘Yes’ or ‘No’

.....
.....
.....

Section F

The fact that people launch attacks on unsuspecting victims at festivals is a source of worry. What do you think can be done to save the situation?

a. Government should ban the festivals (b) deploy enough police personnel (c) people should stop using dangerous weapons at festivals.

2. What groups of people are mostly targeted for attack at festival grounds?

a. Government officials (b) Traditional rulers (c) Competitor of the war dance.

3. Please identify any of the following personalities who were ever attacked at a festival ground? (a) a chief (b) a DCE (c) an ordinary person.

4. Please underline some the festivals across the Upper East Region, which have always been celebrated with fear and panic. (a) Samampiid (b) Feok (c) Fao (d) adaa-kuya (e) Bugum (f) Zekula

5. Do the police attend festivals to maintain law and order?

6. Do you envisage any mayhem if the police fail to attend?

(a) Yes b. No

7. If your response to the above question is ‘yes’, please state the reasons

.....
.....
.....

8. If “no” please give reasons for your answer

.....
.....
.....

Question	Strongly agree No.%	Agree No.%	Not sure No.%	Disagree No.%	Strongly disagree No.%
Builsa state existed before colonialism & War dance commemorates victory	[]	[]	[]	[]	[]
War dance is significant in contemporary Ghana	[]	[]	[]	[]	[]
There are Security threat and some measures at Feok dance	[]	[]	[]	[]	[]
Meanings of gestures and magical powers can be creatively used to solve security deficiencies	[]	[]	[]	[]	[]

Source: Researcher's Field Work, 2013



APPENDIX F: GALLERY OF FEOK WAR DANCE FESTIVAL PHOTOGRAPHS



19/12/2013 13:19

A view of the traditional rulers



19/12/2013 12:02

Some dignitaries being ushered in



18/12/2013 13:08

One of the vulnerable Police officers



19/12/2013 12:30

Some of the foreign tourists



The women ululators



A brave juvenile initiate who participated



Ex-president Rawlings in Sandema feok festival wear with Balsa people
source: <https://sites.google.com/site/ghanaplacenames/database/upper-east/kanjaga>
http://books.google.com.gh/books?id=v_m40rb-



The researcher dressed in the sabagaruk



Some of the artistic display of the warriors



The Buisa Azagsuk Shrine where the dung guns of Babatu were dumped



Procession of various chiefs to the festival ground

