

UNIVERSITY OF EDUCATION, WINNEBA

DESIGN AND PRODUCTION OF A 2D ANIMATION ON ASEBU

AMENFI THE GIANT



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**DESIGN AND PRODUCTION OF A 2D ANIMATION ON ASEBU
AMENFI THE GIANT**

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**A thesis presented to the Music Education,
School of Creative Arts, submitted to the
School of Graduate Studies in partial fulfillment**

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DECLARATION

Student's Declaration

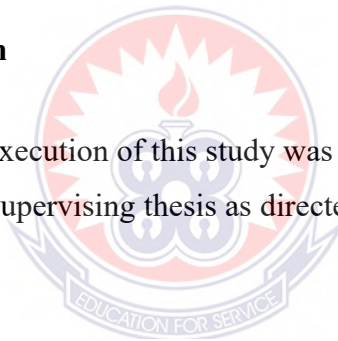
I **Noble Nkrumah-Abraham**, do hereby declare that this study was solely carried out by me. I also declare that all text and projects cited in this document have been fully acknowledged and referenced. I further declare that this project work is a task I have carried out by myself and no part of this work has been presented for an award of certificate in any institution of higher learning.

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Supervisors' Declaration

I hereby declare that the execution of this study was supervised in accordance with the laid down guidelines for supervising thesis as directed by the University of Education, Winneba.



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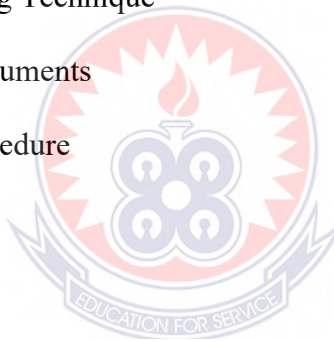
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ABSTRACT

This project work is the outcome of the study's intervention of countering the influx of foreign tales dominating the Ghanaian audio-visual media space; with an audio-visual content that reflects and projects traditional Ghanaian characters, settings and values. Mythical stories are major means of entertaining, educating, preservation of cultural heritage, norms and values as well as character molding. This is because the content, characters, plots and settings have a strong influence on its listeners or viewers. Unfortunately, traditional story telling which is a key instrument in instilling moral values and revering heroism, is on the decline in most Ghanaian homes. This has resulted in children being ignorant of most of the heroic characters in their cultural jurisdiction and their legacies. To this effect, the study considered it appropriate to animate the story of one cultural hero (Asebu Amenfi) to help socialize it onto younger generation. This will expose them to their traditional orientation, cultural heroes and their legacy, and also, revive their interest in traditional mythical stories. To arrive at this aim, the study considered a traditional 2D animation as a medium of projecting and preserving traditional Ghanaian mythical tales, specifically the story of Asebu Amenfi the Giant. The study reviewed several scholarly works relating to the subject from various authors to aid the study. This was followed by interviewing some members of the traditional authorities and natives of Asebu in the Central region to gather more information or narrations on the subject. The qualitative research approach and the historical research method were employed. The scope of the study covered the main character that is Asebu Amenfi the Giant while the population for the study were indigenes and members of the traditional council of Asebu. Based on the principles of design, the traditional 2D animation was successfully executed with the aid of hand drawings, software like Adobe Photoshop, Adobe Premiere Pro, Cubase and Fl Studio. The animation was then premiered to gather views and reactions from children as well as selected arts and culture experts as a form of evaluation. The final stage of the study was the summary of the findings, conclusions and recommendations of the study.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter talks about the background of the study, statement of the problem, objective of the study, research questions, significance of the study, delimitation of the study, limitations, definition of terms and the arrangement of the rest of the text, respectively.

1.1 Background of the Study

Mythical stories and mysteries in the Ghanaian cultural setting play a pivotal role in the preservation and socialization of the community's cultural values, tradition and heritage. Through tales, people gain their cultural heritage, which to a greater extent, determines their further thinking, desires and attitudes (Mphasha, 2017). Myths are used to instill moral values and discipline in younger generation. This is because Africans have a set of values considered worthwhile and necessary for the preservation and wellbeing of their culture (Sone, 2018). As characterised by superstition and mores, these myths tend to explain the origin of the world and its historic components. One finding that emerged in the study of cultures is that most cultures have certain individuals who at a point contributed immensely in their cultural settings through dedicated and selfless service; even sometimes at the peril of their lives (Asante, 2018). These mythical stories also tend to explore, reveal and revere certain heroes whose role and contributions are worthy of emulation. The famous deeds of these powerful cultural heroes are recounted through historical legends (Asante, 2018).

Another iconic figure is Asebu Amenfi, the supposed founder of Asebu, in the Abura/Asebu/Kwamankese District in the Central Region of Ghana. Asebu can be located between latitude 5°05' N and 5°25'N, and longitude 1°5'W and 1°20'W (Ghana Statistical Service, 2014) along the Accra-Cape Coast highway at a branch at Yamoransa. The town Asebu shares boundaries on the west with Cape Coast Metropolis, on the north with Abura Traditional area and on the east with Nkusukum and Anomabo Traditional Area (Prince, 2021). It has Abura Dunkwa as its district capital (Ghana Statistical Service, 2014). The mystery behind this legend and the relics to that effect makes it incredible and worthy of preservation and projection.

In order to '*globalize*' our cultural heroes and their legacies, there is the need to add value to their historical feats, landmarks and other monuments associated with them. This will attract high level cultural tourism there by pushing the stories of these heroes beyond the borders of their communities... (Asante, 2018, p. 9).

In relation to the above assertion, one effective way of globalising or pushing these stories beyond the borders of their community is through audio visual narrations. As stated unequivocally in the Cultural Policy of Ghana (2004), audio-visual media is an important means of education, information dissemination and entertainment. Considering the technological advancements and its related trends where most materials are accessed electronically. Hence, in making inferences from the assertions of the Cultural Policy of Ghana (2004), contents produced solely in hard copy format or in print graphics stand the risk of not reaching a wider intended audience, especially when targeted at teenagers. Again, digital or electronic content are conveniently circulated easily and faster through technological means, especially with the aid of social media platforms and the internet. In this regard, the study

considered creating an audio-visual narration of the story of Asebu Amenfi the Giant, as one of the effective ways of reaching a wider audience, preserving and projecting cultural heritage.

1.2 Statement of the problem

A pilot observation conducted prior to the study revealed that there is an influx of tales and comics from other parts of the world. Foreign tales in Mphasha (2015)'s opinion, projects foreign cultures and cultural heritage. The foreign tales dominating the Ghanaian media, especially television, have settings, prose, plots, characters and story lines which do not reflect nor project Ghanaian cultural norms and values. This circumstance also contradicts the directives enshrined in the Cultural Policy (2004) of making television programmes 70% Ghanaian and 30% foreign. As part of the policy's goal of preserving traditional Ghanaian cultural heritage, the policy proposes the projection of Ghanaian arts, culture and values through the mass media. This is because in "the era of globalization and contemporary technological challenges, the people of Ghana must recognize that their culture is, and the most important factor in the nation's human and material development" (The Cultural Policy of Ghana, 2004, p.7).

It again, observed that there has been a decline in the telling or narration of mythical stories in most Ghanaian homes today, especially narrations from older generation to younger generations. This is putting this traditional story telling at the verge of going extinct. Even though the use of folktales is on the decline, they will continue to serve the people with cultural values (Mphasha, 2015). This implies that mythical stories that were orally transmitted can still serve as a form of education and entertainment geared towards instilling cultural values and morals in younger

generation. This is because the stories usually capture settings, plots, prose and characters pertaining to a cultural setting or environment, which in effect projects the values of its people. Again, analyzing from the establishment above by Mphasha (2015), the repercussion of the decline in tale telling means the current generation is losing touch with this traditional asset and heritage which plays a pivotal role in the upbringing of children.

Furthermore, the Cultural Policy of Ghana (2004) asserts that Ghanaian history, cultural values and institutions must continue to exercise deep influence on the nation's destiny and play a key role in governance and national life. This implies that the nation is also missing the core values it derives from myths like cultural values and identity, traditional ethics, standards or discipline that molds character, behaviour and attitude of Ghanaians (Sone, 2018).

Several indigenous knowledge forms have been exploited but little attention has been given to cultural heroes (Asante, 2018). This is an indication that the younger generation is ignorant of certain traditional heroes who deserve their reverence. One of such situations is Asebu Amenfi whose exploits and legacies according to Asante (2018) are numerous but known by few.

A war lord who helped in the establishment of Asebu Kingdom is gradually losing his relevance to the current generation. Per the successes and the feats he achieved, his memoirs should be on the lips of the ordinary Asebu indigene but the story is different. A lot of indigenes especially the youth do not know how relevant this 'character' is to their past as well as current dispensation (Asante, 2008, p. 9).

Asante (2018) further connotes that Amenfi is the very embodiment of the Asebu Kingdom; upon its establishment he fought and defended it with all his might until it became a unified and stronger ethnic state. Unlike the character Kweku Ananse

which has been explored by several scholarly works with various audio-visual depiction of the character, that of Asebu Amenfi has only been explored by a few in the likes of Asante (2018) and Nuama (2018). Regardless of the commendable effort made by these scholars to project this hero, the story of this hero is absent in the audio-visual medium space. Visual imagery and animations that represents the character, cultural settings and motion graphic narrations in story board format were not explored, therefore leaving a gap to be filled.

The audio-visual medium which according to the Cultural Policy of Ghana (2004) is recognised as an important means of education, information dissemination and entertainment, has ironically not be utilised in the reverence and projection of Asebu Amenfi the giant. Therefore, the intent of this study is to project the story of Asebu Amenfi in animation and promote it through electronic or digital medium to revive the interest in traditional mythical storytelling, especially among the youth. This will re-enact the roles mythical story telling play, for propriety and posterity's sake.

1.3 Purpose of the Study

The project sought to eulogize cultural heroes whose selfless deeds contributed immensely in the development of their community; specifically, Asebu Amenfi the Giant. In the quest to achieve this goal, the story of Asebu Amenfi who is the founder of the Asebu Kingdom was produced in a traditional 2D animation as a form of reverence to his legacy. Also, it sought to highlight some lessons and benefits that can be derived from the Asebu Amenfi story and legacy.

1.4 Objectives

1. To analyse and present the story of Asebu Amenfi the Giant in a story board format.
2. To design and produce a 2D animation depicting the story of Asebu Amenfi the Giant.
3. To evaluate the animation created based on the perspective of children from ten years to nineteen years, as well as selected arts and cultural experts.

1.5 Research Questions

1. How would the story of Asebu Amenfi the Giant be analysed and presented in a story-board format?
2. How would the story of Asebu Amenfi the Giant be designed and produced in 2D animation?
3. What are the views and perspectives of children and arts and cultural experts on the 2D animation on the story of Asebu Amenfi?

1.6 Significance of the Study

The audio-visual graphic illustrations on Asebu Amenfi the Giant will aid in effective comprehension of the audio narrations, coupled with sound effects, background sounds or score and “*mmoguo*” will help in the creation of a mood, and make it melodramatic thereby, capturing and signposting the viewer’s interest throughout the narration. This makes the content more interesting, entertaining, and eases boredom.

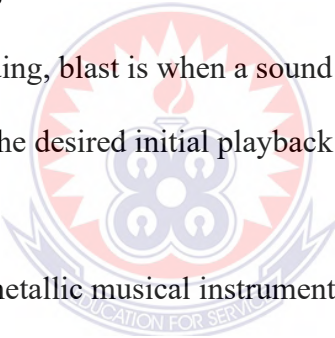
Due to the advancement in technology and digitisation, uploading the content onto the internet will help in reaching a wider audience. It will also make the content more accessible to the younger generation since majority of them are often fond

of the internet and technology. Using local settings and characters will project Ghanaian cultural values and heritage globally.

1.7 Delimitation

Although there are various animation techniques, the study used two-dimensional (2D) animation technique to execute the project. Also, there are several legends and other characters cited in the story of Asebu Amenfi, like Farnyi Kwegya. However, this study will concentrate on the main character, which is “Asebu Amenfi the giant” and highlight a supporting character that is Amenfiwaa; the sister of the main character.

1.8 Definition of Terms

- 
- Blast:** In audio recording, blast is when a sound is unpleasantly very loud.
- Cue:** To determine the desired initial playback point in a piece of recorded audio.
- Firkyiwa:** A hand held metallic musical instrument held and played with the thumb and fore finger, similar to a castanet.
- Effect:** An artificially created enhancement or emphasis given to sound or visual through manipulation outside the context of a live action.
- Export:** To save a file in a different format in order for it to be opened or accessed by another program.
- Folktales:** Where the characters are largely ordinary people and the purpose is basically to entertain.
- Frame:** Frames are still images played one after the other, or rectangular areas meant for inserting graphics and text.
- Import:** To convert a file into the format required by the application being used.

- Key Frame:** In media production, a key frame or key-frame is a location on a timeline which marks the beginning or end of a transition.
- Launch:** Launch is a term used to describe the opening or execution of a program, software or task on the computer.
- Legends:** Where the main characters are heroes or heroines and are roots in historical fact, as perceived by the people.
- Mastering:** Mastering is the final stage of audio production—the process of putting the finishing touches on a song or recording by enhancing the overall sound.
- Maquette:** A sculptor's small preliminary model or sketch.
- Mixing:** In sound recording and reproduction, audio mixing is the process of optimizing and combining multi-track recordings into a final mono, stereo or surround sound product.
- Mono:** A short form of monophonic, meaning one sound. Where the sound in the left and the right channel is the same.
- Mmoguo:** An Akan word which refers to songs sang before, intermittently or at the end of storytelling.
- Pan:** It refers to which direction the sound seems to come from; left, front /middle, or right.
- Pitch:** To position of a single sound in the complete range of sound. Sounds are higher or lower in pitch according to the frequency of vibration of the sound waves producing them.
- Plugin:** Effects used to shape and enhance sound or music in a variety of ways, or enhance audio-related functionality in a computer program.
- Render:** A process through which a computer system methodically processes

information from a coded data source to transform or convert the source material into the final picture or footage.

- Score:** A score is music or sounds used in a film to stir an emotion, enhance a mood, heighten action, or ratchet up the suspense.
- Sink-in:** To cause a sound and visual to start or happen at the same time during video editing.
- Slide:** A slide is a single page or image shown in a slideshow.
- Stereo:** Stereophonic, a method of sound reproduction that creates a multi-directional audio perspective or the impression of sound heard from various directions.
- Voice Over:** A piece of narration in a film or broadcast, not accompanied by an image of the speaker.

1.9 Abbreviations and Acronyms

- CD ROM:** Compact Disc Read-Only-Memory. A compact Disc that can be read by a computer with an optical drive.
- GSS:** Ghana Statistical Service
- JPEG:** JPEG stands for Joint Photographic Experts Group; a standardized image compression mechanism.
- MP3:** MP3 is acronym for MPEG audio Layer-3. It refers to an audio file which has been compressed using the MPEG-1 compression standard.
- Sfx:** Abbreviation for Special Effects. Typically refers to video, camera or animation effects achieved through tricks or technical means.
- Vox:** Voice Operated eXchange. An abbreviation for voice or vocal tracks.

VST: Virtual Studio Technology (VST) is an audio plug-in software interface that integrates software synthesizers and effects units into digital audio workstations.

WAV: Waveform Audio File Format is an audio file format standard, developed by IBM and Microsoft, for storing an audio bitstream on PCs. It is the main format used on Microsoft Windows systems for uncompressed audio.

1.10 Arrangement of the Text

Chapter One presents the background of the study, statement of the problem, objective of the study, Significance of the study, limitations, delimitation of the study, and definition of terms respectively.

Chapter Two reviews related literature while Chapter Three deals with the research methodology. Chapter Four comprises of the results, discussions and designed development strategies and Chapter Five contains the summary, conclusions, recommendations followed by references and appendices.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter basically reviews related materials that have been documented by artists, authors and other scholarly materials which are related to this project. For this reason, this chapter comprises of the conceptual framework, and also tackles some selected topics such as; Myths, Documentation, Animation, Asebu and Asebu Amenfi. These information were read, analyzed, and reviewed.

2.1 Theoretical Framework

The study is backed by the theory of Social Constructionism as opined by Lev Vygotsky (1968), which educates that people develop knowledge of the world in a social context, and that much of what we perceive as reality depends on shared assumptions. This infers that many things believed to be objective reality are actually socially constructed and subjective, and thus, can change as society changes. Tales and myths are socially constructed and ride on social interactions, and since they are subjective narrations of history, origin of people and the world in perspective, the theory of Social Constructionism was also considered appropriate for the study.

2.2 Myth

Myth is composed of cultural and invariable cultural semantic elements that is conflictive, functional, and etiological (Losada, 2015). Myth is from the Greek word, “mythos” which means “word of mouth, a story, speech, utterance” (University of Alberta, 2016; Bhanegaonkar, 2012). Myths tend to explain the origin of things. They contain real issues about life in general and human nature in particular which people

observe. Mota (2009) also defines myth as prose narratives which are considered by the societies in which they are told to be truthful account of past events or occurrences. The various descriptions and definition of myth by the above authors point to one common fact that myths are narratives or oral stories that tends to explain the origin of things, that are passed down from generation to generation or person to person for thousands of years. Many works by humans are based on mythological or religious believes thereby making myths a key component of culture (Berk, 2016). It also makes it obvious that myths are human centered and reflect a way of life.

Mota (2009) further enlightens that, myths have features such as; it seeks to explain the origin of things and phenomena, the main characters being gods or deities and animals with human attributes, narratives having religious or sacred backing. The features outlined above, bring to light that, myths have certain components such as; main characters possessing certain paranormal or supernatural capabilities. Also, it does not rely on scientific proof for authentication, but rides in the vein of beliefs, superstition or mores.

2.2.1 Types of Myths

The University of Alberta (2015) categorises myths into divine myths, legends and folktales. It explains that divine and creation myths are narrations where the primary characters are believed to be divine and the purpose is in commemoration or recognition of supernatural, gods or deities. Creation myths often establish the order of superiority and put gods, people, and animals in the places where they belong, that is the order of creation or hierarchy, example: gods above kings, kings above the other humans, humans above animals (Schlueter, 2000). It is further deduced that myths surrounding creation vary from culture to culture; however, most creation myths from around the

world often start with water or darkness enveloping the entirety of the known universe. Out of that emptiness comes the other elements such as earth, air, water, heavens; the underworld among others. Schlueter (2000) states that;

Creation myths also glorify the gods. The gods breathe life into the world and the human beings. The gift of life to humanity requires that men pay the gods back through rituals. Some myths of different cultures betray the belief that the main reason humans were created was to be able to pray to the gods and make sacrifices to them. The creation myths often give the specific gods specific areas that they rule. Different deities were thought to protect and control specific realms of human activity or defined areas of the world; thus, for example, to alleviate a drought, prayers and offerings would be addressed to the rain god. The messages conveyed by myths served mythmaking societies or groups to justify their domination of others or to impose rules that would command respect because they were supported by divine authority (p. 3).

It can be deduced from the above claim that, creation myths teach humans that, various gods are responsible for various aspects of life hence the nature of human's plea determines which god to petition. Same way, successes in certain aspects of life are attributed to the god in charge of that aspect or realm of life.

2.2.2 Role or Relevance of Myths in the African Perspective

Myths are used to explain the origin of the world and its entirety (Jaja, 2012). Africans use myths to explain how things came to be through the efforts of a supernatural being as well as one's inner experience. Myths serve as an explanation for the unknown phenomena such as creation (Bhanegaonkar, 2012), the origin of people, animate and inanimate objects and other elements. Jaja (2012) further explains that African myths explain in the context of African cultures, great human concerns and realities such as death, creation, the evolution of living things, man's relationship with other living creatures etc. However, the purpose of a myth is far more than being explanatory.

It also explains actions and repercussions. It exposes the fact that man's misfortunes and hardships on earth are attributed to disobedience to the divine commands, rules, standards and moral codes of the deities as a point in his life (Jaja, 2012). In the traditional African concept, myths serve as a moral guide, and explains the repercussions of one's actions and inactions. It also provides suggestive template of remedies to occurrences in the lives of people or community. Myths give definition of many gods and goddesses and their respective function, so that people get to know which deity to pray to at what point in time and need (Bhanegaonkar, 2012).

Myths serve as or provide a form of cultural identity as asserted by Berk (2016). As earlier established that works of men are influenced by mythologies, both the tangible and intangible cultural heritage that identifies a group can be linked to their mythologies. Also, the creation myths for instance give the people an outline of their ancestral lineage, and the ruling class the ability to name someone in power and then trace the lineage back to his or her ancestor (Schlueter, 2000).

Myths act as an agent of socializing. It is used to nourish and to buttress the traditions of the ancestors (Jaja, 2012). Mythical stories serve as a guide in moral grooming of people, as Sone (2018) opines that: "an important aspect of traditional education is concerned with teaching oral literature using folktales, riddles, proverbs which aim at molding character and providing children with moral values like honesty, integrity, courage and solidarity". They are also used to teach positive moral values such as hard work, perseverance, and obedience to the young in society (Nuama, 2019; Mphasha, 2017). So, traditional Ghanaian tales that are orally transmitted, serve as a form of education and entertainment geared towards instilling morals in younger generation.

Myths (Sone, 2018) are means of preserving of norms, cultural values and heritage of a community. Sone (2018) further explains that Africans have a set of values which they consider worthwhile and necessary for the preservation and well-being of their culture. Hence folktales and mythical stories does not only entertain and mold behaviors, they also reveal and preserve the cultural values of a community. In this regard, any culture that has its tales and myths going extinct stands the risk of losing its cultural values and heritage.

Myths are also used as a form of veneration (Schlueter, 2000). Through myths, heroes and heroines as well as other people whose deeds or contributions deserve reverence, are honoured. Kings and warriors were venerated in the myths and often looked up to as heroes (Schlueter, 2000).

2.3 Documentation

Brako-Hiapa (2011, p. 5) defines documentation as:

Any technical means of providing factual and accurate information for easy accessibility. Documentation deals with the appropriate generation, collection, organizations, storage and simplifies retrieval or access to record of knowledge. It is a known fact that not all knowledge is unearthed or recorded and easily accessible to people to obtain the maximum benefit from experiencing them. Any attempt therefore to provide the technical means of creating easy access to such knowledge is documentation.

Documentation according to Suter (2003) is the process of identifying, collecting, and making publicly available existing records, such as correspondence, computer files, photographs, etc. that are of enduring historical value. Another definition of documentation is the process of collecting and subject classifying all the records of new observation and making them available, as need to the discoverer or

inventor (Day and Martinet, 2006). This implies that an oral history for example when recorded can serve as documentation. It is primarily geared towards preserving an information or proof for future reference. As Sangi (2007) describes documentation as evidence or proof, and it is written or printed or has an inscription or has any significance that can be read. Hence, photographs or video recordings of an individual, building or monuments, community events gathered for future reference become documents, and the process is therefore termed as documentation. Sangi (2007) further elaborates that it is a process of providing written details or information about something. The various definitions and explanations of documentation given by the above sources give credence to the fact that documentation is a process. It basically involves providing and supporting a study, subject or event with factual information and accessible evidence for future use.

2.3.1 Forms or Medium of Documentation

Documentation is the collection of data regardless of the medium on which or through which it is recorded (Joseph, 2016); that generally has permanence and can be accessed or retrieved by man or machines. Another reference to this effect is by Flick and Millward (1999) who describes documentation as a written acknowledgment of the source of information used in the preparation of a paper. The authors further explains that these may be in written source such as books, journals and newspaper, electronic source such as C.D ROMS and internet, and oral source such as recordings, interviews and television programmes. Flick and Millward agree with Sangi that documentation can be in writing, however, they add another alternative; which is, it can as well be electronically programmed or documented. These make it evident that documentation, or a document can come in a written form or in an electronic medium, serving an

integral purpose of providing sincere and acceptable information. The medium of documentation as established earlier are prints and electronic medium.

Written or prints media such as books, journals, magazines, newspaper, other visual elements like still photographs, illustrations, paintings among other artistic forms of record keeping. Electronic or multimedia such as video and audio recordings. These forms are stored in electronic devices such as C.D ROMS, hard disk, pen drives, memory cards among others, and accessed or retrieved using electronic gadgets like computer, mobile phones and other audio or video players.

2.3.2 *Repositories of Documentation*

Documentation projects may be initiated by individuals or groups, as Suter (2003) outlines organizations or groups such as; community organizations and groups, educational, religious, and cultural institutions, health and human service agencies, issue-oriented organizations and groups, businesses and governments at all levels. However, historical records repositories in this context pertain directly and explicitly to historical records, they are most likely to initiate documentation projects or store projects from documentation for easy access. Repositories range from large educational institutions, corporations, or governments that have archives to small non-profit community organizations. Some examples historical record repositories according to Suter (2003) are museums, libraries and government.

Historical societies and museum are best known for object collections and related programs; manuscript collections are often an essential and heavily used component of these cultural organizations (Suter, 2003). Historical societies include cultural institutions like palaces and shrines in the African setting which also serve as

a repository of records on the origin, historical events and notable personalities in the community both dead and alive. Although their primary focus of public and academic libraries may be books and other published works, many also maintain archival or manuscript collections, for example, in the local history room of a public library (Suter, 2003). Other institutions and agencies such as large businesses, law firms, religious organizations, and other organizations or agencies may maintain archives of their own records and collect other records related to their areas of interest and activity (Suter, 2003). Religious organizations for example preserve documents on dogma, relics, among others as learning materials or evidences to foster the religious growth and faith of its practitioners. Governments State, county, or municipal governments and its arms of government or sectors, maintain historical records in their archives and choose to undertake documentation projects from political, social, cultural or economic facet to enhance their holdings and inform strategies to undertake (Suter, 2003).

2.3.3 Importance of Documentation

Documentation gives insight to past events (Seitz, 2008). Events and occurrences which transpired in one's absence can be accessed through documented records. Also, events or knowledge of today can as well be preserved for future generation through documentation. Documentation is a natural way to make learning visible (Seitz, 2008).

Knowledge of self, human, civil/legal rights, and group of affiliation are enriched through knowledge and connections with the histories of one's families, communities through having access to the records of the past (Suter, 2003). Therefore, documentation serves as a tool for establishing one's identity and root.

Access to related historical records help in the making of better-informed decisions. The decisions one makes in the present and will make in the future with regards to one's personal life, organizations, businesses, and governments at all levels, are based on one's understanding or misunderstanding of the past accessed and captured through documentation (Suter, 2003).

Documentation effectively tells the story and the purpose of an event, experience, or development more comprehensively by drawing others into the experience through records of evidence; artifacts that describe a situation, tell a story, and help the viewer to understand the purpose of the action (Seitz, 2008). It also enables better understanding and effective narration of stories about self, others and events more fully and accurately (Suter, 2003). This implies that documentation fosters effective communication.

According to Suter (2003), the relationships and dealings with others are based on individual's knowledge and perceptions of their stories and histories. The historical record provides an access to the raw materials of history and clarity to other people's culture, norms and how to effectively relate to them. So, documentation influences interpersonal relationship and socialization.

2.4 Understanding Animation

Maio (2020) also defines animation as the stimulation of movement created by a series of pictures. Animation as a time-based manipulation of a target element or more specifically of some attribute of the target element, or the target attitude (Kanbar, 2005). It can therefore be inferred from the above that animation is a method in which still images or figures are manipulated to appear as moving images. Commonly, the effect of animation according to the Wikipedia encyclopedia is achieved by a rapid succession

of sequential images that minimally differ from each other. To animate is to create an illusion of movement, which is achieved through a rapid display of sequential images. According to Maio (2020), the eyes can only retain an image for approximately one-tenth of a second, therefore when multiple images appear in fast succession, the brain blends them into a single moving image. The slight differences between two successive illustrations in animation are to ensure consistency in the continuity and yet achieve movement in the specified areas or region. This implies that the movement in animation is cued with time and the timing determines the duration and speed of the action. On traditionally animated projects, maquettes were often sculpted to further help the animators see how characters would look from different angles

2.4.1 History of Animation

According to Maio (2020), even though the concept of story-telling has been in existence as long as humans are, it is however unclear when animation first came into existence. Musa et al (2013) also claim that looking at the past and the present, animation has evolved over time. It started with pieces of paper and rope in 1828 and is today 3D animation videos. Skillshare (2021) sides with Musa et al and Maio that the first animated graphic can be traced to the early 1800s. Stanford University (2013) argues that it dates back to the paleolithic cave painting era, where animals depicted with multiple legs in superimposed positions to convey the perception of motion. From shadow puppetry in about 200AD to the magic lantern in the 1650s, the act and art of telling story through motion has been happening forever (Maio, 2020). Skillshare (2021) agrees that shadow play was one of the original forms of animation, however, disagrees with the date of its inception; “Shadow play takes us back to the 1st century,

and it's very possible that humans have been trying to create moving images of some kind...(Skillshare, 2021 para 6)”

Based on the views of the above authors, it is evidenced that the history of animation precedes history. This can be confirmed in the inconsistencies in the dates cited by authors such as Musa et al, Skillshare and Maio. These authors trace the origin of animation to mechanisms and devices in the nineteenth century. However, Maio again traces the history of animation from the era of shadow play or puppetry of the third century to the magic lantern which debuted in the seventeenth century. Skillshare challenges the century at which shadow play come into existence. This thereby contradicts and nullifies the earlier claims and that of the other others. The Stanford University challenges these claims as it opines that even before the record of event; that is history, animation existed. This claim was backed by the manner of rendition of the cave murals by the cave men of the paleolithic era where the superimposition of images created several illusions of movement. Therefore, the cave mural paintings were the first record and origin of animation.

Also, the French cartoonist Emil Cohl is considered the ‘father of animation’, for creating what is considered the first fully animated movie ever made ‘Fantasmagorie’. This was premiered in 1908 in Paris (Maio, 2020; Masterclass, 2021). The film was created through hand drawing of seven hundred images and recorded onto negative film to give a blackboard-like appearance and run for two minutes duration. It was not until this creation that the techniques of traditional animation were brought to big screen, so for film historians, Fantasmagorie is thought to be the first-ever animated cartoon (Skillshare, 2021).

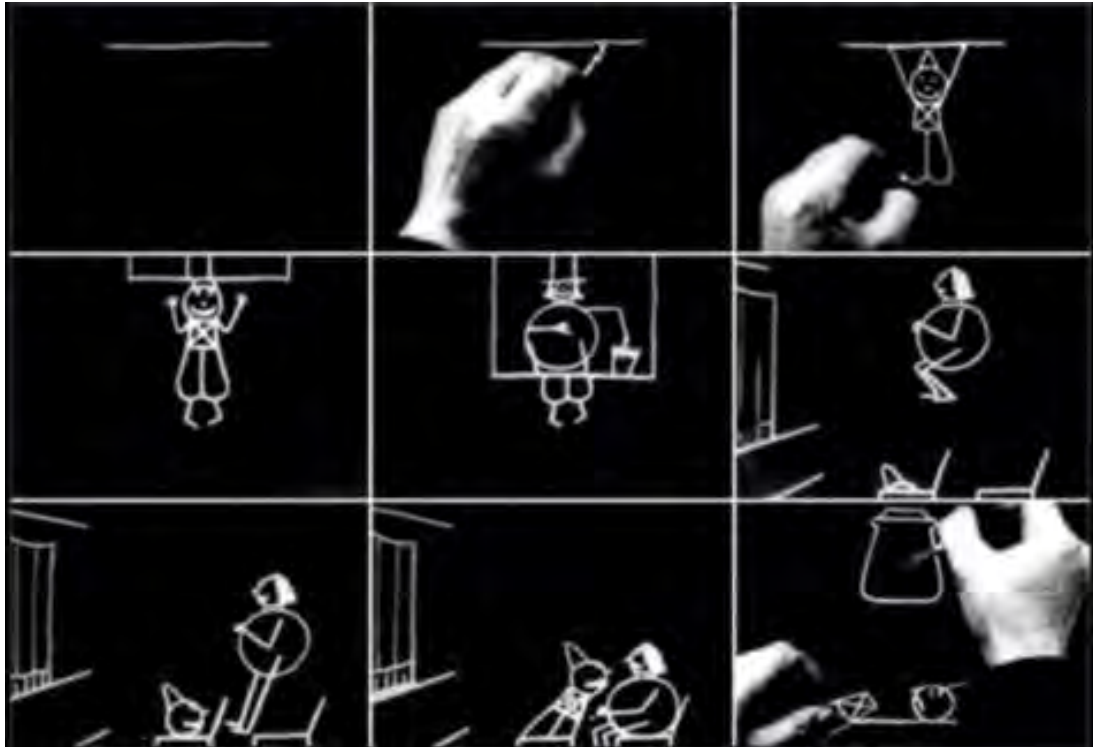


Fig 1: Some frames of the Fantasmagorie

Source: www.wordpress.com

The Stanford University (2020) elucidates that the flipbook technique which employs a linear sequence of images, rather than a circular set was patented in 1868 under the name 'kineograph' which means 'moving picture' by John Barnes Linnett.

2.4.2 Early Animation Devices

Throughout history, there has been numerous inventions, creations, devices and mechanisms capable of creating motion scenes, cartoon characters among others. Examples of such devices and mechanisms used in early stages of animation are outlined below.

The magic lantern was an image projection device developed in 1603(Masterclass,2021) is an early type of image projector that used images such as pictures, paintings or photographs on transparent plates, one or more lenses and a light

source (en.m.wikipedia.org/wiki/magic_lantern). This device used a mirror in the back of a light source, usually candle light that directs the light through long glass slides, projecting the slide's illustration. The placing of the slides together formed the movement, making the magic lantern the first instance of moving pictures.



Fig 2: The Magic lantern: A history and demonstration

Source: <https://tisch.nyu.edu/cinema-studies/events/fall-2018/magic-lantern>

Thaumatrope which was the first instrument to exploit the persistence of images on the retina, was invented in 1825 by an English physician John Ayrton Paris (History of Science Museum, 2020). This was a nineteenth century optical toy that featured a disk or card comprising of different picture on each side and disk held by two pieces of string. When the strings were twirled rapidly, the card would spin the card or disk, making the two moving images on each side of the disk combine into one. So (Masterclass, 2021) it is an illusion that tricks the eye into seeing movement long after the movement has stopped.

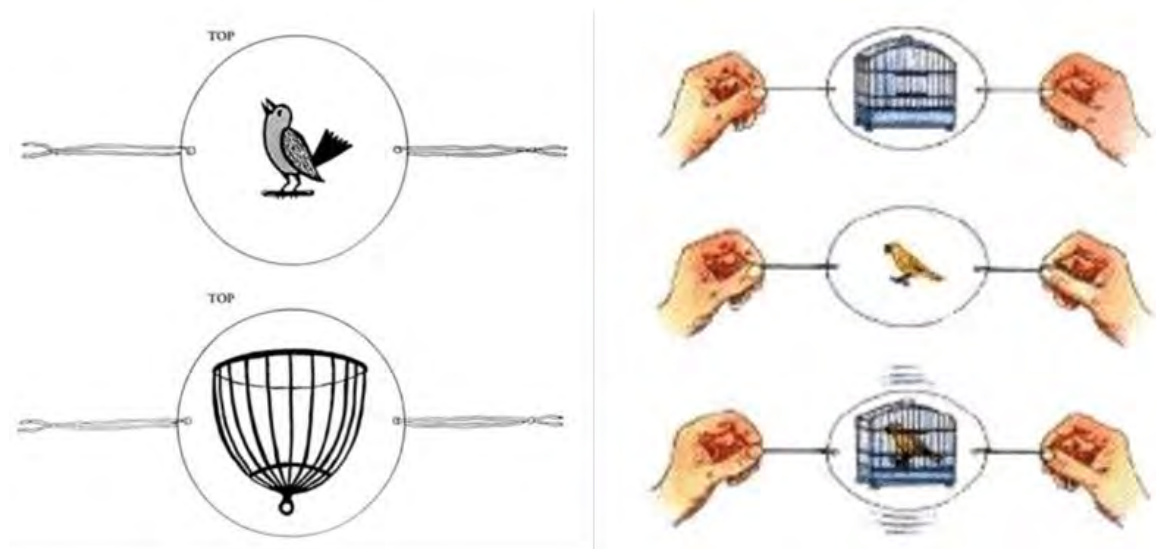


Fig 3: Thaumatrope; Illusion of movement

Source: <https://www.researchgate.net/figure-2-illusion-of-movement>

In 1832 according to Skillshare (2021), Joseph Plateau and Simon von Stampfer were considered to be the first modern animation maker. The History of Science Museum (2020) confirms with the assertion but specifies that the phenakistoscope was invented independently by the Belgian and Austrian physicist respectively in 1833 but Stampfer was the first to patent a design what he initially called stroboscopic disc but was later termed phenakistoscope or the ‘wheel of life’ by the French publisher Simon-Francois-Alphonse Giroux. This mechanism which debuted in 1833 was characterised by using two discs, one with sequential images and the other with a single slot through which the viewer observes (Skillshare, 2021). In using hand-held device system, the spinning of the two discs in contra-rotation which create an illusion of movement of the still images, painted cardboard disk in front or as reflected in mirrors. This rapid succession created an illusion of movement (Masterclass, 2021; Skillshare, 2021).

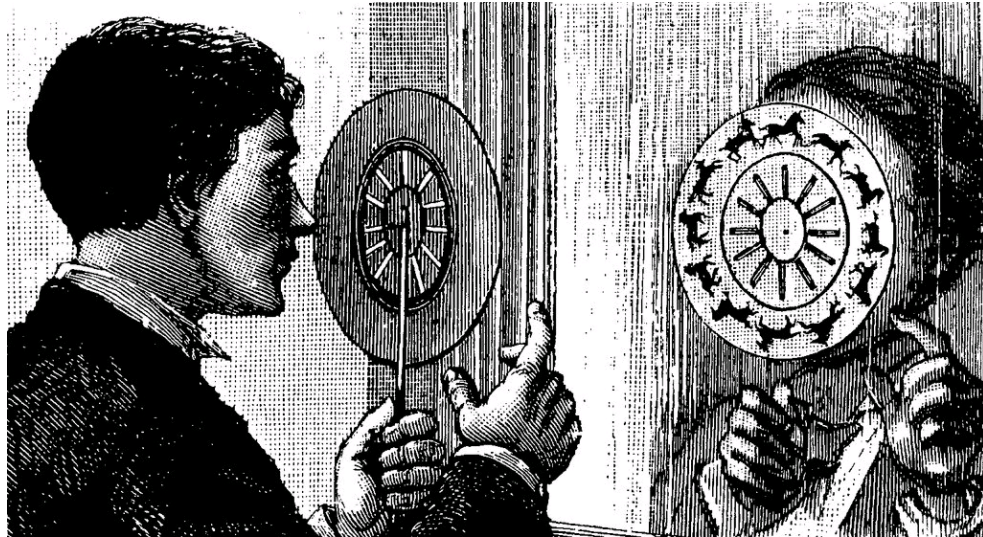


Fig 4: Phenakistoscope

Source: <http://www.mhs.ox.ac.uk/exhibits/fancy-names-and-fun-toys/phenakistoscope>

According to the History of Science Museum (2020), the zoetrope device was created in 1833 by William George Horner an English mathematician, and was originally called Doedaleum, but was later improved upon by the introduction of concave lenses to the slits in 1868 by a Scottish physicist James Clerk Maxwell. The zoetrope is a wheel with a number of static pictures around the inside which appears to be move when the wheel is being spined (Maio, 2020). This mechanism succeeded phenakistoscope. The Zoetrope was spinning cylindrical version that presented images in sequential phases of motion that multiple viewers can watch at a time (Skillshare, 2021). This means by winding or rotating the zoetrope produces an illusion of movement when the still or static images fixed in the inner circle of the cylinder are observed through the narrow slits. Phenakistoscope can be enjoyed by one viewer at a time whiles the zoetrope can be enjoyed simultaneously by multiple viewers.



Fig 5: Zoetrope; motion-picture device
<https://www.britannica.com/topic/dice>

Kineograph originated from the Latin word which means ‘moving picture’. This mechanism which also known as the flip book debuted in 1868 (Masterclass, 2021). Flipbook is the first form of animation to employ a linear sequence of images, rather than a circular set. In 1868, John Barnes Linnet an English printer patented it under the name kineograph meaning ‘moving picture’ booklet. With each page representing a frame in the animation, so that each page’s image advances the scene from the previous page when thumbed rapidly the sequence becomes animated due to persistence of vision (History of Science Museum, 2020). The flipbook also termed as Kineograph, refers to a small book containing drawings with each page of a book with each image or picture conveying a different form of movement, so when the pages are flipped quickly in sequence, it creates an illusion of movement or the drawings will be seen to be in motion.



Fig 6: Flipbook animation

Source: <https://benjaminclancy.com/about/visual-art/visual-art-projects/animation>

The praxinoscope per the History of Science Museum (2020) was invented in 1876 by a Paris science teacher Charles-Emile Reynaud. It however made wave in 1877 and succeeded the zoetrope by replacing the latter's narrow vertical slits with an inner circle of angled mirrors instead (Masterclass, 2021). These angled mirrors helped provide a clearer and more vivid animation than observing at the moving illustration through the slits. It consists of a cylinder and a strip of paper showing twelve frames for animation, so as the cylinder rotates, stationary mirrors in the centre reveal a 'single image' in motion (History of Science Museum, 2020; Masterclass, 2021).



Fig 7: Praxinoscope

Source: <http://www.mhs.ox.ac.uk/exhibits/fancy-names-and-fun-toys/Praxinoscope>

2.4.3 *Types or Forms of Animation*

The wikipedia encyclopedia establishes that the word "animation" stems from the Latin word "animātiōn", meaning "a bestowing of life". It further explains that animation can either be in two dimensional or three dimensional.

Traditional animation technique usually refers to cel-animation (Skillshare, 2021). Objects are drawn on celluloid transparent paper. In order to create the animated sequence, the animator must draw every frame by hand, and then place it on a light box so that it illuminates the drawing underneath in order for the animator to replicate it almost exactly and change some details to suggest the next action in the next sequence (Skillshare, 2021; Maio, 2020). This mechanism is similar to flipbook, only that this is on a grander scale (Maio, 2020) and is a computer aided animation, especially at its finishing. Most original Disney films before 1995 used this type of animation (Skillshare, 2021), most of the 20th century animated films used these techniques. Some of the traditional animation movies include; Snow White and the Seven Dwarfs, Peter

Pan, Sleeping Beauty and Aladdin (Maio, 2020). It is still practiced today, only that due to advancement in technology, instead of hand drawing on to paper, some animators resort to wacom tablets and other devices that enable them draw digitally on the computer screen. It is known to be a lengthy or time-consuming and labour-intensive process (Maio, 2020; Skillshare, 2021).

The basic procedures for traditional animation which is also known as the cel-animation or hand drawn animation includes first creating the drawings one by one on the frame on cels or acetate sheets, alternatively a light box can be used to create transparency in the paper used. With each current drawing being slightly different from the previous, they are all photographed or scanned and arranged sequentially on a software and played. The rapid slide show of images will create motion, thereby making it an animation.

Maio (2020) opines that 2D animation can fall under traditional animation. 2D animation was inspired or developed from the zoetrope and flipbooks (Mijwel, 2018). In creating 2D animation, digital modelling of figures is not required, this is because the process operates solely on handmade drawings. The animator draws the figures. Maio (2020) further educates that 2D animation figures are created or edited on the computer using 2D bitmap graphics and 2D vector graphics. 2D animation are vector based, which means they operate on vectors and not pixels, therefore when images are shrunk or enlarged, it affects the image quality.

Mijwel (2018) asserts that the 3D animation was birth as a result of the technology of computers, for which 3D is used mostly for the creation of special effects in movies, video games and others. 3D animation is digitally modelled and manipulated by an animator. The 3D model maker usually starts by creating a 3D polygon mesh for the animator to manipulate. In 3D animation, which also termed as computer animation,

the animator uses a computer program or software to move character's body parts around.

Differences between 2D and 3D animation

Although 2D and 3D are both forms of animation practiced till date, there are several differences between 2D and 3D animation, by way of form, production process, software used, visual effect and production duration as elaborated by the authors below.

By way of creation, the 3D animation is computer animation and can only be created with the aid of a computer using software programs such as 3D Studio Max or LightWave 3D among others. Although 2D animation can also be created on a computer using programs such as Adobe Flash to develop the action sequence (Maio, 2020; Mijwel, 2018), a 2D animation can also be created using paper, with individual drawings on each page that simulate motion. With 2D animation, is all about frames whiles 3D is about movements (Maio, 2020). 2D animation can be hand-made, the flipbook animation technique which falls under 2D can be produced completely without the use of computer. Comparatively, that cannot be said about 3D since it is strictly computer aided.

Another difference is the movement. 2D animation comprises of objects only in height and width (Maio, 2020) so objects in 2D animations can only be moved along the x-axis (horizontal dimension) to suggest forward and backward movements, and on the y-axis (vertical dimension) also to suggest up and down movements (Mijwel, 2018) whiles 3D animation comprises of objects in height, width and depth (Maio, 2020). So, in 3D animations, there is an extra plane that is the z-axis which creates depth and that, objects moved along the z-axis makes object appear to move closer or further away from the person viewing the animation.

In terms of realism, 3D animation, through the use of 3D models and realistic textures, can create images that are virtually indistinguishable from real life, unfortunately, in 2D, even the highest 2D quality still has a hand-drawn caricature look (Mijwel, 2018). Unlike 2D or other traditional methods, the character's entire body is visible (Maio, 2020) and the models are highly realistic (Skillshare, 2021). In other words, 2D characters are artistically termed flat while 3D have value or form that is 'in the round'.

In the application of special effects, Mijwel (2018) distinguishes that in 2D animation, to introduce some special effects such as fire, storm, smoke, water movement and explosions, it must be carefully drawn in each frame. However, in the case of 3D animation, these effects can be generated with add-ons or special filters, which generate the animated effect automatically after indicating some parameters.

Another feature for consideration is the camera view or angle. 3D animation programs use a virtual camera as part of the animation process. This camera has many more functions than a real camera, including focal length (Mijwel, 2018). In 2D, to change shot or camera angle, the whole sequence has to be redrawn because the initial character or figure was drawn from a certain angle. However, in 3D, the character is in a 3 space, so the camera angle can be changed after animating a scene without re-modelling (Bloop, 2021). The camera also moves in a similar way to a movie camera, which includes zooms, panning and travelling which when want to achieve in 2D, the animator has to manually zoom by drawing frames bigger or smaller than previous to create a zoom in or out effect.

2D animation requires one who can draw and sketch aptly (Musa et al, 2013) so in 2D animation, it is mandatory for the animator to be able to draw, this is because traditional 2D had to be drawn usually frame by frame. But in 3D animation, drawing is not mandatory because the character is modelled and the movement is

manipulated on the computer like a puppet right there on the computer (Bloop, 2021). In effect, drawing skill is a key requirement in 2D animation but not a requirement in 3D. Prayan Animation Studio (2020) opines that aside the 2D and 3D, other techniques include stop motion and motion graphics.

Motion graphics are pieces create the illusion of motion usually for ads, title sequences in films, but ultimately exit to communicate something to viewer (Maio, 2020). Motion graphic animation is usually dominated by text and according to Schlittler (2015, p5), motion graphics is an independent discipline.

Stop motion has emanated in the era of puppetry evolution, and the cut-out animation where flat pictures are physically cut out of paper or fabric and manipulated to create motion (Skillshare, 2021). Stop motion according to Maio (2020) encompasses, pixilation, object-motion, cutout animation and more. Claymation where stop motion is made with clay or plasticine (Skillshare, 2021). Musa et al (2013) agree and further enlightens that clay motion which is a stop motion is the art of moulding clay figures and making them move, dance, talk, sing etc. It can be deduced from the assertions that stop motion involves manipulating real or physical inanimate objects that are physically moved in succession and photograph them one frame at a time to create the illusion of movement.

James Stuart Blackton, though a filmmaker is accredited as the father of American animation, because he created the first animation called ‘the enchanted drawing’ in America, and was the first to use the stop motion technique (Maio, 2020).

Despite the striking similarities between the traditional flip book style and stop motion, instead of drawing, stop motion adjusts physical objects in each frame. Whether puppets, clay or even real people, these manual adjustments can make it long, arduous process (Maio, 2020). Examples of films or videos that used stop motion

technique (Skillshare, 2021) includes: “Fun in the Bakery Shop’ in 1902, “The Teddy Bears’. ‘Star Wars’, ‘The Terminator’. Also, the 1933 ‘King Kong’ film was famous for the use of stop motion for the ape character.

The children’s show ‘Charlie and Lola’ children’s show use cut-out animation which is also a form of stop motion animation. Per the opinion, in using the stop motion technique, a single drawing is made rather than sequential images and it is then cut into pieces. Those pieces are joined together with pins or wires. This allows the animator to move specific part of the character to show animation. It further differentiates that the motion graphics is not dependent on any storyline. Rather it is just the movement of static images and texts to add some special effects thereby citing the credit list at the end of movie and animation as examples of motion graphics (Pranyan Animation Studios, 2020).

Despite the various techniques explained by the authors, the most important aspect is the ability to make motion, either by moving the entire element or part of it being images or text. A key importance of animation is that, the motion captures emotion and according to McLeod (2019), animation does more than build context and support way-finding. He further explains that animation provides a universal language to imbue emotion, augment feeling, and explain hard concepts. This notion is affirmed by Wellswith et al (2009) indicating that animation can elaborate upon the core emotional life of the drawing through exaggeration or understatement. Assertions from these authors underscore the emotional attachment that accompanies animation. Hence, like in all design, one can instill emotional qualities in animations through the manipulation of movements and gestures, as well as the inculcation of other elements and effects.

2.4.4 *Difference between Illustration and Animation*

Lagasse et al (2000) define illustration as “Any type of picture or decoration used in conjunction with a text to embellish the appearances or to clarify its meaning.” This definition is affirmed by Pocter (1995) indicating that “to illustrate is to show meaning or truth of something more clearly especially by giving examples or to add picture to something especially a book.” This reveals that illustration captures reader or viewers’ interest and aids in comprehension; by explaining or simplifying a single item of information. “Illustrations are made for books, for magazines, for newspapers, for advertising, for fashion and displays (Gilbert and McCarter, 1985).” The authors further explain that before the advertisement of the camera, drawn illustrations were the only kind available.

In analyzing the views of the aforementioned authors, illustrations are pictorial documentation of information which communicate with or without text accompaniment. Illustrations deal with still images or text whereas animation refers to illustrations with motion, or illustrations given motion or movement. This also enlightens that illustration predates the invention of camera. Furthermore, an audio-visual illustration is termed animation. In comparing illustrations and animation, illustration precedes animation since still images are first made before they are manipulated to achieve motion or movement.

Also, in as much as illustrations and animation aid in comprehension, the motion attached to animation captures emotions more effectively as compared to illustrations.

2.4.5 *Educational Relevance of Animation*

These days, old chalk and talk methods in front of a blackboard or even the more updated whiteboard, marker and projector, are simply not enough for effective teaching and learning. Computer animation, specifically

educational computer animation can be considered as one of the main tools available for teachers to use to promote effective learning nowadays.

To help the learners to visualize something which can't be seen easily in the real world. To serve decorative or cosmetic function. To gain attention and give feedback.

To use it as part of the presentation strategy especially when presenting highly abstract and dynamic processes. To assist with the teaching and learning of language development as backed by theoretical paradigms; constructivism, which places emphasis on a learner's active engagement with the learning process in order to construct meaning out of the available input (Musa, et al 2013, p. 15-16).

It can be deduced from the above that in the field of education, animation aids in effective comprehension, that is when visuals especially audio-visuals are incorporated in the teaching and learning process. Also, it helps in gaining and signposting the attention of learners and also gives learners or viewers a realistic or visual representations and narrations. Other advantages of animation in the field of business also include increase retention rate and generation of leads.

Animation increases audience retention rate and the level of engagement (Maio, 2020). The audience retention rate is the amount of time that the typical visitor spends watching your videos or listening to your podcast. Animation increases interest level and may also improve audience's ability to recall details from the message or narrative (Maio, 2020). Also, it aids in getting more quality leads. A creative or well-designed animation can generate more relevant leads for business and therefore increase return rate (Maio, 2020).

2.4.6 *Animation Software*

Software as defined by the Concise Oxford Dictionary (tenth edition) are programs and other operating information used by a computer. Depending on the type or technique of animation the animator intends to create or produce, certain software can be inculcated for effective production. These include: Corel Draw Graphics Suite X6 and ToonBoom (Musa et al, 2013), Maya, also known as Autodesk Maya, Cinema 4D and Rhinoare also used to create digital 3D animation. Adobe Flash, After Effects, Cel Action and TV Paint can be used in creating digital 2D animation (Maio, 2020).

2.5 Asebu

Asebu is one of the earliest states were the along the coast when the first Europeans came into contact with the people of Gold Coast (Prince, 2021). According to the Wikipedia encyclopaedia, Asebu which is also known as Sabou was a Fante chiefdom and town in the Abura-Asebu-Kwamankese District in the Central Region. The town Asebu shares boundaries on the west with Cape Coast Metropolis, on the north with Abura Traditional area and on the east with Nkusukum and Anomabo Traditional Area (Prince, 2021). Asebu can be located between latitude 5°05' N and 5°25N, and longitude 1°5W and 1°20W (Ghana Statistical Service, 2014) along the Accra-Cape Coast highway at a branch at Yamoransa, with (Prince, 2021) Asebu Amantsendo as their traditional capital whiles Abura Dunkwa as their district capital (Ghana Statistical Service, 2014); all in the Central Region. The traditional Ancient Asebu Kingdom was the first fante chiefdom to sign a treaty with the Dutch republic in 1612, which allowed the Dutch to establish Fort Nassau at Moree in the Asebu Kingdom (Akyaefowa, 2019; Nuama, 2021).

The 2010 population census analysis revealed that 50% of the population of people in the Asebu enclave (Abusa-Asebu-Kwamankese District) are into agriculture, forestry and fishing, 14.7% are into sale and services, 19.5% in craft, 6.7% are managers, professionals and technicians. While the rest are unfit to work due to disability or old age. People who are fifteen years and older are economically inactive, because a larger number (53.4%) of this are students.

On the account of Literacy and education, seven out of people could speak and write both English and Ghanaian languages (Ghana Statistical Service, 2014). This implies that content in English can be effectively be assessed by a majority of the natives. Social structures associated with the district are; Fort Nassau at Moree, Rock Deposits in the sea believed to have been human beings, Asebu Amenfi stool, that is the rock that has foot and finger prints of Asebu Amenfi on it (Ghana Statistical Service, 2014).



2.5.1 *History of Asebu*

The kingdom was believed to have been founded by a giant called Asebu Amenfi from Egypt (Operanews, 2020; Akyeafowa, 2019) who was a crown prince of the house of Pharaoh and a warrior (Asante, 2018).

Asebu people are migrants from Egypt led by a giant called Amenfi. During their exodus under the leadership of Amenfi, they wandered about for years and eventually settled near Lake Chad from where they subsequently moved to their present state in the then Gold Coast. In the Lake Chad territory, they lived by the side of a river called Sabou (Asante, 2018, p.11).

However, Prince (2021) contends that moved to settle in south east of Benin City in a country which was later called Sabou/Sobo (named after them) in Benin, and not Lake Chad enclave. Asebufu meaning ‘people of Asebu’ lived peacefully in

Benin area for several years until countless wars forced Asebu to further migrate. It is believed that, it is from this river the state derived its name ‘Asebu’ (Asante, 2018; Prince, 2021). Meaning ‘countless warriors’ (Prince, 2021). During their exodus under the leadership of Amenfi, they took some of the waters from the river Sabou. It became their god. Upon their arrival and their establishment of the current Asebu Kingdom, they deposited the water in the middle of the town. It has become an object of worship annually till date” (Asante, 2018 p11). Asebu reigned over the aboriginal groups until Borbor Mfantse came to the area (Prince, 2021) and through sedative tricks, managed to tame their mighty giant warrior.

2.6 Asebu Amenfi the Giant

It is said that the giant Asebu Amenfi led the Egyptian army in pursuing the Isrealites during the Exodus in biblical account. He and the rest who survived when his troop drowned in the Red Sea, but he could not return to Egypt in fear of the Pharoah’s wrath, so he fled across lake Chad, went further to Benin City in Nigeria and finally settled in the coastal region of Southern Ghana (Akyaefowa, 2019; Operanews, 2020).

Legend has it that Asebu Amenfi was a giant with enormous strength and paranormal or mystical powers, who fought and expanded the Asebu chiefdom (Gokah, 2020; Akyaefowa, 2019) to notable towns like Abakrampa (Nazir, 2021). The Borbor Mfantse after suffering many defeats at the hands of Asebu Amenfi the Giant used a trick by arranging marriage between one of their beautiful women to Asebu Amenfi (Prince, 2021). He joined forces with a prolific hunter Nana Adzekase, who became the first chief of Moree. Asebu Amenfi’s brother took advantage of the abundance of fish in the waters and became the first chief fisherman (Akyaefowa, 2019). Amenfi was a voracious eater who can consumed mind-blowing amount of corn in a single day and

his sister Amenfiwaa who was in charge of preparing his meals, ensured his appetite and well-being were met constantly by cooking corn for him (Nuama, 2021;Gokah, 2020; Nazir, 2021).

Due to his insatiable appetite, he carries his corn barn with his sister roasting corn for him constantly on trips, hence the appellation '*kese a,)soa)san*' meaning 'the giant who carries a barn' (Prince, 2021).He could do exceptional things (Mensah, 2021). He could basically pluck coconut from its tree since he was taller than all the coconut trees. He will wind a whole tree to sit on when he is exhausted (Mensah, 2021). He sat on a stone to hone a weapon, the weapon, his buttocks and testicles all made imprints on the rock (Opera news, 2020)he barely touched (Nazir, 2021).It is what exactly befell Asebu Amenfi however it is established he vanished (Opera news, 2020). His downfall was puzzling since various accounts points to different cause, some cases say he was executed, other accounts attribute it to food poisoning or he smothered on food. However, oral history in the accounts of the Asebu people confirms Opera news (2020) and Prince (2021)'s narration that the giant disappeared or vanished mysteriously.

2.6.1 Cultural Heritage and Legacies of Asebu Amenfi the Giant

Asebu Amenfi was the originator or founder of the Asebu Kingdom (Asante, 2018: Akyeafowa, 2019; Operanews, 2020). Asebu Amenfi has the legacy of defending his tribe against the presumed enemies even at the peril of his life Asante (2018), and fought to expanded the Asebu chieftdom to notable towns like Abakrampa and other areas (Nazir, 2021;Gokah, 2020).

His staff/sword used by the giant in his escapades is located at Abura, near river Asokwa which he used for his various conquests also exist (Akyeafowa, 2019;

Asante, 2018). Prints from his hands/fingers, testicles and buttocks left on rock as well as his magical rod in Asebu testifies to his existence and proof that he was indeed a powerful giant and still exist till date as sacred heritage relic (Nazir, 2021; Gokah, 2020).

To commemorate his heroic deeds and legacy as a founder and first King of the Asebu Kingdom, all the three major festivals in the traditional area are done in his honour. That is *Apayemkese*, *Kae Ako* and *Abura-Abura*; the cleansing and naivety festival. Asebu Amenfi the Giant has become the embodiment of the annual festivities and celebrations (Asante, 2018). The Supreme god of these people is Sabou, the river god. This god is the water he carried from around the territories of Lake Chad. The shrine for this god is placed at the center of the Asebu Amantsindo community.

He had a strolling rod or metal which he thrust on the ground when he was drinking from a water way. Till date, this metal he thrust into the ground cannot be eliminated or uprooted by any means. (Asante, 2018; Operanews, 2020).

2.7 Summary

The theory of Social Constructionism as opined by Lev Vygotsky (1968) educates that people develop knowledge of the world in a social context, and that much of what we perceive as reality depends on shared assumption. Myths, which tend to explain the origin of things, people and also eulogizes good deeds and personalities, have been instrumental in the moulding of character till date. These myths and other forms of tales have been channeled through several medium which include animation in contemporary times. Animation which implies giving ‘movement’ or ‘motion’ to still pictures or illustrations comes in diverse forms such as 2D, 3D, Stop Motion among others, were reviewed as well as some early animation devices. Narratives pertaining

to the subject of the study that is Asebu Amenfi the Giant were reviewed. The Asebu geographical location and its history were also reviewed because that is the home or origin of the Asebu Amenfi the Giant story. The reviewing of the afore mentioned topics were backed with scholarly writings and the sources were duly credited.

1. Theoretical framework – Theory of Social Constructionism
2. Myth
3. Documentation
4. Understanding Animation
5. Asebu
6. Asebu Amenfi the Giant
7. Summary



CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Overview

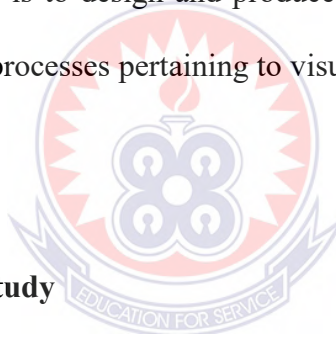
This chapter gives an account on how the project was carried out. These include Research Approach/ Methodology, Research Design/Method, Library Research, Target Audience/Population Analysis, Accessible Population, Data Collection Instruments, Types of Data, Data Collection Procedure, and Equipment, Tools and Materials.

3.1 Research Approach

The research approach used for this study is the qualitative. The qualitative research is effective in identifying intangible factors such as social norms, ethnicity, religion and others whose role in research may not be readily apparent (Mack and Woodsong et al, 2005). It also seeks to build a holistic, largely narrative, description to inform the researcher's understanding of socio-cultural phenomenon (Astalin, 2013). Mack and Woodsong et al, (2005) further explains that the qualitative methodology is effective in obtaining specific information about values, opinions, behaviours, social contexts with regards to the cultural settings of a particular population. This approach was used because the research deals with believes; examples on myths, superstitions and mysteries surrounding the subject; Asebu Amenfi the Giant and its related sacred cultural heritage, objects and relics. Also, the study dealt with opinions and subjective interpretations from the perspective of the participants and in the context of their cultural settings norms and values. Data were collected and analyzed in words or a non-numeric form or data, and not (Kumar, 2011) quantity variables, frequency distribution or any statistical procedure.

3.2 Research Design

The research designs the study used is Studio-based. Studio-based research involves contributing to knowledge in or through the creative arts (Puadi et al, 2020). It captures the processes and designs in the visual art disciplines, and as asserted by Candy (2006). Studio-based research was used in order to gain new knowledge by means of practice or design from the outcomes of that practice or production. Studio-based research primarily deals with practical works or designs and its production. It also takes into consideration originality of design, and the “claims of originality and contribution to knowledge may be demonstrated through creative outcomes in the form of designs, music, digital media, performances and exhibitions (Candy, 2006, p. 1).” Since the primary task of the study is to design and produce using principles, elements, tools, equipment, medium and processes pertaining to visual arts, the study is categorized as a studio-based research.



3.3 Population of the Study

Population is a collective term that describe the total type that are the subject of the study, hence can consist of certain types of objects, organizations, people or even events (Walliman, 2011). The population for the study were indigenes and members of the traditional council of Asebu, children from ages ten to nineteen, as well as arts and culture experts. The entire group that data is required for ascertainment, is what Asiamah et al (2017), describes as the research population.

3.3.1 Target Population

The target population refers to selected individuals, entities or elements out of the entire population that the study intends to work with. As opined by Asiamah et al (2017), the

study focuses on participants who can best share experiences and thoughts to address the qualitative research goal. All members of the Asebu traditional council by default hail from Asebu or are actual natives of Asebu. However, not all natives of Asebu are members of the traditional council. In view of this, the target population selected for the study were natives who are not members of the traditional council, as well as members of the traditional council of the Asebu community.

Asiamah et al (2017) educates that to determine the target population therefore, the study ought to identify and eliminate individuals of the general population who may not have the ability to share experiences and thoughts in ample clarity and depth. With regards to this assertion and in the context of the study, not all people found in the geographical location during the study can be said to be natives of Asebu. Some were natives of communities outside the Asebu Kingdom who had come to Asebu for various purposes at the time of the study. Such individuals were considered not eligible and were exempted from the study. As supported by Asiamah et al (2017), the target population for a study is determined by using selection criteria that uncover the most eligible potential participants.

3.3.2 Accessible Population

The accessible population are the participant(s) who are available and willing to participate at a time of data collection (Asiamah et al, 2017). For the study, the accessible population were the population within the target population that the study was able to reach or have contact with to collect data. They were members of the traditional council and other natives both children and adults who are not members of the traditional council.

Five members of the traditional council were reached at the *Tsetse Odomankoma Ahenfie* in Asebu. However, two out of the five members of the traditional council were accessible for the study. These two served as tour guide and narrators of the story of Asebu Amenfi, and further provided adequate information needed for the study. The other target population, that is; non-members of the traditional council were also accessed in the Asebu township where data was drawn through informal interactions. Out of fifteen targeted indigenes, nine made themselves available to be accessed for the study. These were native; artisans, taxi driver, food vendor, a hotel staff and children. Inferences for the study were then successfully made about the population based on the accessible population.

Four arts and culture experts were targeted to collect their views on the animation, these experts and scholars belonged to the following areas of specialty; music, theatre, graphic design and African art. Two out of the four listed participants were available for the study. However, an additional expert and scholar in the field of sculpture, who was initially not part of the targeted population became a replacement for the unavailable experts; and was accessed.

3.4 Sample and Sampling Technique

Walliman (2011) describes sampling as the process of selecting a small group of cases out of a larger group. The population this study targeted was too large to effectively control its variables. It is either impossible or unnecessary to collect data from everyone in a community in order to get valid findings (Mack and Woodsong et al, 2005). For this reason, a subset of a population was selected to represent the entire population under study. Therefore, a sampling technique was employed from which samples were selected.

3.4.1 Sampling Technique/ Procedure

By virtue of the heterogeneous nature of the population, the purposive and stratified random sampling procedures were employed concurrently. In purposive sampling, the study handpicks the cases to be included in the sample based on the judgement that the participant possesses certain characteristic, status, knowledge or experiences on subject matter (Cohen et al, 2007). By virtue of this, the purposive sampling procedure was employed. Purposive sampling entails selecting participants or individuals known to meet certain clear criteria (Wadsworth, 2005). This implies that this sampling technique targets particular group of people who are the direct source or have first-hand information relating to the study. Samples used for this study were deliberately or selectively chosen for a specific purpose or meet a specific need relevant to the study.

Reason for using purposive sampling technique

Purposive sampling is used in order to access ‘knowledgeable people’, that is by virtue of their professional role, power, access to networks, expertise or experience (Cohen et al, 2007). The justification for this technique is that the participants were chosen based on the geographical location and cultural status.

The geographical location of participants was taken into consideration, which is individuals who are indigenes of Asebu. The study traced the roots or origin of the subject and population under study. Since the subject has reference to a geographical location, the people and their link to the subject was also taken into consideration. Asebu is one of the towns that constitute the entire Abura/Asebu/Kwamankese district in Central Region. Due to the heterogeneous nature of the district, the study settled on Asebu due to the fact that the Asebu is the origin, or home of the story. Furthermore, indigenes of Asebu are considered the ‘owners’ of the

Asebu Amenfi the Giant story, so, indigenes of Asebu will be well vested in the details of the story as compared to indigenes of the other towns in the district who may equally have some level of knowledge on the subject of the study.

The top hierarchy of the Asebu traditional community has the oversight responsibility and power over people, lands, communal rules and regulation in the enclave. So, members of the traditional council or opinion leaders were sampled due to the researcher's judgement that they have in-depth knowledge on the historical evidences, especially the relics, spots and their locations pertaining to the story of Asebu Amenfi the Giant. Some of the relics are handy and therefore kept in the *Tsetse Odomankoma Ahenfie* of Asebu, and only selected members of the traditional council, especially the linguist can make them available for seeing. Most of the spots or relics like the rock the giant sat on among others are considered sacred and hence the sole duty of selected traditional authorities to lead tourists to such spots.

Reason for using stratified random sampling

The justification for this technique is that the study chose participants based on certain features, that is; the geographical location, cultural status and artistic expertise. Participants who were indigenes of Asebu from whom primary data on the Asebu Amenfi story were collected from, were categorized into two strata. Both strata belong to the same geographical location under study, however their cultural status set them apart with regards to the kind of data expected from each class of participants. One stratum covered members of the traditional council, while the other stratum covered indigenes who were not members of the traditional council.

Table 1: Distribution of sample accessed for primary data

Population	Description	Number
Members of the traditional council	Okyeame (linguist), Ebusuapayin and elders	2
Non-members of the traditional council	Other natives or indigenes	9
Total		11

Participants from whom perspectives and views on the animation were collected from were also put into two strata; one stratum were children ranging from age ten to nineteen, and the other stratum were arts and culture experts. Below is the distribution table of participants whose perspective on the animation were collected and analysed.

Table 2: Distribution of the sample from which views on the animation were collected

Population	Description	Numbers
Children	Youngsters from the ages of ten to nineteen	13
Scholars	Arts and Culture experts	3
Total		16

3.5 Data Collection Instruments

Data collection instruments employed were oral history/statements, interviews, observation, and field notes.

3.5.1 Oral history

It is stated by Kumar (2011) that oral history is more of a method of data collection than a study design. Oral Statements are stories or other forms of oral expression that leave a record for future generations (Shafiee, 2005). Oral history and oral statements are inter-related, and can be said that the fore is a subset of the latter.

Oral history a process of obtaining, recording, presenting and interpreting historical or current information, based upon personal experiences and opinions of some members of a study group or unit. These opinions or experiences could be based upon eye-witness evidence or information passed on from other sources such as older people, ancestors, folklore, stories (Kumar, 2011, p.124-125).

As started earlier, it can further be interpreted that any verbal communication is an oral statement, but oral history specifically refers to verbal statement based on previous accounts or past records. Also, oral statement made today becomes an oral history after a long period of time.

Reason for choosing oral history

The story of Asebu Amenfi the Giant has been orally transmitted from generation to generation till date, therefore becoming an oral history. Though there are documents which are secondary sources of the narrative, the oral narrations pre-date all other forms. So, this tool enabled the hearing of the narration from the 'source'; that is the

origin or home of the story, in the context and manner as it has been passed down to them by their ancestors.

It also helped to access oral accounts of the Asebu Amenfi story which were not captured in other secondary sources, as well as have other experiences pertaining to study that secondary sources cannot provide; especially with regards to the settings and relics. Relics are any objects whose physical or visual characteristics can provide some information about the past (Shafiee, 2005).

3.5.2 Interviews

An interview is said to be any form of person-to-person interaction, either face to face or otherwise, between two or more individuals with a specific purpose in mind (Kumar, 2011). Unlike casual conversation, interviewing is a conversational practice to obtain information or knowledge on a given topic or area of interest. This is between the one seeking the knowledge that is the interviewer and the one or group giving out the information, the interviewees. In conducting a semi-structured interview, new theory begins its conception as new ideas and themes emerging from what people have said or from events which have been observed are recognized (Astalin, 2013). This allows the probing of areas which were originally not part of the intended questions but has evolved from answers or reactions of interviewees on previous questions in the course of the interview.

A face-to-face or one-on-one semi-structured interview with the target population were conducted and recorded using a mobile phone recording application and field note. Each interview lasted between forty minutes to one hour, and the consent of the interviewees was sorted before each interview commenced. Language used for the interview was Akan. This is because the targeted participants were indigenes of a

geographical locations that speak Akan; specifically, Fante as a native language. However, the interviewer could speak Twi and understands Fante, hence an interpreter was not needed.

Reasons for Choosing the Interview Technique

In depth interviews as a qualitative research design is optimal for collecting data on individuals' personal histories, perspectives and experiences (Mack and Woodsong et al, 2005). With reference to this, the perspective, account and experiences of the participants were relevant to the study. So, the study considered interview based on the following reasons:

It gave the opportunity to access how conversant the children in the enclave are with the story of Asebu Amenfi. Though the story has already been collected in other studies, interviewing the indigenes about the story served as a fact checking approach and also to highlight key aspects of the story to use for the animation.

It also helped to have a look at some of the relics or spots to serve as a guide for the drawings and settings. The interviews further gave an insight to how the story has been projected or socialized over the years and its impact on tourism, as well as the preservation of cultural values associated with mythical story telling.

Designing the Interview Guide

The interview guide was designed to keep the interviewer on track and not to derail completely during the interview. The semi-structured interview guide gave the interviewees the opportunity to free flow with little or no interruptions. It also helped in asking questions based on the answers given.

The central most idea behind the interviews was to probe the interviewees' depth or wealth of knowledge on the subject; that is Asebu Amenfi and its corresponding relics. Also, to access how well the story has been projected beyond the borders of the Asebu Kingdom and also, the impact the character's story and legacy have on tourism, the people especially the younger generation, and the preservation of cultural values.

3.5.3 Observation

The type of observation employed in the study are direct and non-participant observation. Refer to appendix C for observation guide. Direct observation requires the presence of the observer, unlike indirect which requires recording devices (Cohen et al, 2007). Non-participant observation, is when the observer does not get involved in the activities of the group but remain a passive observer, watching and listening to its activities and drawing conclusions from them (Kumar, 2011). The geographical location under study was visited, and data was gathered from direct and non-participant observation.

Reasons for choosing observation

Through direct interactions with participants, the setting, relics and other features relevant to the study. Also, the material culture especially dress code of the origin or root of the subject, as well as the environment and culture of the population under study, which inspired the features used in the character creation and setting. This is justified by Cohen et al (2007)'s assertion that observation enables the study to gather data on the physical setting or environment as well the human setting, that is the characteristics and make-up of the groups or individuals being observed.

The study also observed several traditional 2D animations of other artists, as well as characters depicted in other comic illustrations to serve as a guide and a source of inspiration. Also, to gather non-verbal data during the preview of the animation. Observation offers the opportunity to gather ‘live’ data or data in situ. (Cohen et al, 2007). During the evaluation of the animation produced, facial expressions, mood, gestures and reactions made by participants during the premiering of the video were observed. The condition under which the observation was made was the observation under controlled condition. This refers to where a stimulus is introduced to the group for them to react to, and observing the reaction (Kumar, 2007). This informed the study about the impact the video is making on the thoughts, emotions and interest of the participants. This gave an impression of how other viewers or general public within the target group will react towards it.

3.5.4 *Field Notes*

Field notes can improve the depth of qualitative findings, and how they are used is dependent on the study (Phillippi and Lauderdale, 2017). Field notes were used to gather salient information and observations during interactions with participants. During research, field note is an effective tool that allows access to the subject and document observations, contextual information and records in an unobtrusive manner. Field notes made during and after observation on field work served as references and back up information of data gathered and observation made.

3.6 Data Collection Procedure

The study resorted to both the primary and secondary data in recognition with Tan (2015)’s assertion that sources for historical research can be taken from either and or

both primary and secondary source. Primary data collection sources as defined by Tan (2015) are first person accounts that involves oral or written testimony or eyewitnesses which may include life history, documents, mementos, relics among others. The study gathered data directly through observation; as observation is one way to collect primary data (Kumar, 2007), as well as through interactions and interviews with participants. These served as the primary sources of data collection procedure. In the context of the study, the primary source refers to the population; people of Asebu. Data was obtained from verbal interaction through informal interpersonal communication with natives and opinion leaders of Asebu, in the Central Region. The information gathered served as the chief data base for the creation of the 2D animation on the story of Asebu Amenfi the Giant; as propounded by Tan (2015) that historical research utilizes primary data sources as the chief database.

Tan (2015) describes secondary sources as people who are not immediately present at the time of event and therefore do not have first-hand information, rather second-hand or hearsay accounts. These sources include biographies, scholarly articles, hear says among others (Tan, 2015). Secondary data were obtained from sources such as publications, other audio-visual materials and art books. With regards to the study, other narratives on the story of Asebu Amenfi were also acquired from other publications like journals, thesis and articles. Internet source were also used to access samples of illustration, 2D animation as well as on related literature. Data collected from these sources on the subject were also reviewed and served as auxiliary data to support the primary data.

The information gathered from both the primary and secondary sources stated were then compiled and used as a guide to create characters, a story board and thumbnail sketches. The drawings were then transferred onto computer for further

editing using the Adobe Photo shop software. Cubase audio software and a condenser microphone were used to record voice over as narrations to complement the images. After which Fruity Loops was used to program score and backgrounds sound effects. Enhanced images and audio produced were then imported into the Adobe premiere Pro software which was used to convert images into slides and sequential illustrations, backed by audio sound and background effects. It was used to compliment slides with transitional effects.

3.7 Data Analysis Plan

Data collected were described in the form of story board and tables. Primary data was compared and contrasted with data collected through secondary sources. Similarities in the narratives collected from primary sources and secondary sources were highlighted and restructured into one narrative which was used for the animation. Narrative analysis or narrative inquiry was employed in analysing data collected from primary and secondary sources. This is justified by Deakin University (2022) which states that narrative inquiry or analysis “records the experiences of an individual or small group, revealing the lived experience or particular perspective of that individual, usually primarily through interview which is recorded and ordered into a chronological narrative.” It further explains that it covers narrations such as oral history or an ancient traditional story, and can reveal important historically issues which are not recorded in any other source, as well as reveal in-depth detail of the circumstance, situation or event of the story.

Data collected from perspective and views of participants on the 2D animation on the story of Asebu Amenfi the giant were analysed, and some recommendations made were effected in the animation. In achieving this, the

responsive evaluation model was adopted. Aliyyah (2020) opines that, the evaluation model is suitable for the arts, and the reaction of targeted users serve as the basis to determine the success or failure of the program or project. The responsive evaluation model also focuses on concerns gathered through interactions with participants during the evaluation process, and recognises diverse views, opinions or perspectives of different audiences. (Spiegel et al, 1999). These assertions justify the adoption of the responsive evaluation model in evaluating the 2D animation on the story of Asebu Amenfi the giant.

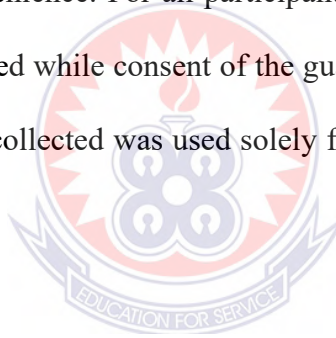
3.8 Ethical Issues

Research ethics as defined by Davis and Lachlan (2017) refers to “specific principles, rules, guidelines and norms of research-related behaviour that a research community has decided are proper, fair, and appropriate.” Informed consent was sent to participants before their engagement. The content and purpose of the study, as well as an exit clause was spelt out to the participants for their consent before commencement. Identity of participants were protected making the children remain anonymous, and by giving the arts and culture experts pseudonyms. Data was ethically collected.

3.8.1 Ethical approach

Concerning research ethics, the guiding principle by World Health Organization (2013) policy, directs that “all research involving human participants must be conducted in a manner that respects the dignity, safety and rights of research participants and that recognizes the responsibilities of researchers.” In this regard, the cultural relativism approach was adopted for the study. Cultural relativism as opined by the Brunel University (2015), directs that the ethical manner in which a research is conducted

should be in accordance to the culture's standards, provided the participant's basic rights are not violated. This means that acceptable behaviours or what is considered ethical in one culture may differ in another culture, however the basic human rights are superior to all cultures code or standard of ethics. In factoring this ethical approach in the study, the participants from Asebu traditional council were approached and engaged based on the community's cultural standards, while non-members of the Asebu traditional council were engaged through personal interactions. Also, the arts and culture experts were engaged through personal communication. The topic and objective of the study was first communicated to them through electronic means and their expected role was explained to them. The time and venue of engagement was slated by participants at their convenience. For all participants of the study, the data collection process was fully explained while consent of the guardians of children under eighteen years were sought. Data collected was used solely for the intended purpose explained to the participants.



3.9 Trustworthiness and Authenticity

Lincoln and Guba (1985) outlines credibility, transferability, dependability and confirmability as key components of trustworthiness. Multiple perspectives and views of participants were captured in the study. Participants were given fair opportunities and data collected and analysed were precise, credible, valid, reliable and confirmed.

3.9.1 Credibility

In establishing credibility, the member-checking or member checks technique was employed for the study. According to Lincoln and Guba (1985), the member checks technique is “whereby data, analytic categories, interpretations, and conclusions are

tested with members of those stake-holding groups from whom the data were originally collected.” It further opines that this technique is the most crucial technique for establishing credibility. In relating this technique to the study, most of data used for the study were collected from primary source; that is the people of Asebu. After the animation on the story of Asebu Amenfi the giant, the participants from Asebu which served as the stake-holding group were engaged to test or evaluate the project.

A formal member-checking procedure was established by arranging an appointment and engagement with arts and culture experts to assess the video based on their knowledge and expertise. This is justified by Lincoln and Guba (1985) which states that “the investigator may wish to arrange a session, perhaps lasting an entire day or even several days, to which are invited knowledgeable individuals from each of the several interested source groups.” Comments, suggestions and criticisms by these experts were deliberated upon and considered based on the study’s artistic discretion. Some recommendations were re-factored in the production while others were not. This is in congruous with Lincoln and Guba (1985)’s claim that the assessors may disagree with the investigator or with one another on matters of opinions, however, “the investigator is not bound to honor all of the criticisms that are mounted, but he or she is bound to hear them and weigh their meaningfulness”. For instance, a suggestion that music should run along with the background sound effect were not heed to because the study considered that having a piece of music running along will at a point distort or conflict the mood the scene wants to portray. Also changing background music thematically will compete with the narrative for attention. Secondly, a suggestion that the voice-over narration should have some feminine and soothing texture was countered by another assessor that the texture and masculinity fit the content. On the other hand, the moral lessons stated previously were changed upon the creator’s deliberation on the

criticism of the experts. The application of the member-checking technique as explained, renders the data credible and trustworthy.

3.9.2 Transferability

Thick description was used in the study to establish transferability. Thick description as defined by Holloway (1997) refers to the detailed contextual account of field experiences and cultural patterns. The thick description as used in the study was to give account of the narrative of the Asebu Amenfi in the cultural context of the primary source, as well as representing the settings, relics and plot of event as established by the primary source, as well as through field experience.

The naturalist can only set out working hypotheses together with a description of the time and context in which they were found to hold. Whether they hold in some other context, or even in the same context at some other time, is an empirical issue, the resolution of which depends upon the degree of similarity between sending and receiving (or earlier and later) contexts. Thus the naturalist cannot specify the external validity of an inquiry; he or she can provide only the thick description necessary to enable someone interested in making a transfer to reach a conclusion about whether transfer can be contemplated as a possibility. (Lincoln and Guba, 1985, p. 316)

Based on the above assertion, the data collected from the respondents and descriptions of the settings, relics among other description was valid at the point of the study. The descriptions, data collected and features may have minor changes over time, however it has provided a thick descriptive data base that gives a wide range of possibility and similarities in judgements; for potential appliers in case of transferability.

3.9.3 Dependability

The study's dependability has been determined by its credibility. This claim is justified by Lincoln and Guba (1985) that there cannot be credibility without dependability, therefore a demonstration of credibility is sufficient enough to establish its dependability. An external audit or inquiry audit process was employed to determine its dependability. This was achieved through engaging expert participants who were not part of the research process to examine the 2D animation on the story of Asebu Amenfi the giant, and give feedback.

3.9.4 Confirmability

An audit trial was used in determining confirmability of the study. The Robert Wood Johnson Foundation (2008) defines audit trial as transparent description of research steps taken or used in executing a research project from the start, through the development to the reporting of findings. This technique is evidenced in study; citing the description of the designing and production steps or procedures used in producing a 2D animation on the story of Asebu Amenfi the giant. It was also portrayed in the how the narrative was analysed and presented. As supported by Lincoln and Guba (1985), the six Halperin steps such as recording of raw data either in electronic or field notes, data analysis, data reconstruction such as structuring in themes, process notes on design procedures, materials and instrument development information were compiled by in the study, therefore exhibiting its confirmability.

CHAPTER FOUR

RESULTS AND DISCUSSIONS

4.0 Overview

The chapter has been arranged in the order of the objectives.

4.1 The story of Asebu Amenfi in a story board format.

4.1.1 Narrative

Narrative from both primary and secondary sources were collected and analysed. Per scrutiny of the data and existing literature on the subject, certain key aspect of the story intended to be used for the animation were highlighted. These highlighted aspects of the story were reviewed as presented below:

“The Story of Asebu Amenfi the Giant”

The Asebu Kingdom comprises of towns in the Abura Asebu Kwamankese District in the Central Region of Ghana, West Africa. (Ghana Statistical Service, 2014; Prince, 2021). Asebu which is a major traditional town in the Kingdom is located in-between Cape Coast Metropolis, Nkusukum and Anomabo traditional area; and a branch through Yamoransa along the Anomabo-Cape Coast highway (Prince, 2021). A visit to the location confirms its geographical location as stated by the secondary sources above. This kingdom was believed to have been founded thousands of years ago by an Egyptian Giant called Sabou, which was later pronounced Asebu (Asante, 2018; Akyeafowa, 2019). Oral account from primary source during field work confirms Asante and Akyeafowa’s assertion.

Asebu Amenfi was the army leader who led the Egyptian army in the pursuit of the freed Israelites in the Exodus (Asante, 2018; Gokah, 2020). The study crosschecks this biblical account and realized that the biblical narrative claimed all the

Egyptian troop drowned in the Sea of Reeds, however, data gathered from oral history from the field work contradicts this claim but affirms Asante and Gokah's claim that at least one of the army troop survived; and in that context was Asebu Amenfi the giant. Though his troop drowned in the red sea, he survived, but could not go back to Egypt for the fear of the Pharaoh's reaction. So Asebu Amenfi fled with his family across Lake Chad to the coastal belt of present-day Ghana (Akyeafowa, 2019). Per Akyeafowa's assertion, Asebu Amenfi had a relation he embarked on the migration with, but did not specify the number of relations and their relationship with Asebu Amenfi. Narrative from primary source indicated that indeed Asebu Amenfi had a sister called Amenfiwaa. Amenfiwaa was also cited by Asante (2018) as the sister of Asebu Amenfi the giant. This confirms the context in which Akyeafowa used the word 'family'.

As a warrior with incredible strength and huge stature, he also possessed spiritual powers which enabled him do incredible things ordinary men could not do, as well as a sword he uses in his conquest. A sword believed to be what Asebu Amenfi used is kept at the *Tsetse Odomankoma Ahenfie* in Asebu. He fought and won many battles in the Fante enclave thereby expanding the territories of Asebu, in the Central Region of Ghana (Gokah, 2020; Akyeafowa, 2019). Areas such as Abakrampa, Abura Dunkwa and Akroful, were all secured as Asebu territories against captives, during the reign of AsebuAmenfi. This data was gathered from primary source as well as Nazir (2021) and Gokah (2020).

Asebu Amenfi's fingers, feet and body leave indelible prints on objects he comes into contact with, including rocks. He can bore holes in rocks by merely touching it with his bare fingers. Till date, a rock he often sat on had his buttocks, testicles and finger prints engraved on as a result. He had a rock he rips 'open- and-

close' like a drawer to keep his belongings in, and push back to cover the opening afterwards. He used his fingers to drill holes in two mini rocks which he used as “*firkyiwa*” (castanet) for his music pleasure (Nazir, 2021; Prince, 2021). These narratives are backed by relics which are all situated in the Asebu enclave, where tourists are taken to those spots by selected members of the traditional council upon request.

As a voracious eater with a good appetite for corn, his sister Amenfiwaa always ensured he was satisfied. There are times Amenfiwaa had to add some gravels to the corn, in order to meet the required quantity that can satisfy her brother Asebu Amenfi. Anytime Asebu Amenfi had to embark on a trip, he carries a corn barn on his head with his sister in it roasting “*eburonkyewee*” (roasted corn) constantly to feed him (Nuama, 2021; Gokah, 2020; Nazir, 2021). Oral history from primary source, both members of the traditional council and other indigenes confirm that, Asebu Amenfi the giant was a voracious eater who had great appetite for roasted corn. They further narrated how Amenfiwaa had to roast corn constantly in a corn barn on trips with Amenfi, as well as mixing of corn with gravels to increase its quantity, as claimed by the afore mentioned authors. Oral account from primary source asserts that the giant vanished or disappeared mysteriously.

However, Asebu Amenfi's foot print which is now a lake at Asebu Akroful, the rock he sat on, which still exist at Asebu, the rock drawer, his sword, the walking stick among other relics still exist today in the Asebu Kingdom in the Abura-Asebu-Kwamankese District of Ghana, in the West Africa (Asante, 2018). The AsebuAmenfi stool (Ghana Statistical Service, 2014), a walking metal rod he thrustured into the ground which cannot be eliminated or uprooted by any means (Asante; 2018) are existing relics in the Asebu enclave have been confirmed through field work.

THE DESIGN PROCESS

4.1.2 *Storyboard for the Story of AsebuAmenfi the Giant*

A storyboard is a graphic representation or layout of how a video or motion graphic will unfold (Vybond, 2021). It is a set of suggestive drawings/sketches or sequential illustrations that tell a story. Storyboard, unlike scripts, is image bias whereas script is text based (Bozarth, 2021).

In creating the story board for AsebuAmenfi the giant, the narrative was put into themes with each theme representing major aspects of the story. Five themes were generated and are outlined below:

Theme 1: The origin of Asebu Amenfi

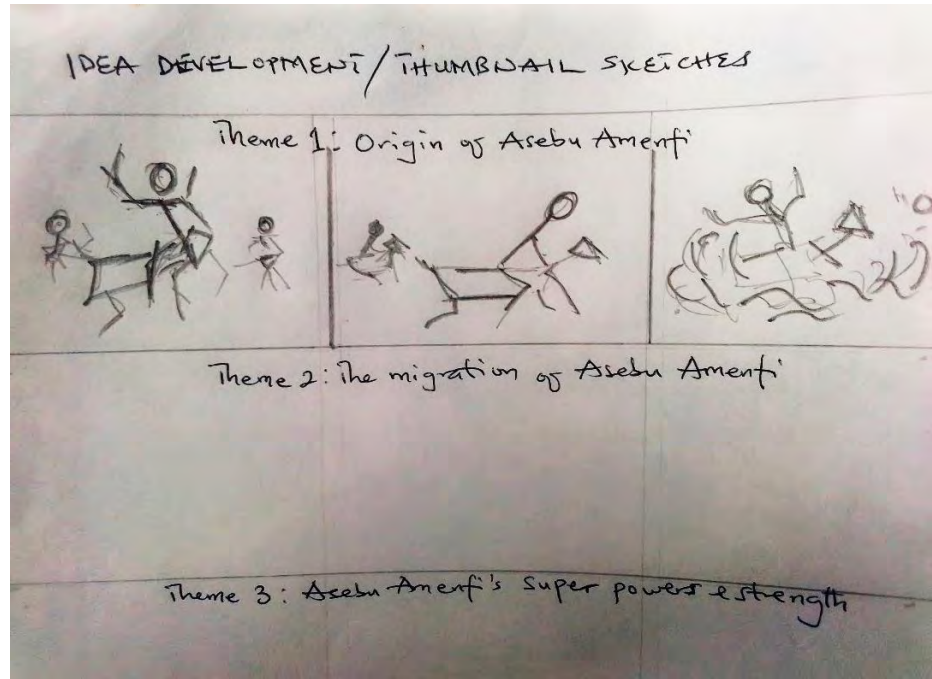
Theme 2: The migration of Asebu Amenfi

Theme 3: Evidences of Asebu Amenfi's super natural powers and strengths

Theme 4: Landmark events of some of the regular activities of Asebu Amenfi (how he kept his belongings, his form of entertainment, and meals)

Theme 5: His final moments and disappearance.

A layout was first designed for the themes listed, and stick figure thumbnail sketches were made to fill each frame (Fig. 8a.). Three thumbnail sketches were developed for each theme. Each sketch in a theme served as a frame and a continuation of previous frame, in that succession. This approach was repeated in developing Theme 2 (Fig. 8b) to the last theme (8c.).



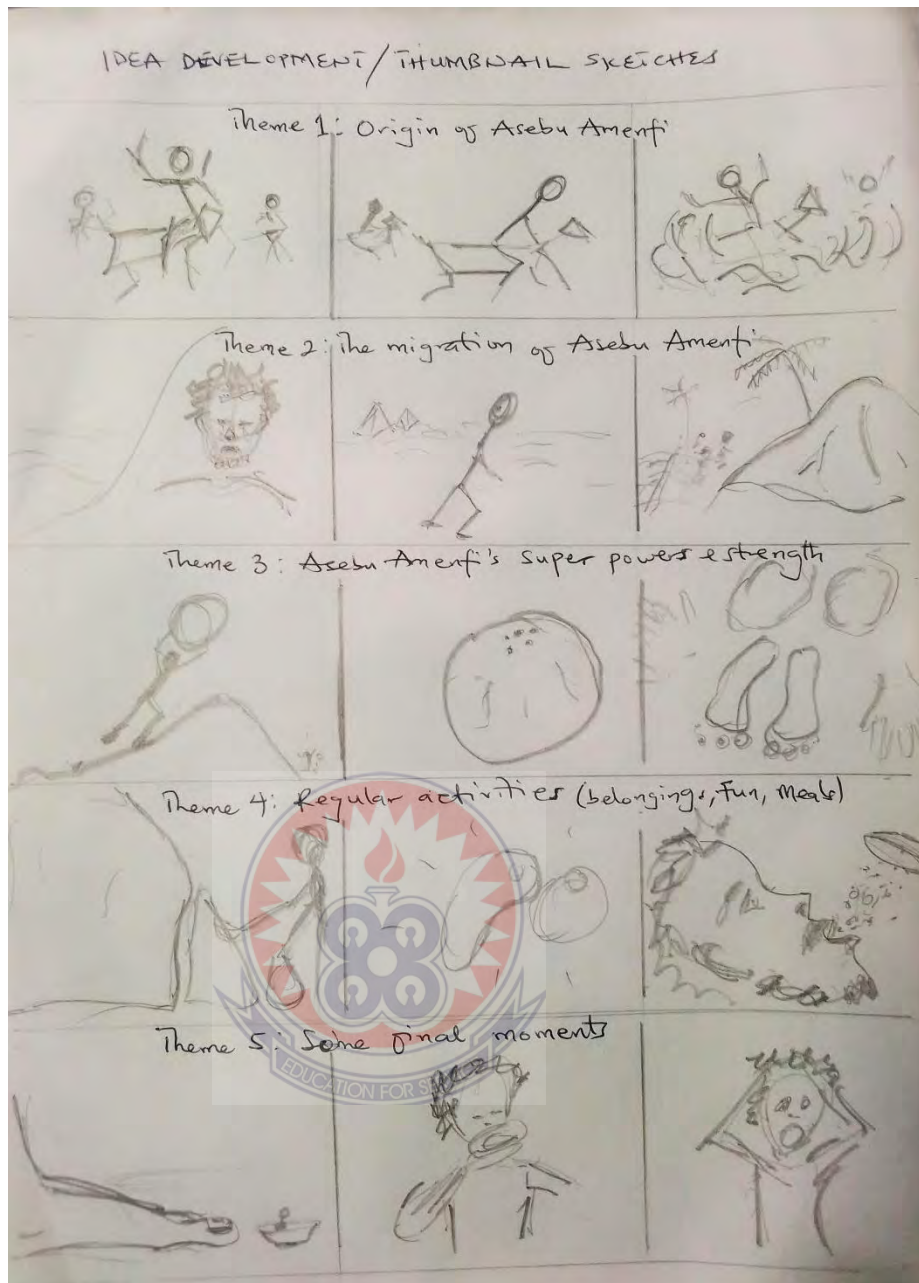
a.

Fig 8(a): Idea development and thumbnail sketches in themes



b.

Fig 8(b): Idea development and thumbnail sketches in themes



c.

Fig 8(c): Idea development and thumbnail sketches in themes

Once the thematic board was developed, each theme underwent various stages of development. The stick-like figures (Fig. 9a.) were redrawn with more realistic features (Fig. 9b.) and the features were further detailed (Fig. 9c.). This procedure was repeated for all the remaining themes, resulting in a composition of one storyboard made up five themes with fifteen independent sketches (frames).



Fig 9 (a, b and c): Theme 1 in various stages of development

The highlighted aspects of the Asebu Amenfi story that were put into themes comprised of fifteen frames with each frame representing a scene. The accumulative themes in succession served as the storyboard (Fig. 10) which guided the plot of the video. The next figure is the storyboard for “The story of Asebu Amenfi the Giant”.



Fig.10: Storyboard of Asebu Amenfi the Giant

Frames 1 and 2 represent the scene where Asebu Amenfi was leading the Egyptian army in pursuit of the Isrealites in biblical account. Frame 1 depicts a front view of the army with the leader as the emphasis flanked by four other figures in perspective. Frame2 which is in continuity with frame 1 depicts the figures in a different

camera angle or view. Frame 3 is a scene that depicts the drowning of the army in the Red Sea. Frame 4 represent a scene where Asebu Amenfi survived the accident, while frame 5 and 6 scene of Asebu Amenfi's migration from the site of the Red Sea to the coastal belt of present-day Central Region. Frame 7, 8, 9, 10, 11 and 12 give account of various incredible deeds and activities of Asebu Amenfi upon his arrival and stay with the people he met at the coastal belt of present-day Central Region. Frames 13, 14 and 15 give sequential account of the period of his existence before his disappearance.

4.2 Designing and producing 2D animation depicting the story of Asebu Amenfi the giant.

4.2.1 Working Process

The frames as displayed in the story board, were first sketched in pencil, after which details of the drawings and outlines were picked out using pen. The Asebu Amenfi character was first developed from the face down to the toe taking into consideration the descriptions given from both primary and secondary sources. The face was developed from a geometric shape; octagon. Dry media such as crayon and colour pencils were then used in adding colour to the drawings to make drawings more realistic and aesthetically pleasing. The tones of the colours were varied in light, middle and dark to achieve form. Drawings were then scanned, after which they were further enhanced using filters provided by the adobe photoshop graphic designing software. The enhanced images were then imported into the adobe premiere pro software and arranged in order of appearance.

With the aid of a condenser microphone connected to a soundcard adapter and computer, voice over narrations of the story of Asebu Amenfi the giant were recorded using the cubase5 software. Existing sounds and songs were imported and

used as the background sound or score to compliment the narration. The vocals together with the scores were then mixed and mastered using the plugins preset provided by the software. The vox was then exported in MP3 format ready to be imported into the premiere pro software. The voice over narration and the pictorial slides were arranged to sink-in, so that each scene goes according to the narration.

Extra sound effects were programmed using F1 studio software. As part of the production, some sounds were panned, volumes of each sound were tuned separately during the mixing. The overall project was then exported as one file in MP3 format. This Sfx was then imported into the existing Adobe Premiere Pro data containing the aligned voice over and sequential slides. Using the cut tool provided by the Premiere Pro software, the Sfx were cut and positioned and timed to sink-in with certain actions, example; horse galloping sfx were positioned to play along the scene where the army were pursuing their target on horses.

The end credit was designed to roll up at the end of the video using the premiere pro. The first and last scene were key-framed to mark the length of the video, after which they were exported using in-built aspect ratio templates and definition rates. The production steps summarized above are further explained below in steps:

Character Creation

The facial features of the main character were systematically developed from preliminary sketches using a basic geometric shape. An octagon plane figure was first drawn, a short vertical line of symmetrical was drawn and three other horizontal strokes. These lines served as the layout for the placing of some facial details like eyes, nose and mouth.

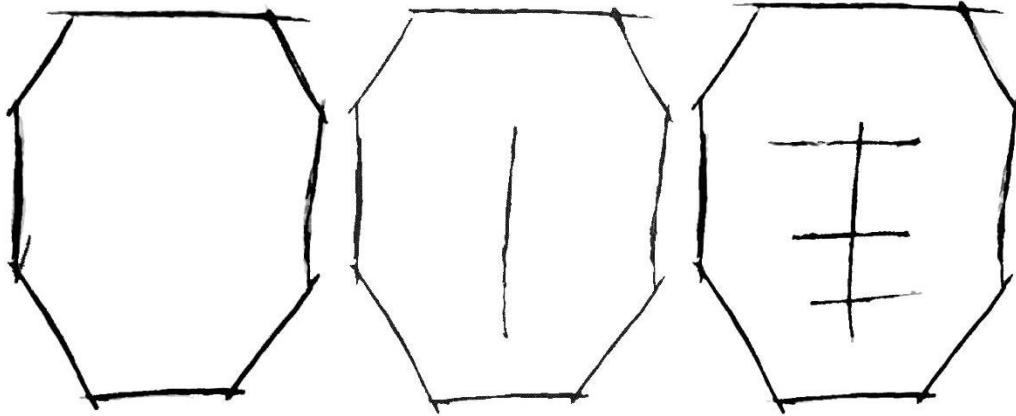


Fig11: Sketching process of face shape

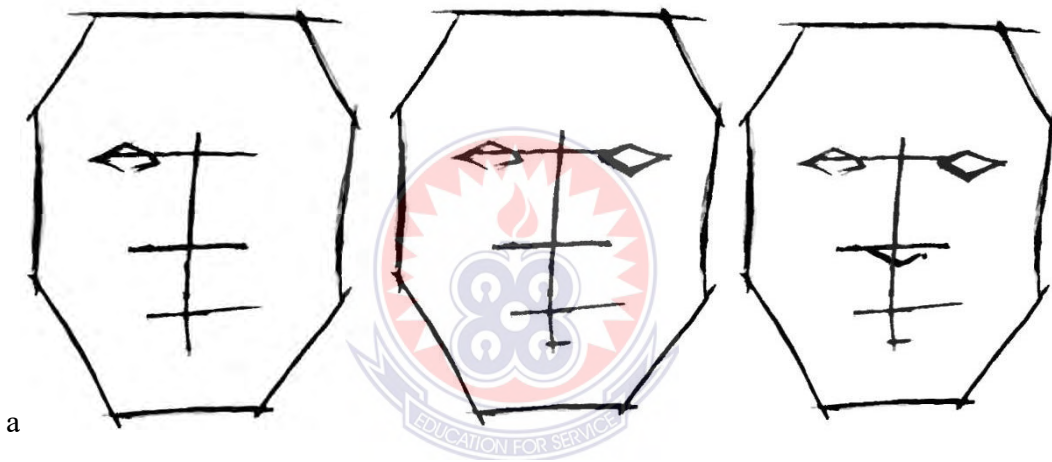


Fig 12 (a): Sequential idea development of facial feature

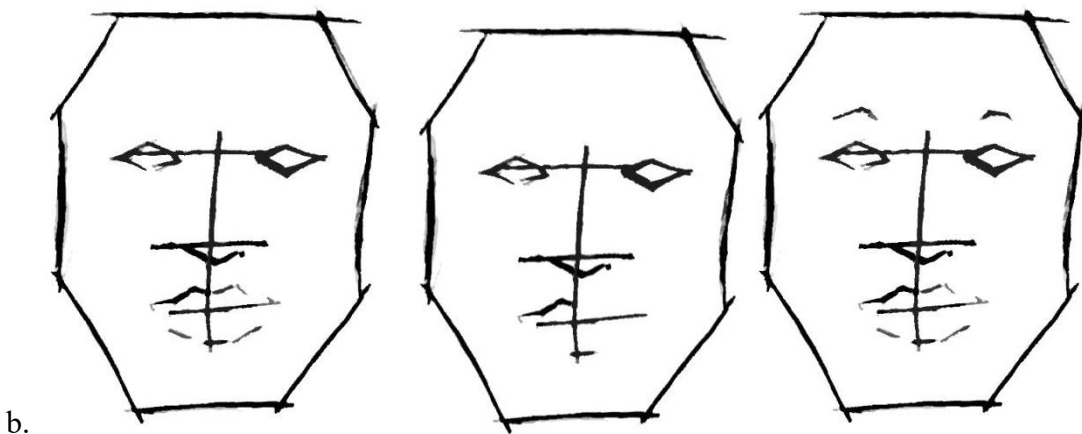


Fig12 (b): Sequential idea development of facial features

Other features such as ears, neck and hair were introduced. Detailing of features were embarked on after which colours were introduced to the drawing. The face was treated with a dominant colour of brown suggest the complexion of an African. The intensity of the brown was rendered in tints and shade as well as its range of harmonious colour schemes. This tonal gradation was geared towards given the drawing a form.



Fig 13 (a) : Detailing of facial features





Fig13 (b and c):Detailing of facial features



a

b



c

d

Fig 14 (a,b,c,d): Colouring and tonalgrading of character's face

Light tone was first introduced on the figure as shown in (Fig. 14a.), then the middle tone was added (Fig. 14b.) and dark tone was also introduced (Fig. 14c.). After, highlights were finally introduced to key areas which suggestively receives excess light as depicted in (Fig. 14d.) to create a strong contrast between the light and dark tones. This tonal gradation or relative lightness and darkness of the tone helped in achieving form or an illusion of a 3D image.

Physique and Costume of the Character

Black woolly or kinky hair and skin colour in the shades of brown are typical of people from African descent. The character was given seemingly dreadlocked hairstyle which in the African societal context suggests that the character is a special being or sacred (Essel, 2021). It is for this fact and inference from the narration that the Amenfi was a sacred being, that the study inculcated these features to compliment the looks of Asebu Amenfi. Aside for its decorative purpose, the cowries placed in dreadlocks serves a ritual purpose (Essel, 2021), specifically for fortification in the context of this narrative.



Fig 15: Hair and hair adornment of character

As established by the historic narrative, Asebu Amenfi is originally from Egypt, hence the Egyptian code of dressing for males, example; the wearing of capes, adornment around the neck, ankles, wrist and arm, wrapped piece of cloth around the waist and groin (Tierney, 1999) among other features were taken into consideration as shown in subsequent figures below.





Fig16 (a,b,c,d,e andf): Costume of character

According to the narrative, Asebu Amenfi is known to be a giant with stout and athletic body build. It is for that reason Asebu Amenfi's physique was depicted in such musculature.



Fig.17: Front view of arm and torso of character



Fig.18: Profile view of the arm and torso of the character

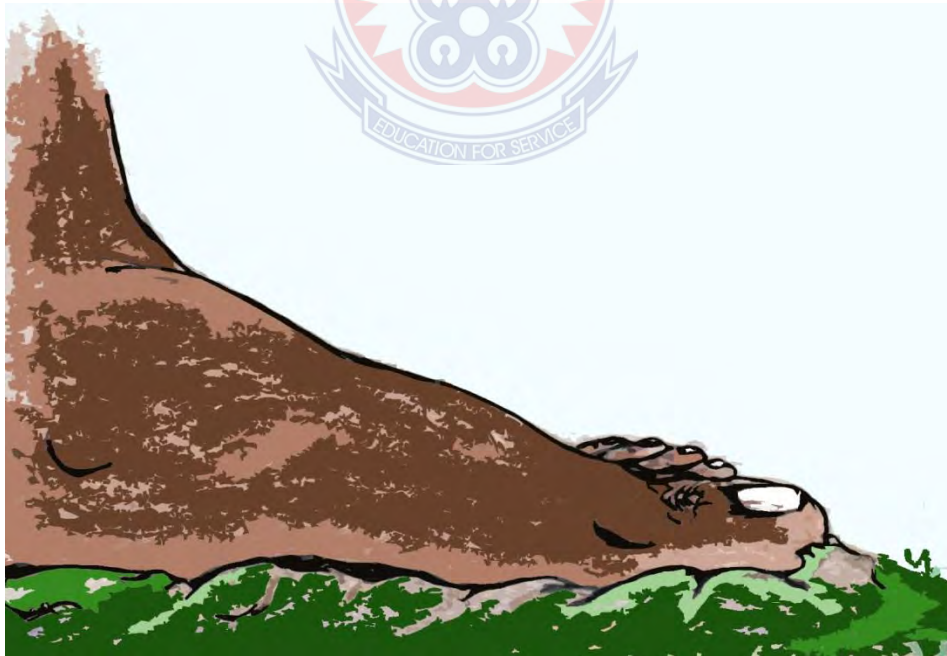


Fig. 19: Profile view of the left foot of the character



Fig.20: Right fist of the character in frontal view



Fig.21: Physique of character in frontal full figure

Composition of Characters, Backgrounds and Settings

Sketches of characters, scenes and settings were composed bearing in mind the environmental features of the geographical location under study. Features such as the landscape or topography of the land, housing units, proximity to the sea or vegetation among other characteristics were factored in the illustration to compliment the narration.



Fig.22 (a and b): Outline drawings with pen

After the picking out the positive shapes with pen in outline drawings, colour pencils and crayon are used to enhance the sketches.



Fig. 23(a and b): Adding of colour to sketches



Fig.23 (c and d): Adding of colour to sketches

Scanning of Drawings

The handmade drawings made in hard copy format were scanned into a digital format (soft copy), with the aid of a scanner and Computer. The scanner was activated by connecting its power cord to the port of a booted computer. After turning on the scanner by pressing the power button, the drawings were placed face down on the document table of the scanner (Fig. 24b.) and covered afterwards with the document cover (Fig. 24c). The 'start' button was pressed to scan the images onto the computer. This process was repeated for the entire individual drawings one after the other in their order of sequence.

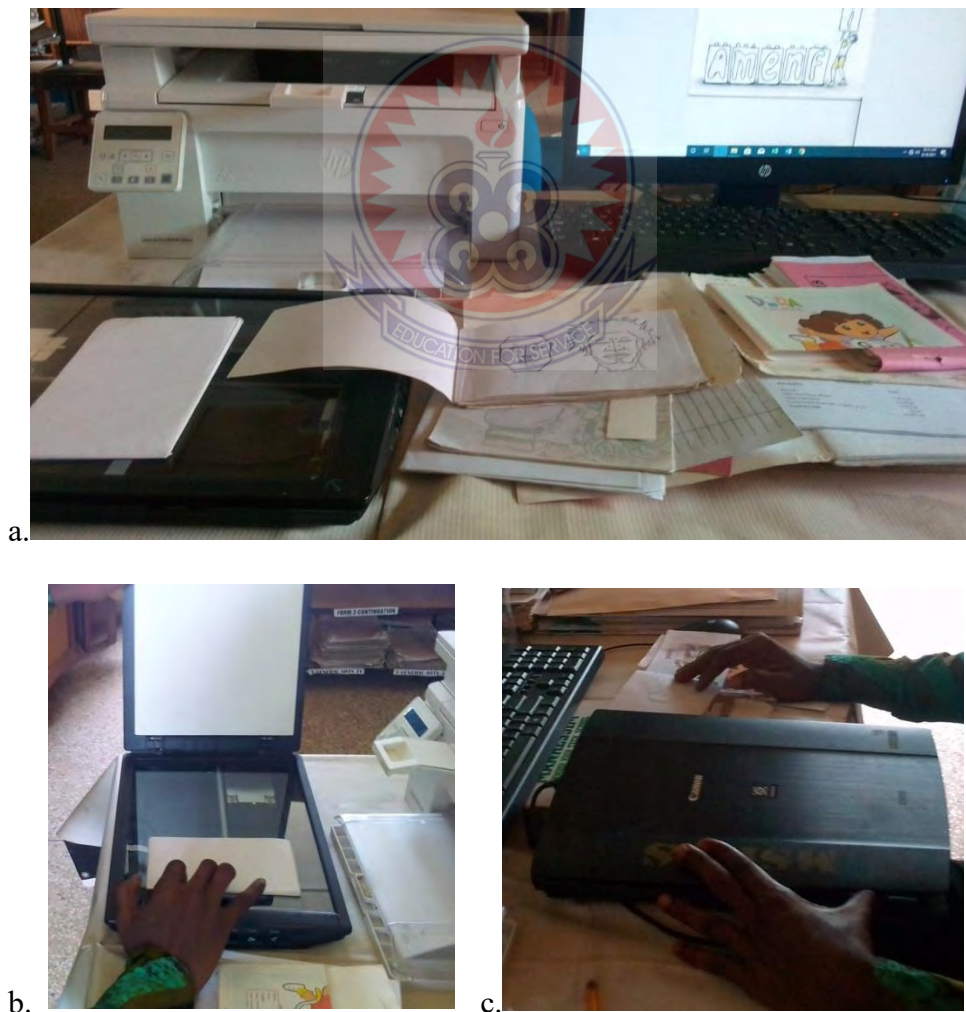


Fig.24 (a,b andc) : Scanning of drawings

Computer Aided Graphic Designing (Digital Imagery)

The scanned slides which are in JPEG format by default are imported into designing software Adobe Photoshop to refine, edit or enhance the visual appeal of the scanned handmade drawings. After enhancement, images are then exported into JPEG format. The computer aided graphic designing production process steps are outlined in series of steps below:

Step 1: Launching of the Adobe Photoshop CS6

In launching of the Photoshop to commence the computer aided designs, the following instructions were followed;

Click on 'Start' menu at the left bottom corner on the task bar of the computer

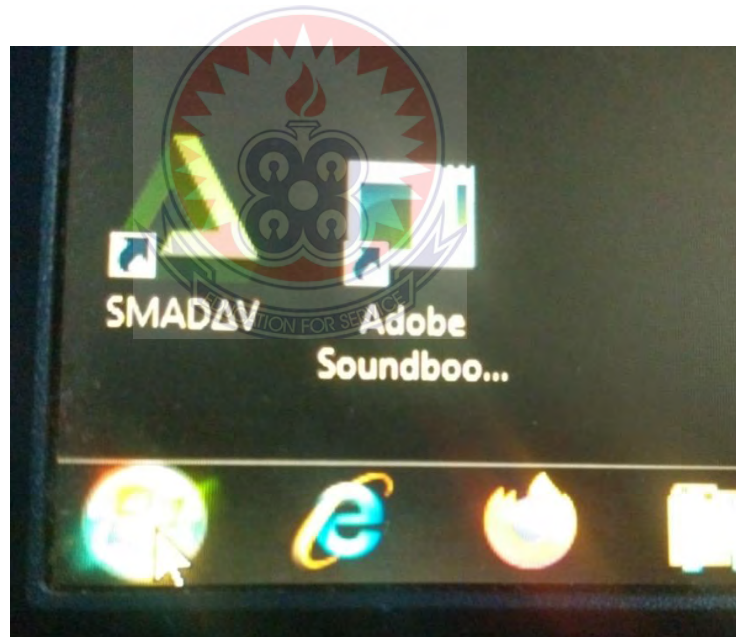


Fig. 25: Launching the Start menu to access installed programs

Move the cursor to Adobe Photoshop CS6 or whichever version installed and double click

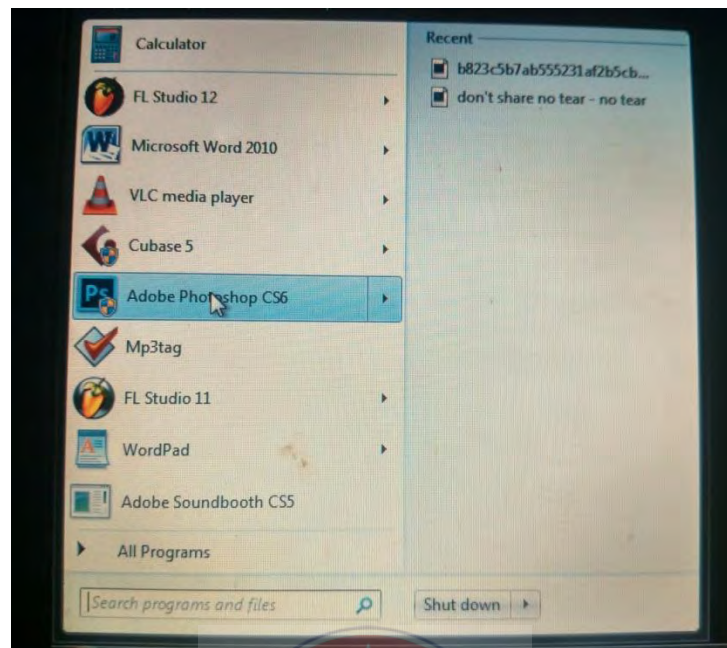


Fig.26: Locating Adobe Photoshop CS6 on the pop-up menu

At this stage, wait for software to load and launch.

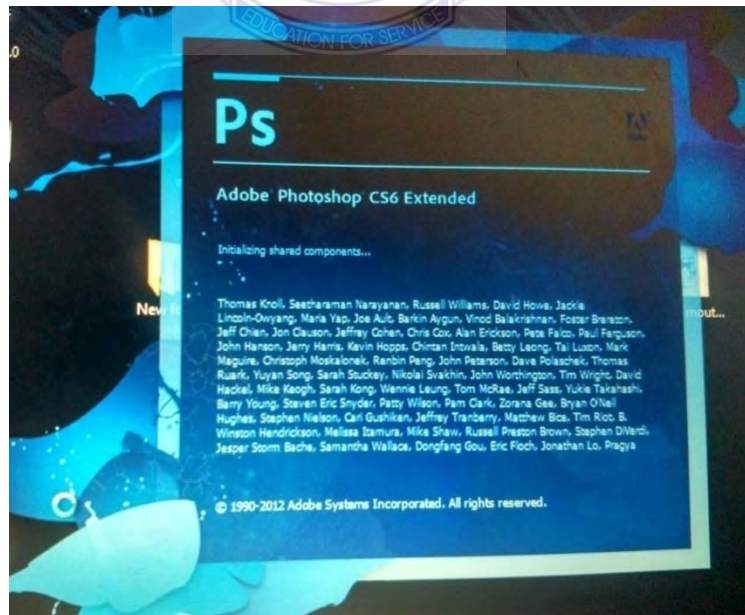


Fig.27: Software progressively launching/opening

Select support size either from the preset (example A4, A3 etc) or by keying in a preferred numeric custom dimension and its unit of measurement. 'Name' which refers to the title of document appears 'Untitled' by default, but can be renamed. Click on 'OK' to execute command. Other components like the resolution, color mode can as well be regulated. For this study, after launching the Adobe Photoshop CS6, the preset used was 'International Paper' and the size was A3. Background content was left at 'White' by default. Resolution of 300pixels and Color Mode of RGB Color of 8bits were selected respectively.

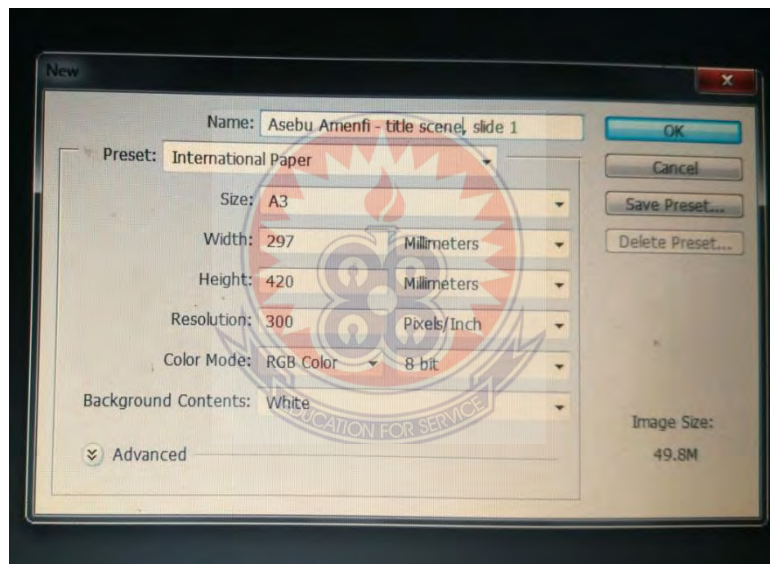


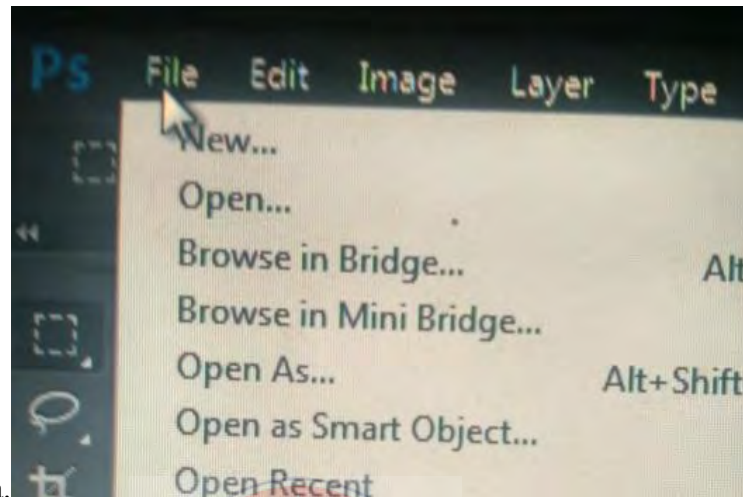
Fig. 28: Setting of support size, format and other features

After initiating the command to open the support, the orientation of the support was set or rotated to a landscape format by clicking on 'Image' on the menu bar and 'Image Rotation>90°CW' to rotate the support from portrait to landscape. The background support served as a guide or an aspect ratio for which all imported illustrations will be superimposed.

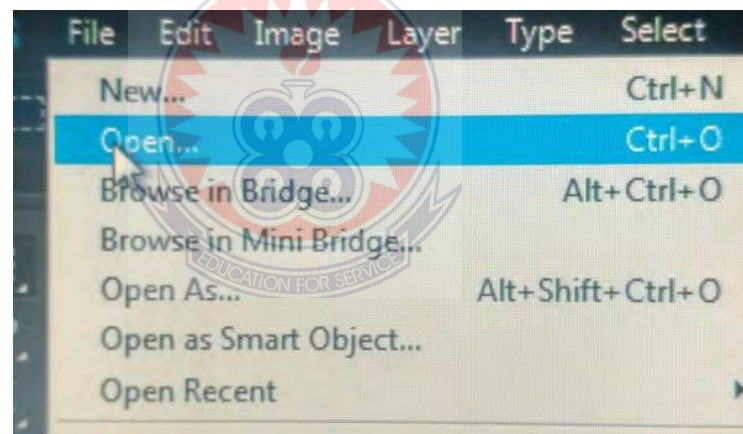
Step 2: Importation of scanned images

At the launch of the software, drag the scanned image and drop into the displayed software interface. Alternative instructions used were:

Click on 'File' as shown on the File Menu Bar and select 'Open' on the pop down menu



a.



b.

Fig 29 (a and b): Importation of scanned images through the file menu bar

Locate the preferred image in the pop-up menu and click on it to highlight. Then either double click to load or click on 'Open' tab at the bottom right corner of the pop-up menu to load selected image into the software.

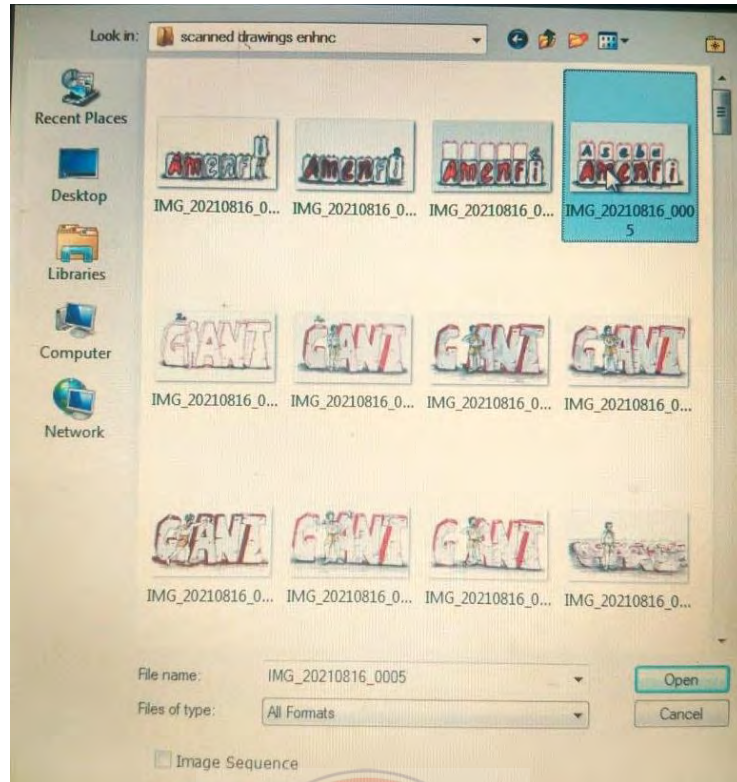


Fig. 30: Browsing or locating scanned images to import

At this stage, the image(s) imported are now ready to be worked on in the workspace interface.

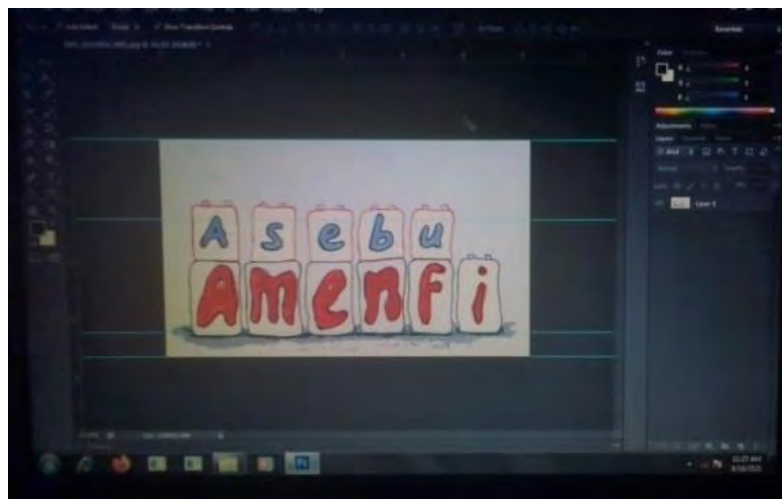


Fig.31: Interface of the imported the image into the software

Step 3: Filtering of image

After the image is loaded in the software, the 'Filter' option on the File Menu Bar was selected which produced a drop-down menu from which 'Filter Gallery' was clicked.

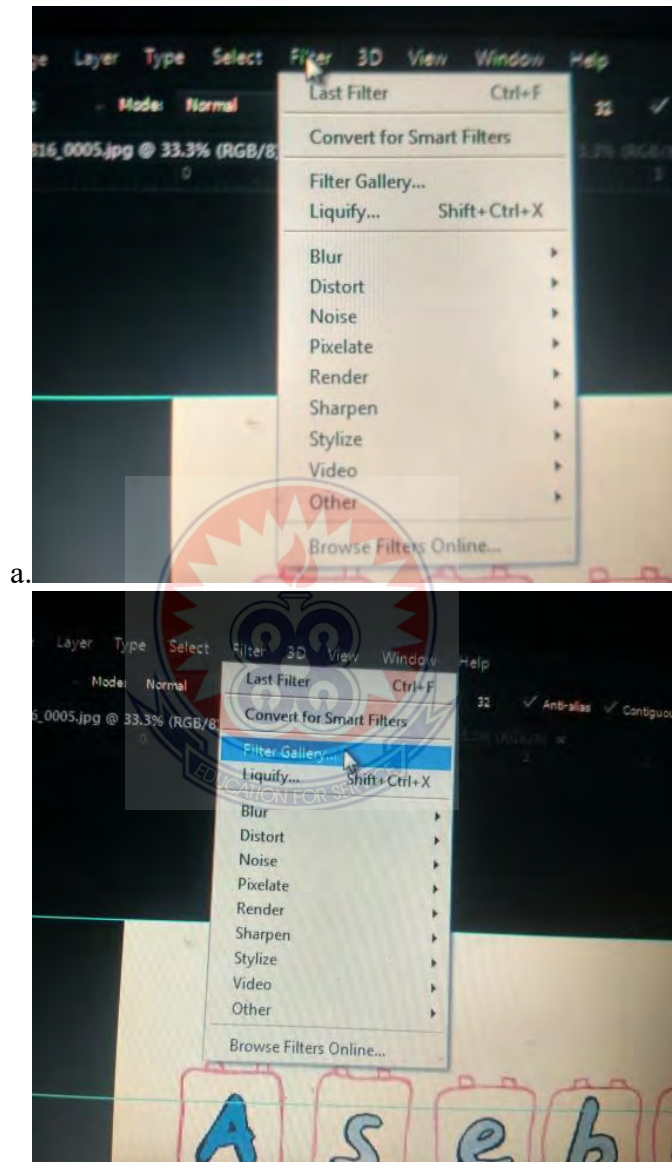


Fig.32 (a and b) :Opening of filters

The 'Filter Gallery' displayed various filtering options like colored pencil, dry brush, and fresco among other options. 'Cut Out' was selected out of the various filters due to its effect of giving outlines of the drawing fine strokes with distinct colour patches.

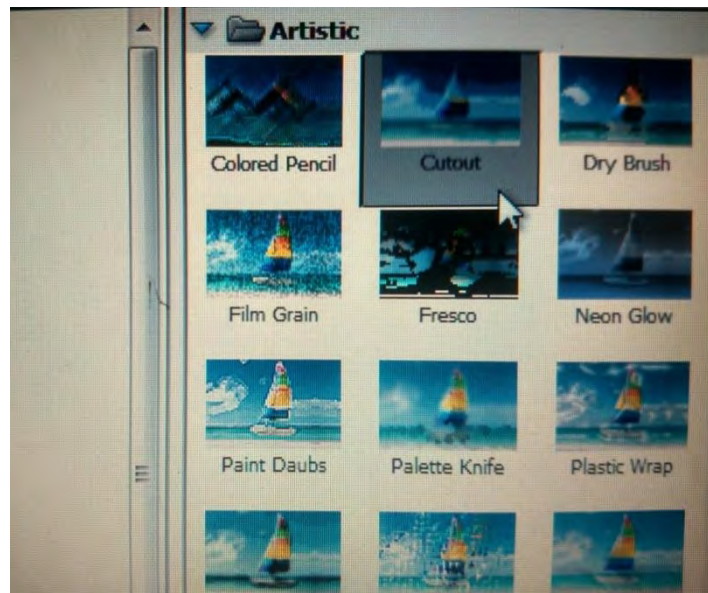


Fig.33: Selecting a 'Cutout' filter

Step 4: Filling of Colour and Colour Grading

After the 'cutout' filter effect, the 'Paint Bucket Tool' was selected from the tool box and used to fill elements with colours to enhance its intensity.

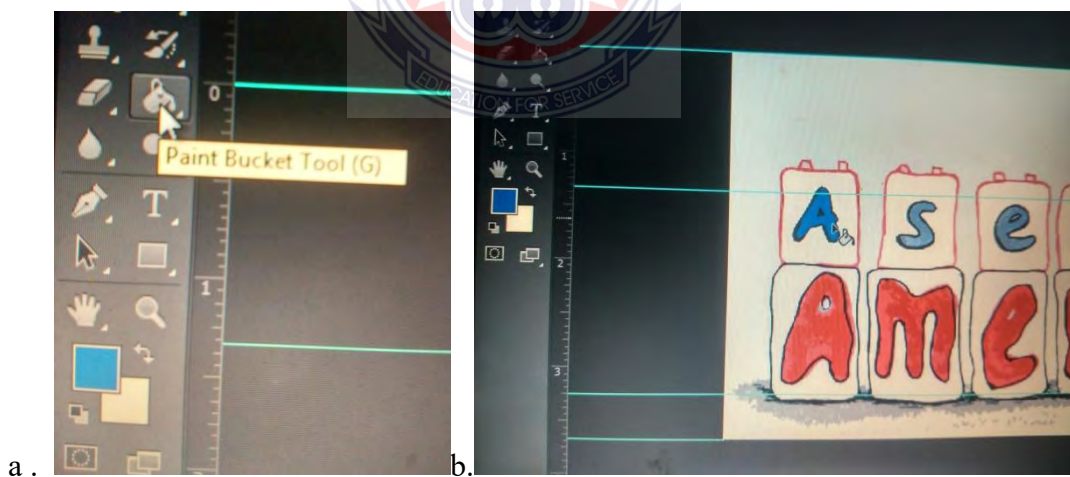


Fig.34 (a and b): Filling of colour

Rulers provided by the Adobe Photoshop were also used to check alignment to ensure accurate positioning and effective continuity of sequential illustrations. The aforementioned computer aided design steps were repeated for every single scanned

image or illustration to enhance it. A sample of the after effect of this process is shown below.

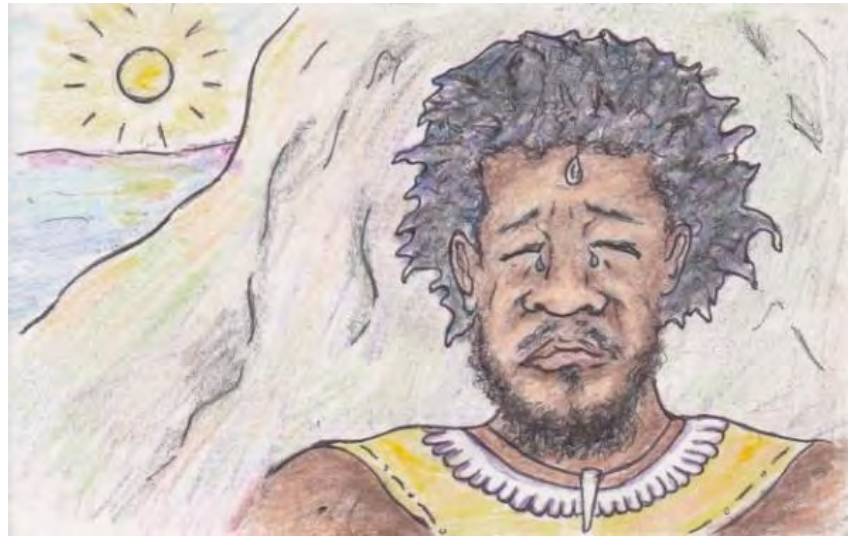


Fig.35 (a): Before enhancement



Fig 35(b): After enhancement

After the enhancement, the outlines of the drawings were well defined, and the saturation of colour was improved with distinctions between the tones. The backgrounds were rendered with less details and colour intensity unlike the subjects which were treated with purity, further details and rich tonal gradation. This rendition thereby created a contrast between the subject and its background, making the subject the center of focus or attraction.

Audio Recording of the Narration

The narration of the Asebu Amenfi story was then recorded with the aid of a condenser microphone, USB sound card adapter, headphone as output device and cubase as the recording software. To achieve the above, the following processes were embarked on:

Step 1: Launching of Cubase

The version of Cubase used for the project was Cubase 5. By clicking on the start button and double clicking on Cubase 5 on the pop-up menu as shown in Figure 36. Also, by double clicking on its shortcut on the desktop, the software displays the interface shown in Figure 30 to indicate a launching process.

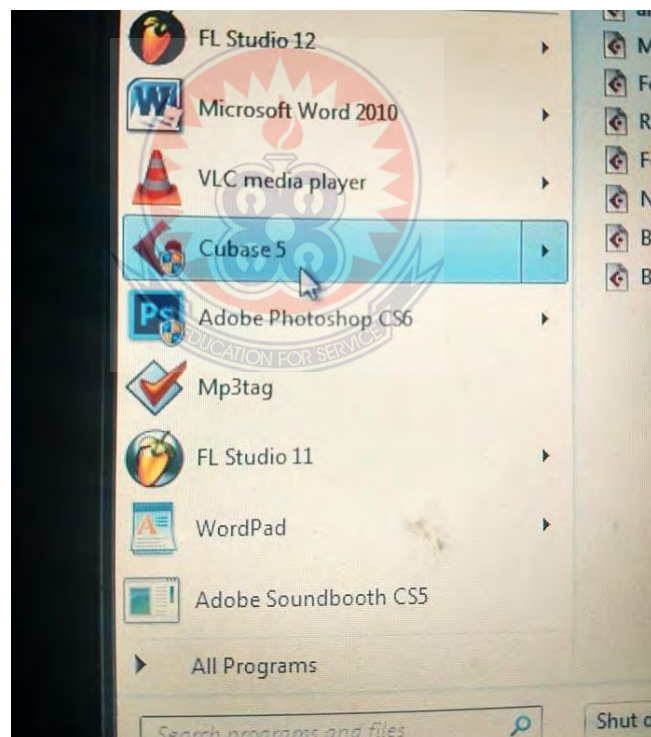


Fig. 36: Launching of cubase from the 'Start' button

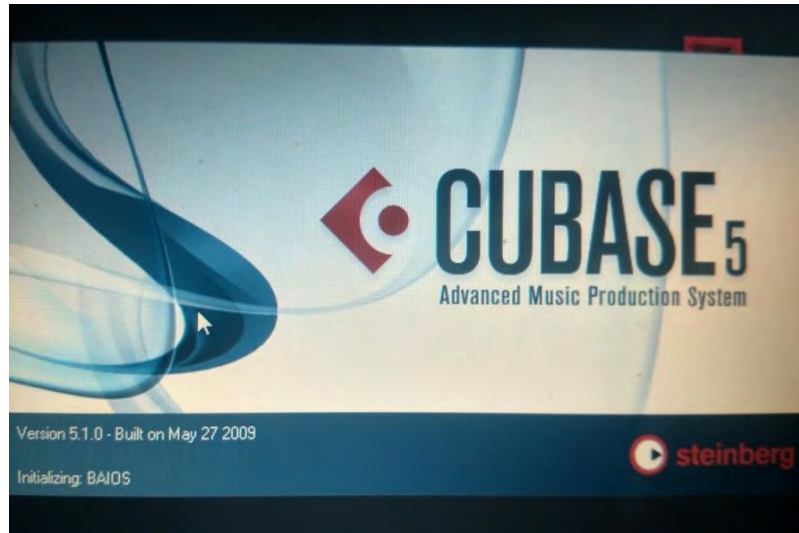


Fig. 37: Cubase loading to launch

By default settings, after the software launches, a location must be created to save the project one is about to work on. So, a 'New Folder' was created by clicking on the 'Make New Folder' button, and 'OK' to input command.



Fig. 38: Creating a destination folder for the project

After the creation of a destination folder for the yet to be recorded project, a menu displays varieties of sound and rhythm templates. The 'Empty' option was selected to

enable the researcher create a unique project devoid the templates suggested. After the selection of template options, the 'OK' button was clicked to initiate the next step.

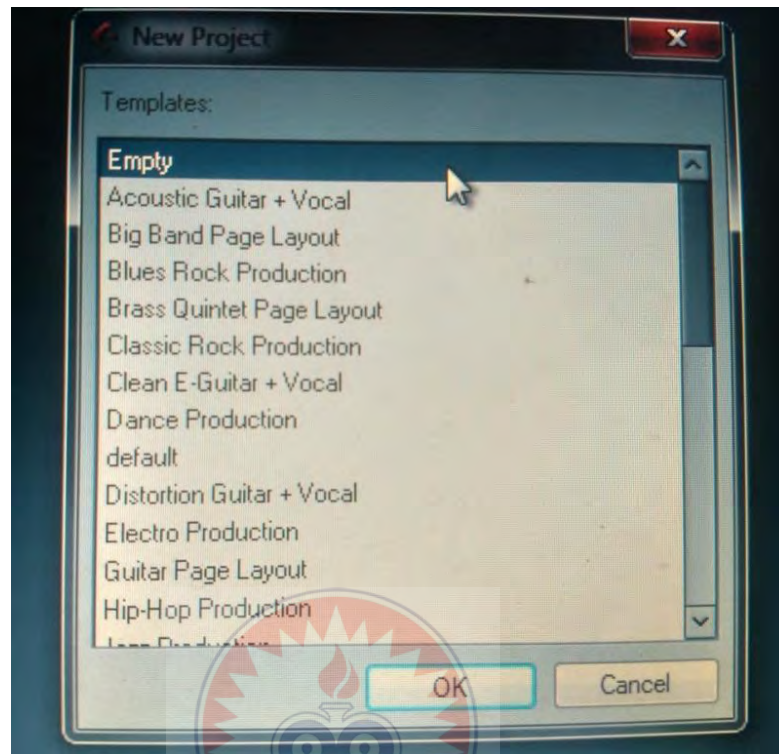


Fig. 39: Displayed project templates

The Cubase interface automatically launches after the selection of template.

This interface displayed several control panels with command buttons which are characterised by symbols.

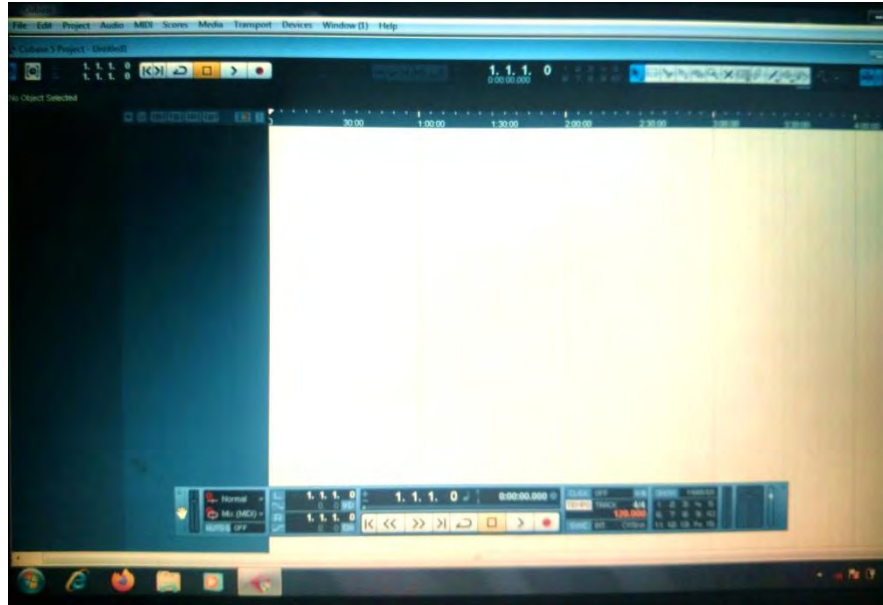
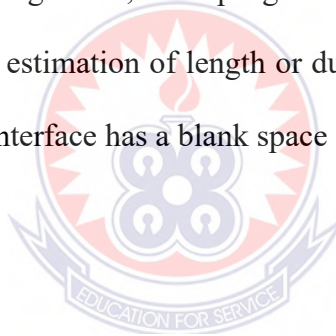


Fig.40: Launched cubase interface

As shown in Figure 40, the top right side of the interface displays a time bar which guides in the estimation of length or duration of audio project while the left vertical part of the interface has a blank space for which audio channels are to be loaded.



Step 2: Creation and Configuration of Audio Channels or Tracks

The vertical blank space was right clicked, and 'add audio track' was selected and double clicked to initiate the creating and configuration of audio tracks as indicated in Figure 41.

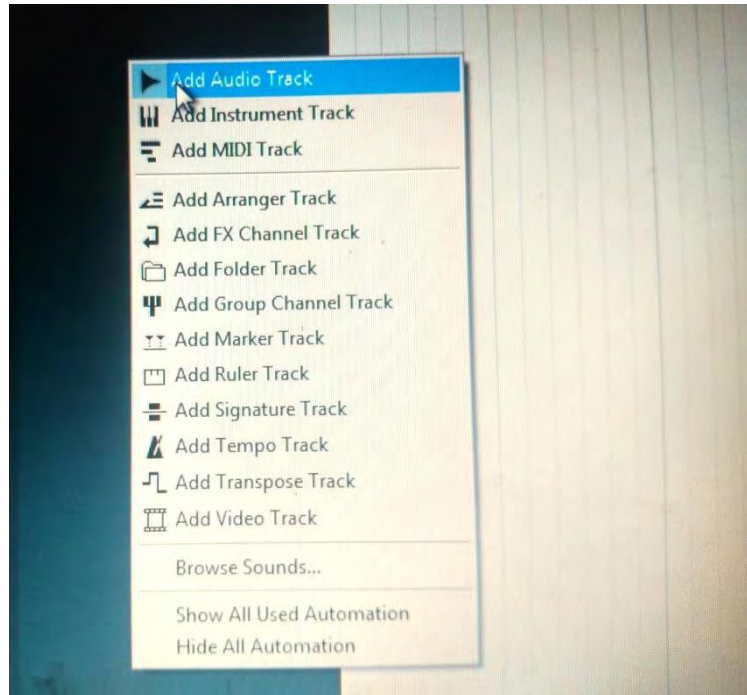


Fig.41: Adding audio track

After clicking on 'Add Audio Track', a menu displayed configuration settings for the yet to be created channels. The 'count' refers to the number of tracks/channels to be created for which '1' was selected. For 'configuration' the 'mono' option was selected, 'M' was selected for the 'speakers' option. These configuration choices were made for maximum mixing effect since it was solely vocals that specific channel was intended to be used for. When recording one vocalist, the vocals should be mono because recording vocals in mono makes them sound powerful, clear, and upfront (Haroosh, 2021).



Fig. 42: Audio track configuration

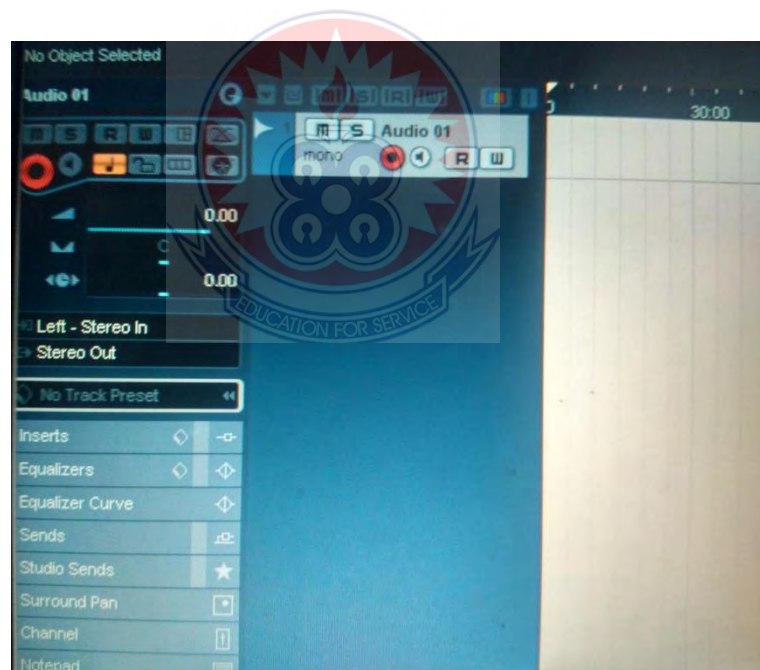


Fig. 43: Created audio track/channel

Step 3: Connecting of Recording Devices

The USB Sound Card Adapter (7.1 channel sound) was first inserted in the USB port of the computer/laptop. Then the microphone and headphone were then inserted in their

respective port on the USB Adapter as displayed in Figure 44. The black representing the microphone jack pin and the red being that of the headphone . The green light indicates activation of connected devices.



Fig.44: Connection of recording devices

The USB Adapter also served as the circuit through which the condensermicrophone can be powered since it has no plug for direct electric power connection. At this stage both the headphone being the output device and the microphone being the input device are both ready to be used.

Step 4: Installation of Connected Devices

The microphone and headphone connected manually were then installed electronically on the software by first clicking on ‘Devices’ on the Menu Bar in Cubase as demonstrated in Figure45. ‘VST Connections’ was then selected on the pop-down menu as indicated in Figure46. The command will display the menu in Figure 47, where the ‘Inputs’ was first clicked and the ‘Audio Device’ setting changed from ‘Not Connected’ to ‘ASIO4LL v2’. The ‘Outputs’ on the menu bar was also clicked and procedure was repeated reset the ‘Audio Device’ from ‘Not Connected’ to ‘ASIO4LL

v2'. This indicated that the already connected devices, that is the microphone and headphone were successfully installed and ready for use.

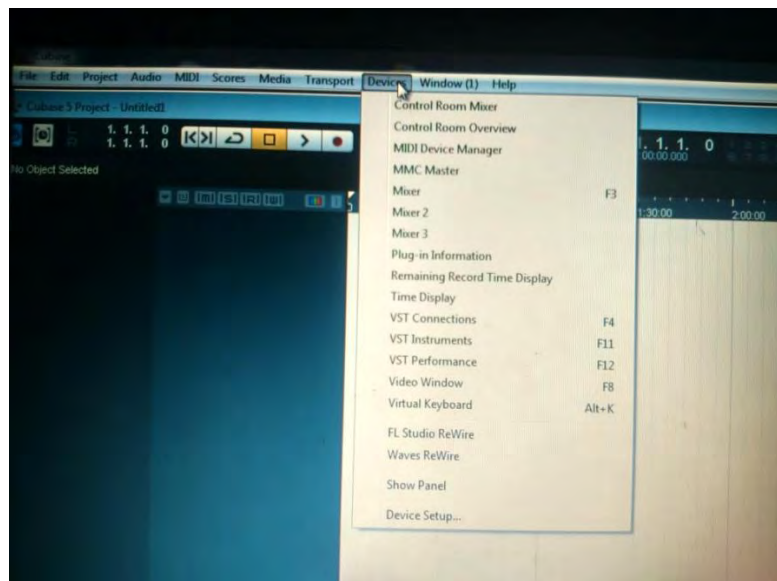


Fig.45: Installation of connected devices

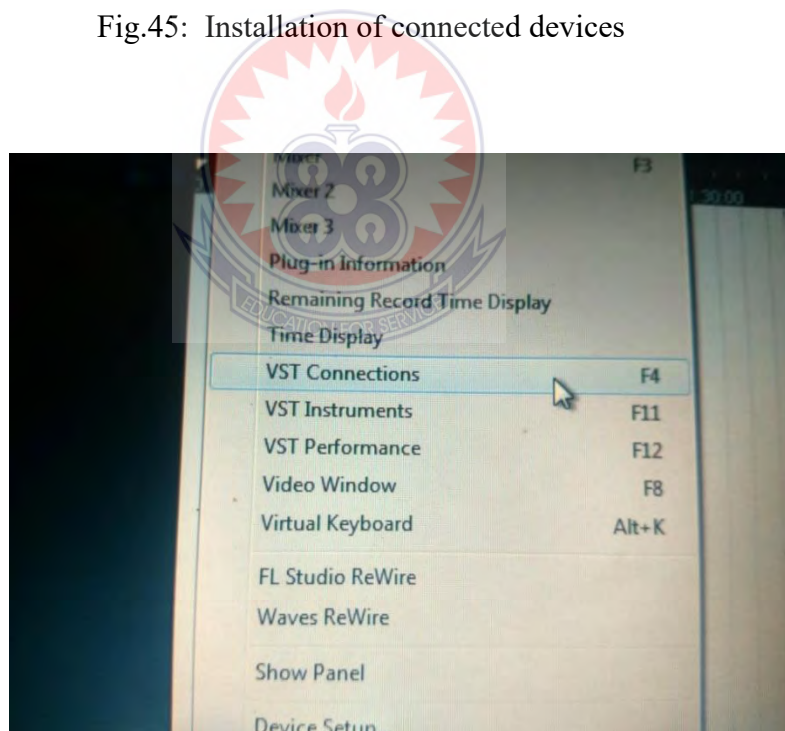


Fig. 46: Choosing connection type

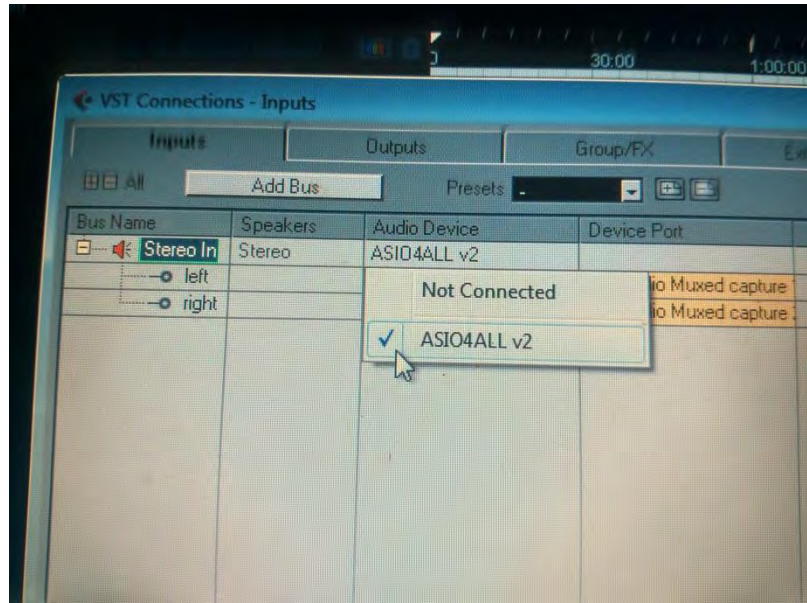


Fig. 47: Installation of connected audio devices

Step 5: Recording of Voice-Over/Vox

The created Audio Track/Channel was clicked to highlight and the record button was clicked to initiate the recording process.

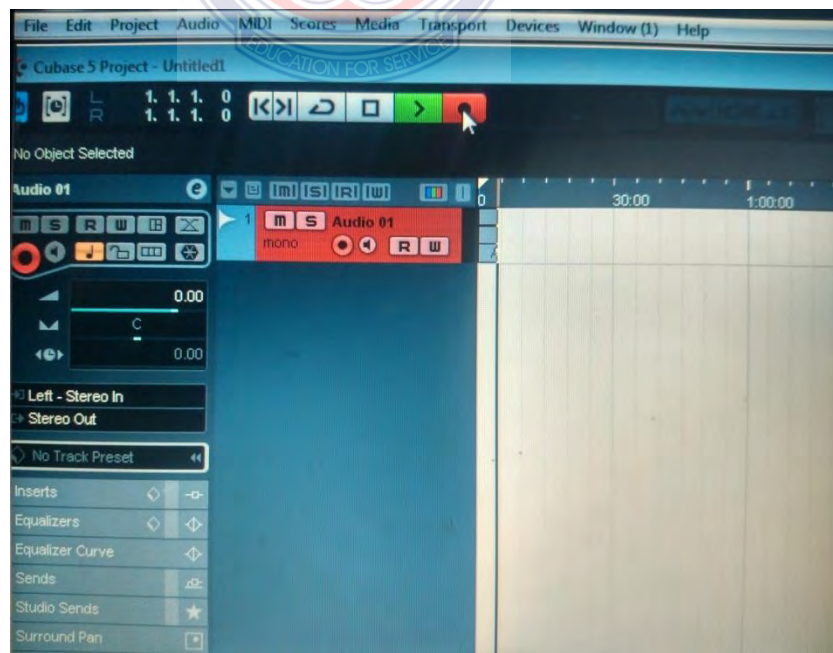


Fig. 48: Launching the recording button

In order to capture clear and audible vocals, it was ensured that the environment was quiet. A filter was used to cover the Steel Mesh Head of the microphone to filter pop sounds (Fig. 49a). The distance between the microphone and the voice over narrator's mouth was regulated in accordance to the loudness of the voice. Each adjustment was tested by a high and low pitching of the narrator's voice through preliminary microphone test exercise, and was monitored using a headphone (Fig. 49b). This was done to prevent blasting or poorly captured voice or vocals.

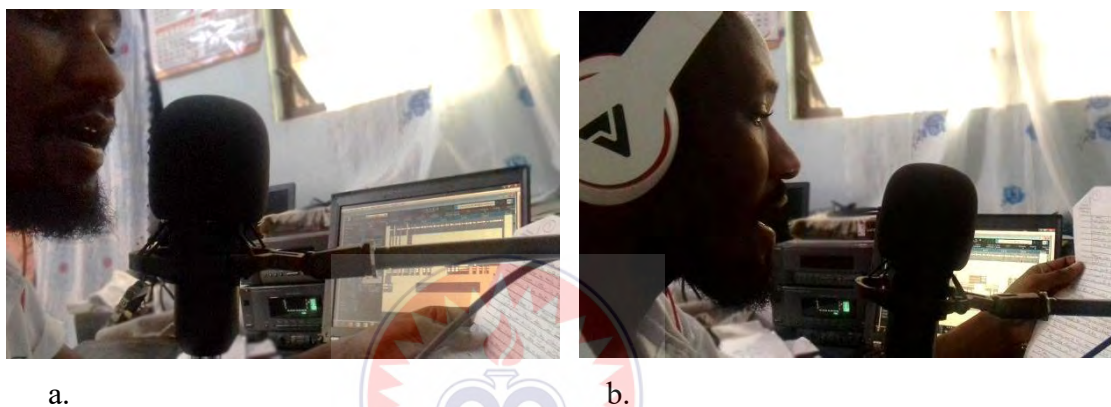


Fig. 49 (a and b): Recording of voiceover

Mixing of Vox

After a successful taking of voice, background noise between phrases and errors during takes were cut out using the cutting tool provided by the software. A cross fade was applied between the clips to ensure a smooth transition of sound. The channel to be mixed was highlighted and the 'Edit Channel Setting' button was clicked to launch the VST Audio Channel Settings interface for effect presets and pluggins to be inserted for the mixing.

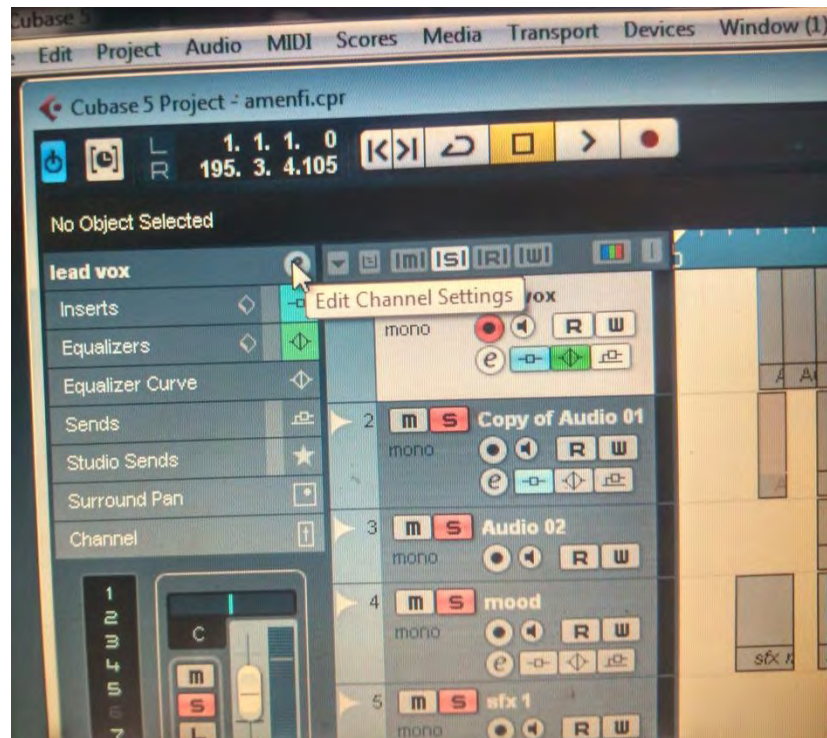


Fig. 50: Launching of VST Audio channel settings



Fig.51: Effect plugins used

The following effects were inserted to enhance the richness of the vox; DeNoiser, Compressor, DeEsser, L316 Stereo, Maximizer, Reverb (RoomWorks) and a BassBoost equalizer. The quantum of the individual effect or plugins used was regulated according to the impact it has on the vox by monitoring using the headphone.

The data was saved by pressing Ctrl + S on the keyboard or by clicking 'File' on the Menu bar and Save respectively.

Scoring and Sound Effects

Background sound effects and scores were programmed or produced with the aid of FruityLoops/FL Studio 11 Software and its sound kits and loops. The score was then exported as an MP3 file and imported into the Cubase software containing the voice over recording. The sound effects were cut, arranged and timed to sink in with the voice over. Background music such as 'Blewu' by Angelique Kidjo was adopted because the lyrics assert that 'gradually...gradually, we shall get to our destination'. This contextually reminds all that life is a journey and at one point death is the final destination for all. This piece was used at the scene where Asebu Amenfi lost his men, and when he embarked on his journey to exile. Also, the popular Akan folksong 'seniwa', a rendition by the OBY band was used to complement the narrative to serve as 'mmoguo' as it is done traditionally during story telling. The end credit was accompanied by Badwenba-i and Yaa Seniwa's track titled 'One whole man' originally adopted from another folksong 'Kweku Donsuro' by Koo Nimo. The 'apatampa' beat of the song echoes the geographical location the narrative originated from; that is the Fante land. The volume of the scores and sound effects were lowered to play in the background where as the voice over was treated as the lead voice. These were achieved through the series of steps outlined below:

Step 1: Launching of FL Studio

To launch the FL Studio 11, the start button was clicked and 'FL Studio 11' was double clicked. The opening graphics of the software displayed indicating a loading an opening process as displayed in Figure 52.

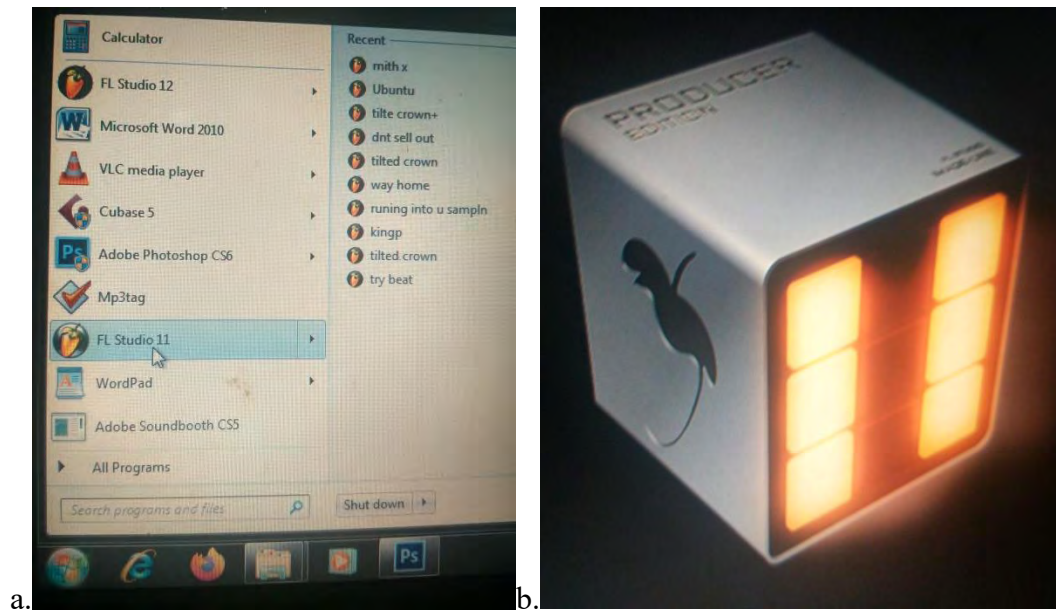


Fig.52 (a and b): Launching of FL Studio

Step 2: Sampling of Sound Effects

In-built sound effects and other pre-recorded sounds were sampled for programming.

To retrieve these Sfx, the 'Plugin Picker' button was clicked to display the various sound effects as indicated in Figures 53 and 54.

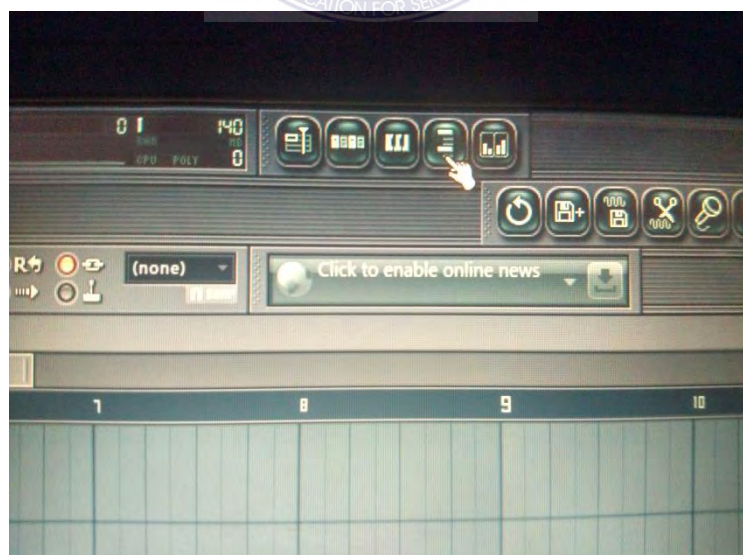


Fig.53: The 'Plugin Picker' button (fourth button on the upper menu bar)



Fig. 54: Samples of displayed in-built SFX

The sound effects were then dragged and dropped in the workspace. The sounds were monitored using the headphone which is already connected to the computer.

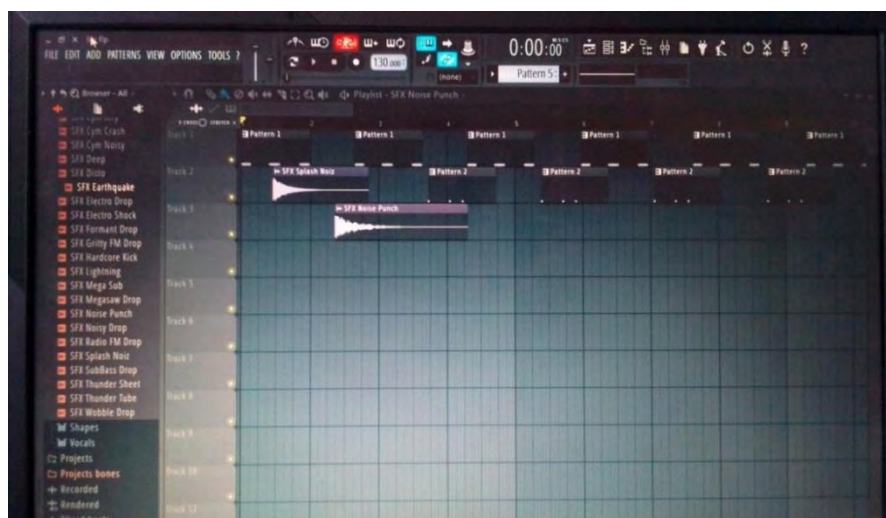


Fig. 55: Programming of Sound Effects /Sfx

Step 3: Mixing of Sound Effects

Sound effects and scores are programmed to accompany the voice over narration in the background. These audio elements were then composed and arranged systematically in a time-based order to ensure the effects complement the narration. The series of sound effects or scores are also mixed and mastered by adjusting levels, panning and blending of audio effects. The Sound effects and the voice over were synchronized or merged and then exported as one audio file in MP3 format.



Fig. 56: Composition of sound effects and voice over

Step 4: Exporting Audio File from Cubase

With the selecting tool, the starting and ending point of the audio was cued on the time bar. This parameter determined when the audio should start and end as highlighted in blue in in Figure 57.

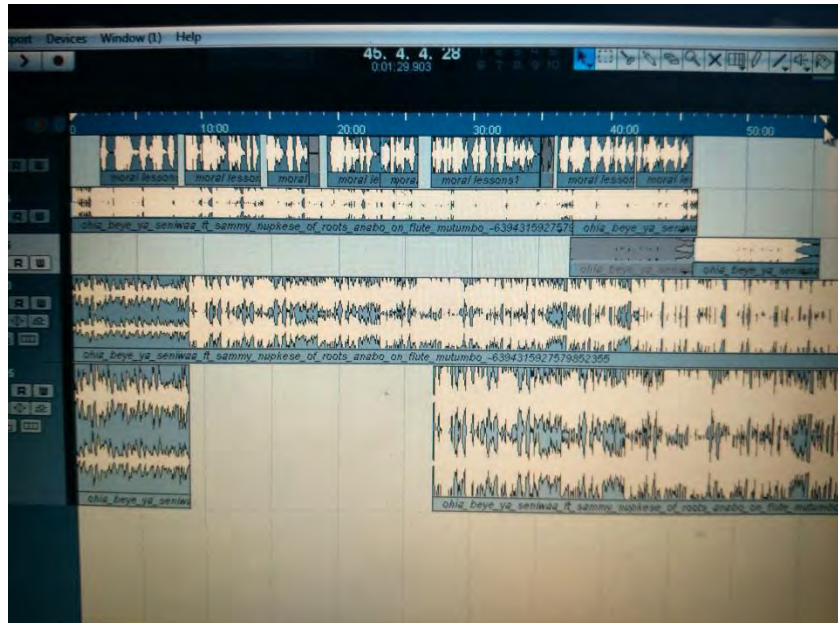


Fig. 57: Setting of cue

After setting the cue or the starting and ending point, the audio was exported by first clicking 'File' on the menu bar, 'Export' and 'Audio Mixdown' respectively. This command ushered into another interface where the details such as preferred title for the audio file, format and export location were entered and the 'Ok' button clicked to finalize the process.

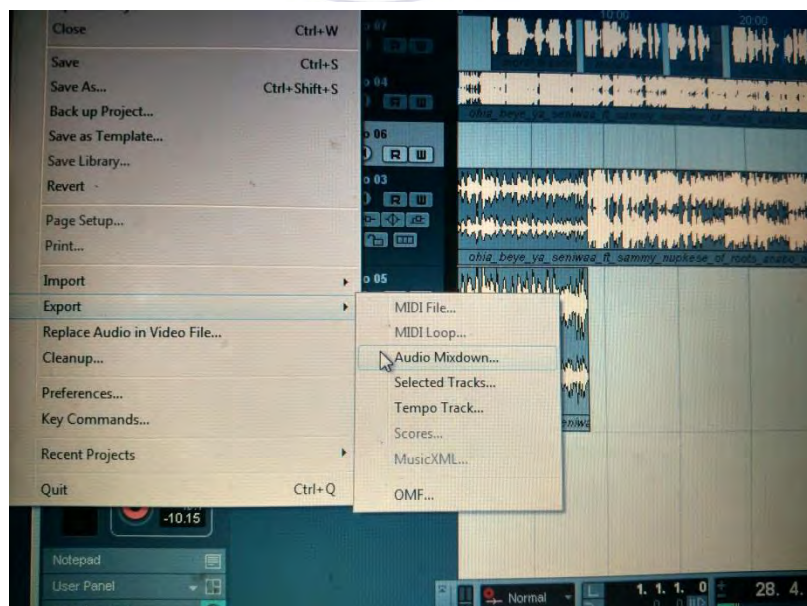


Fig.58: Exporting from Cubase

Animating the Sequential Slides and Audio

The illustrations and the audio comprising of both the voice over and sound effect were imported into the Adobe Premiere Pro software. The audio was placed in the audio channel, and then the illustrations or images were also arranged in frames or slides in accordance with its order of appearance and according to the narration. The duration of each frame is timed to sink-in or synchronize with the words and actions in the narration. This was accompanied by their complimentary sound effect and narration. The procedures are outline in the subsequent steps and figures.

Step 1: Launching of Adobe Premiere Pro CS6

The Adobe PremierePro was launched by clicking by ‘Start’ button, and double clicking on the ‘Adobe Premiere Pro’ on the pop-up programs menu.

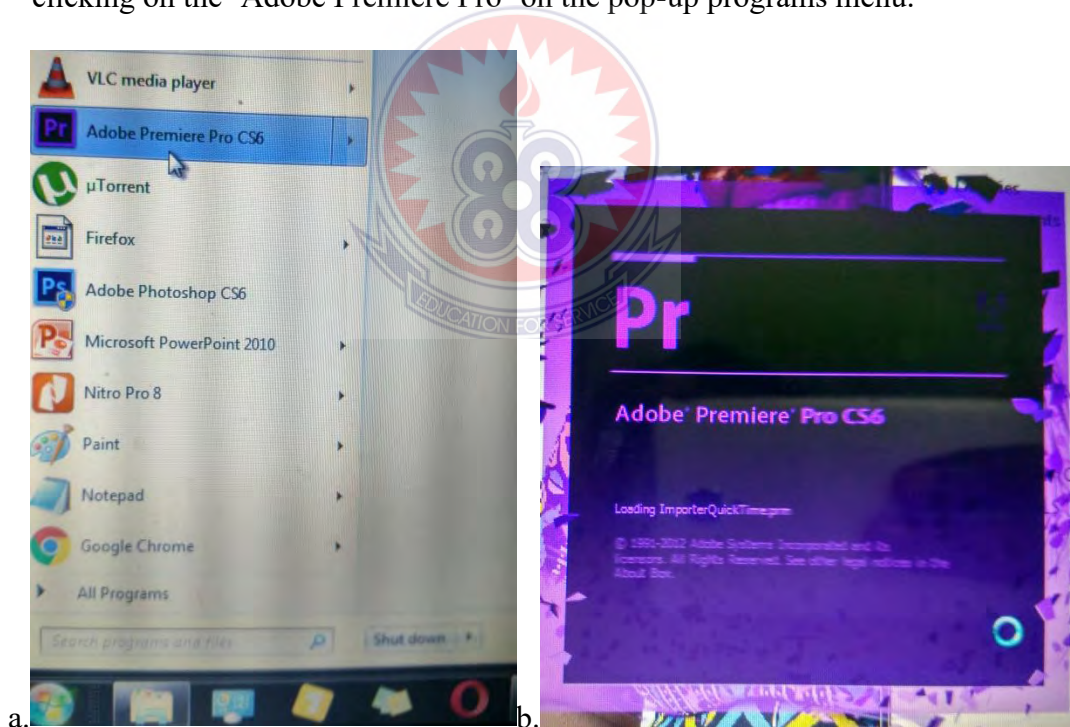


Fig. 59 (a and b): Launching of Adobe Premiere Pro CS6

Step 2: Importation of Files into Adobe Premiere Pro

By clicking on 'File' on the file menu and 'Import' on the pop down menu, the source of the files were located (Figure 60). The located files were selected by highlighting all or by pressing Ctrl + A to select all. The 'Open' button was clicked to load into the project space of the Premiere Pro. Both the images and the audio were imported simultaneously through the same procedure. Samples of the imported files in the project space are showcased in Figure 61.

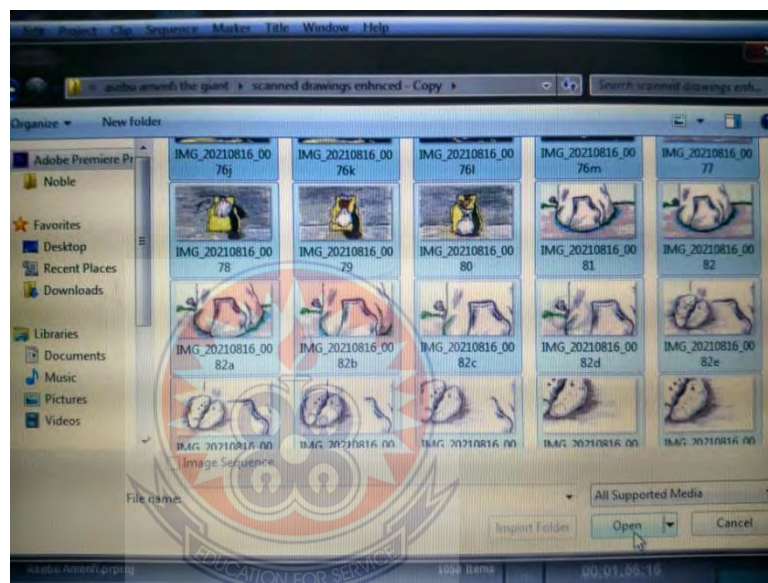


Fig. 60: Locating files to load or import

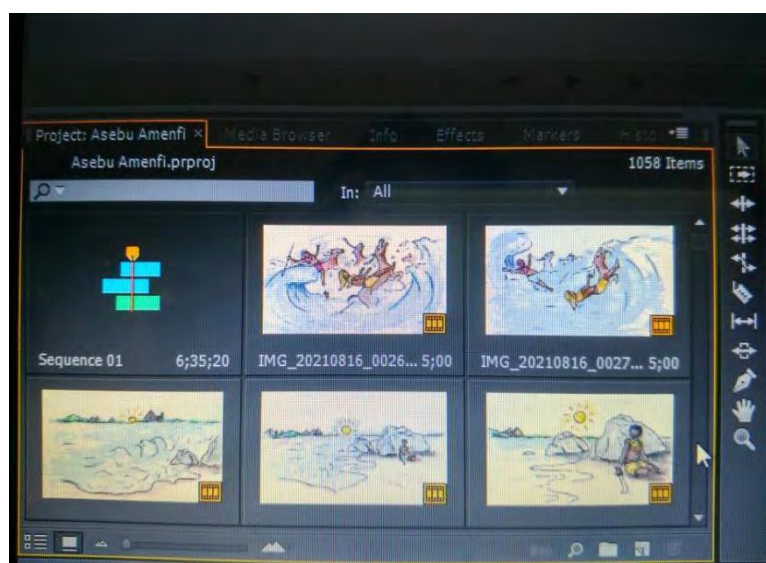


Fig. 61: Samples of imported files

Step 3: Arrangement of Frames and Audio

Using the 'Selection Tool' provided by the software, the images displayed in the project space of the software were dragged and dropped on the video channel of the sequence interface or space while the audio files were also dropped and arranged in the audio channels (Figure 62).



Fig.62: Arrangement of frames and audio

Step 4: Timing or Determining the Duration of Each File

Using the select tool, each image now in frames and the audio were highlighted by clicking, then, using the 'Selection Tool', either the left or right edge of each file was expanded or compressed to program its duration on screen. Frames of scenes supposed to last within a very short period on the screen were given little length and vice versa.

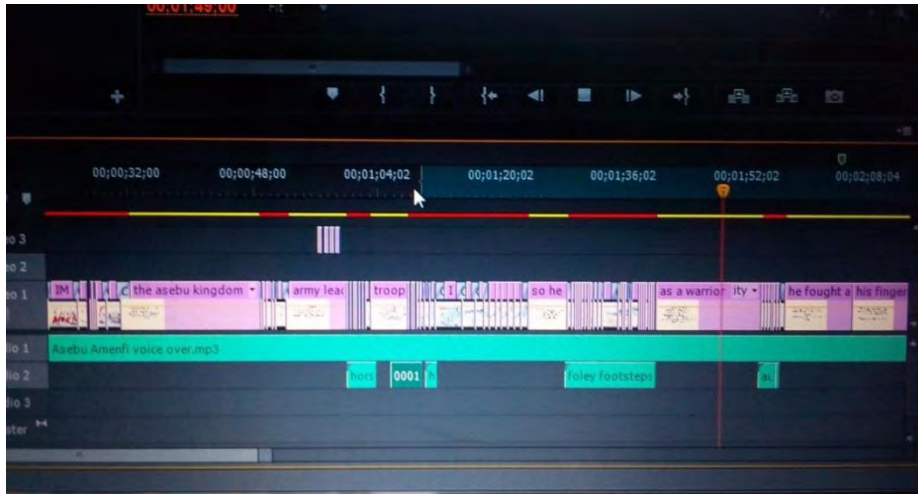


Fig. 63: Timing of each file's duration

The images or frames were pitched accurately against the audio, this was done to ensure the sound effect and narration complements the exact image or action displayed. Sinking-in these elements ensured both the frames and audio starts and end at the same time.

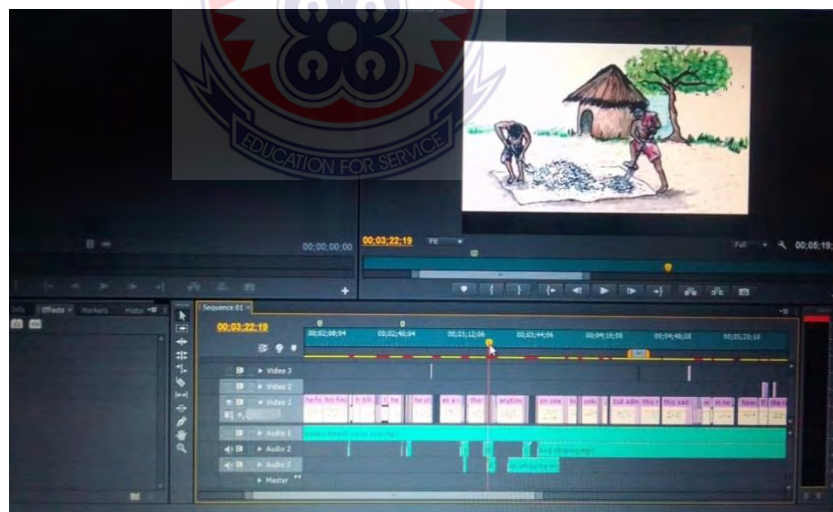
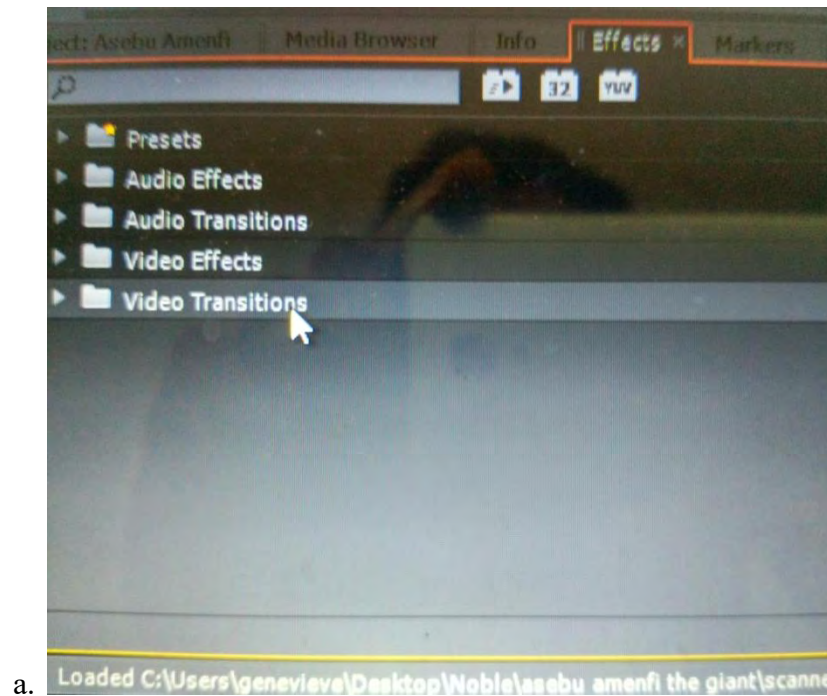


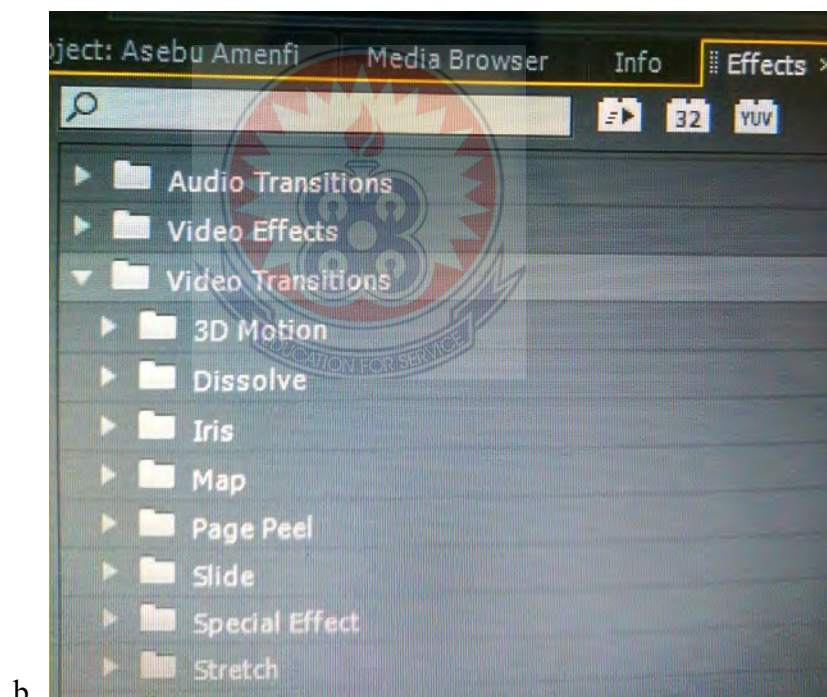
Fig. 64: Sinking-In

Step 5: Adding Video Transition Effects

The 'Effect' menu was clicked which provided sub options for which 'Video Transitions' were double clicked. The 'Video Transitions' folder opens sub-sub folders containing distinctive effects (Figure 64).



a.



b.

Fig.65 (a and b): Selection of video transition effects

Transitional effects like 'cross dissolve', 'cross zoom', 'peel away', 'dither dissolve' among others provided by the software were employed at this stage. The transition effects were placed intermittently and timed to between two frames or

sequential slides to ensure a smooth transition of actions or scenes. They convey mood or tone, give visual interest and set the stage for the next scene (Vegas, 2020).

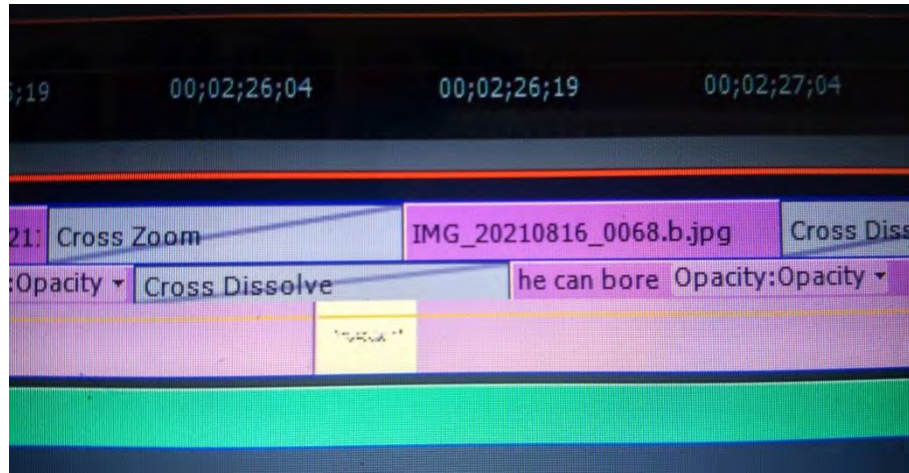
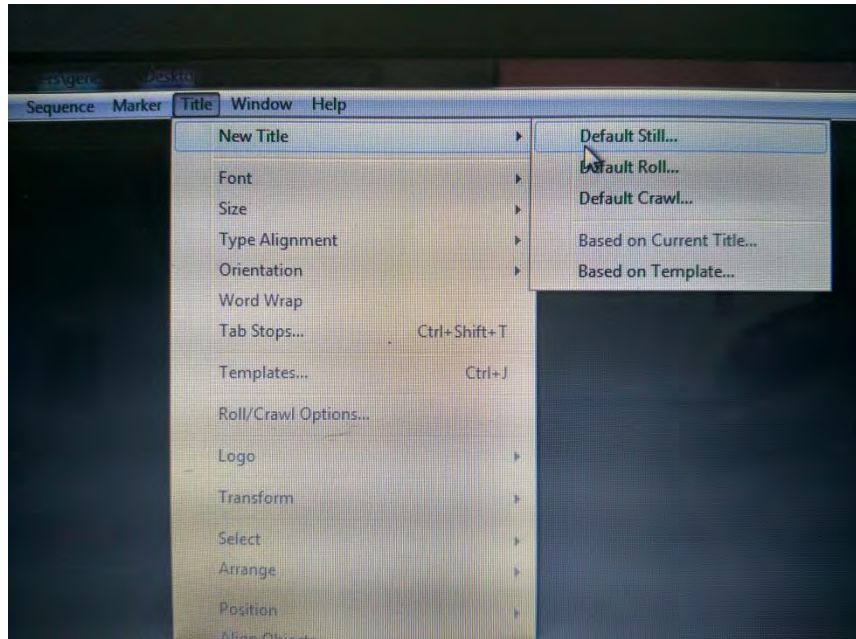


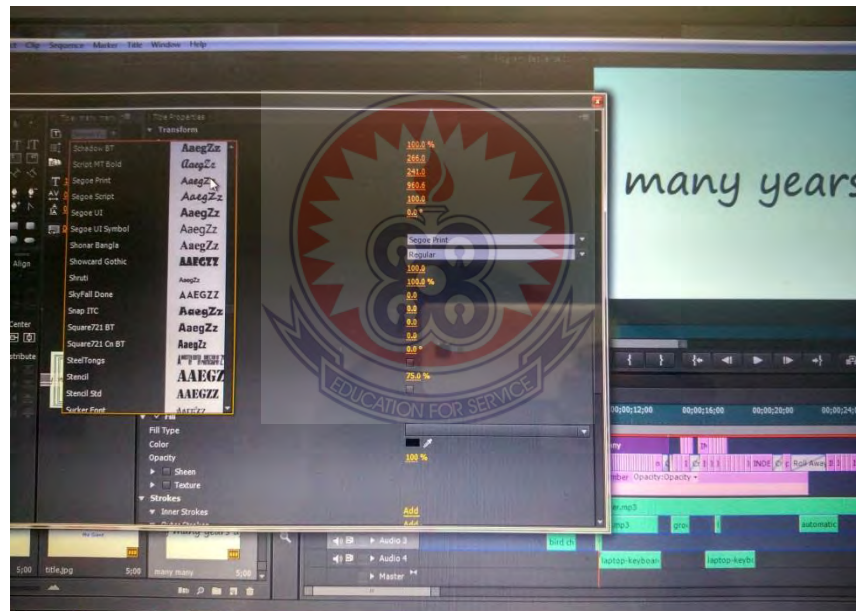
Fig. 66: Application of some video transition effect

Step 6: Titling, Beginning/Opening and End/Close Credit

Introductory text from the slides were programmed to begin or open the story, the opening credit comprises of an introductory statement or narration in text as well as the title of the animation. In doing so, the 'Title' menu was clicked, "New Title" was highlighted and the preferred motion effect or format was selected based on the intended purpose. 'Segoe Print' font type was chosen due to its illegibility and flexibility. Black was used as text colour against a solid back ground in a tint of blue hue to maximize contrast.



a.



b.

Fig. 67 (a and b): Titling or inculcation of text

End credit which is a ‘rolling title’ entails ‘Segoe Print’ font type in red, blue and black acknowledging the sources of other artistic elements used. Effort of personalities or their contribution to the production of the project was also acknowledged in the end credit.



a.



b.

Fig.68 (a and b): Title of animation in open credit

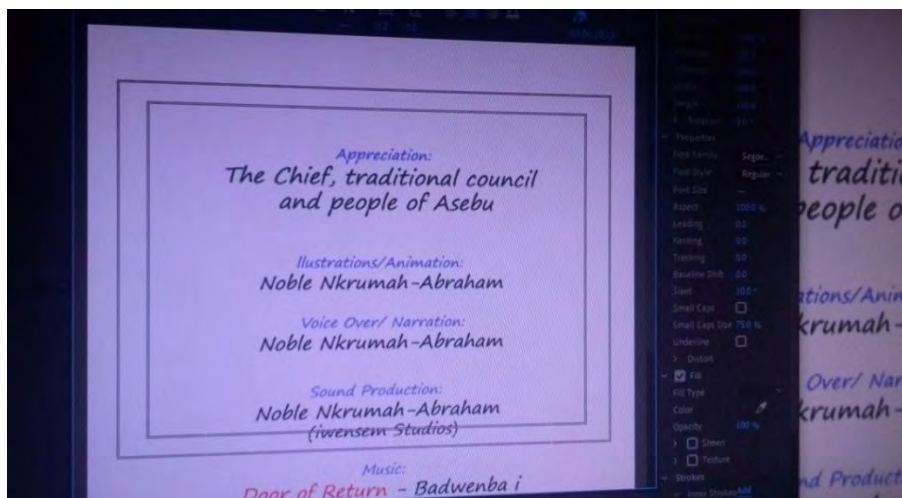


Fig. 69: End credit

Step 7: Exporting/Rendering

Perimeters are set to mark the starting point and ending points of the entire sequence (Fig 70) before exporting or rendering. The appropriate screen size and output such as: “export audio, export video, use maximum quality” were selected before proceeding

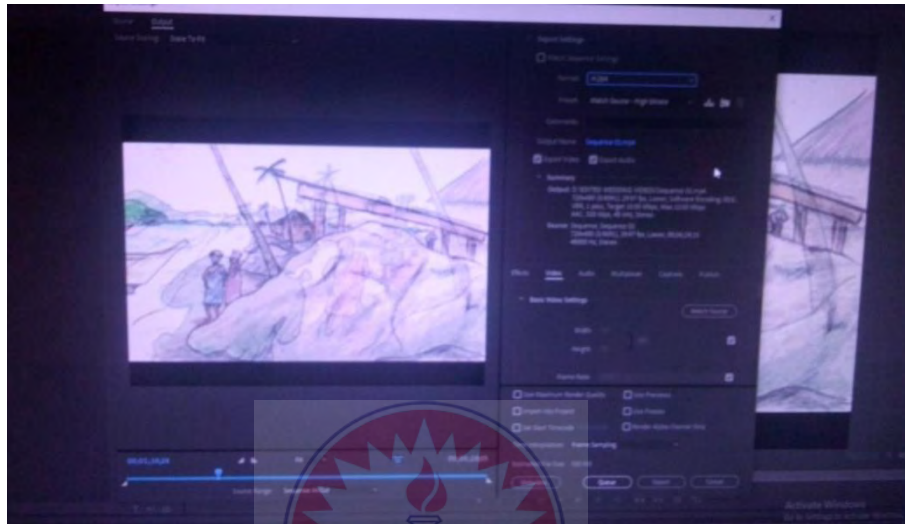


Fig.70: Key framing and exporting

The blue rectangular bar in Fig 71 is an indication of the progress of the rendering. The progress grades from 0% to 100% which confirms completion of the exporting process.

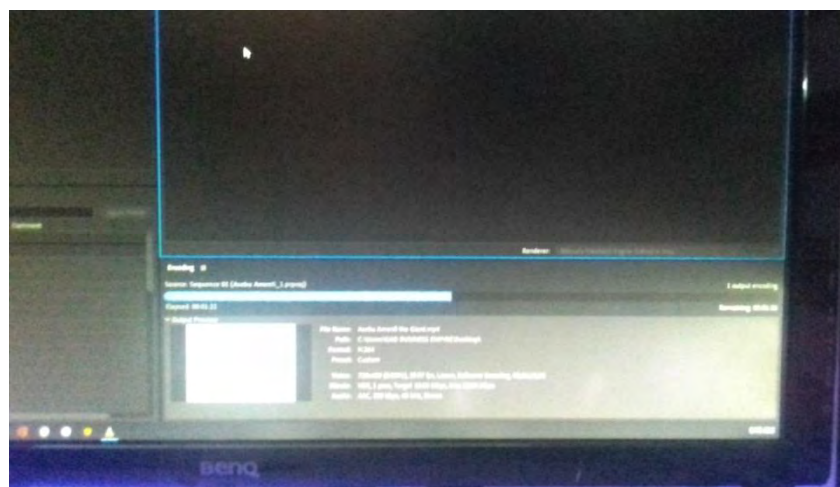


Fig.71: Rendering

Preview of the Sequential Frames as Narrated in the Story

The subsequent figures in this section are a preview of the animation in sequential illustrations. These illustrations highlight the various key frames without their in-betweens. Each set of frames represent a scene in the video with complementary caption explaining the action. This teaser gives a gist of what the full animation entails.

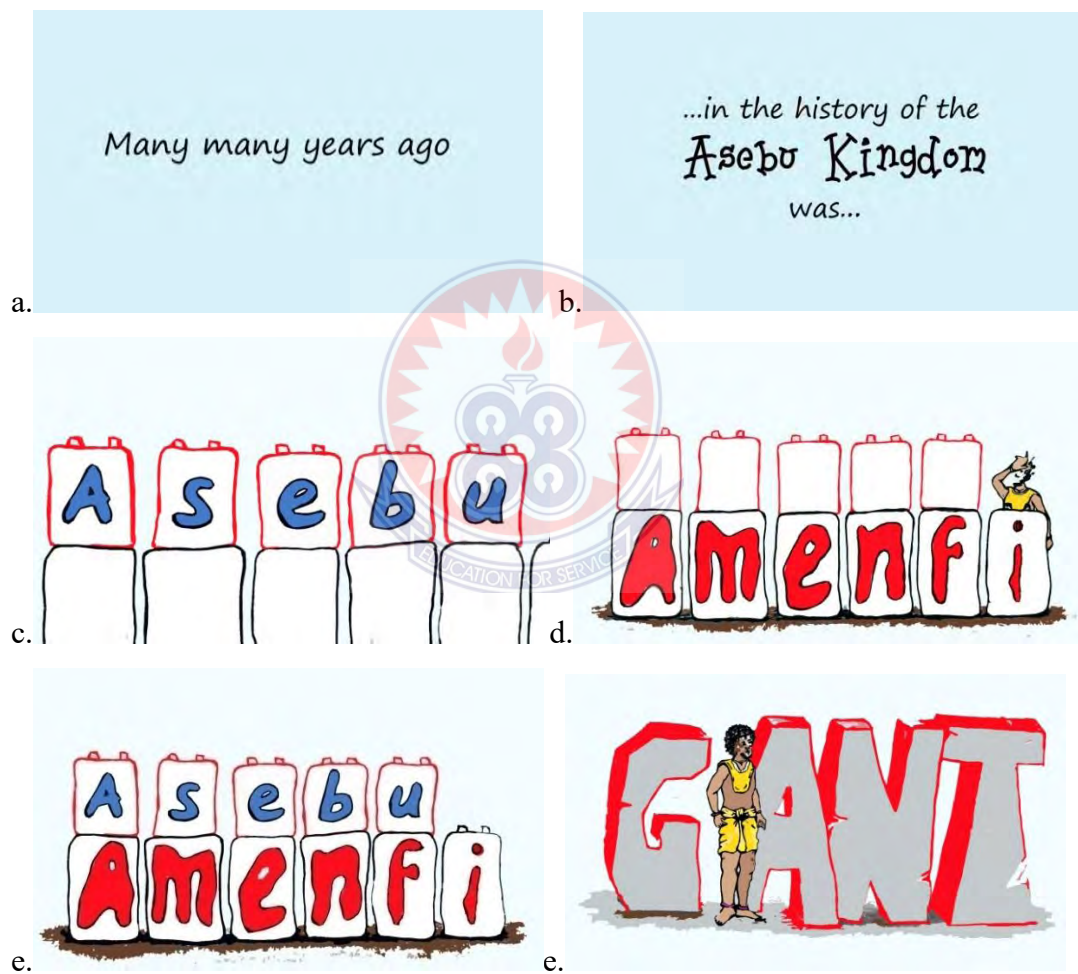


Fig.72 (a,b,c,d and e): Introduction

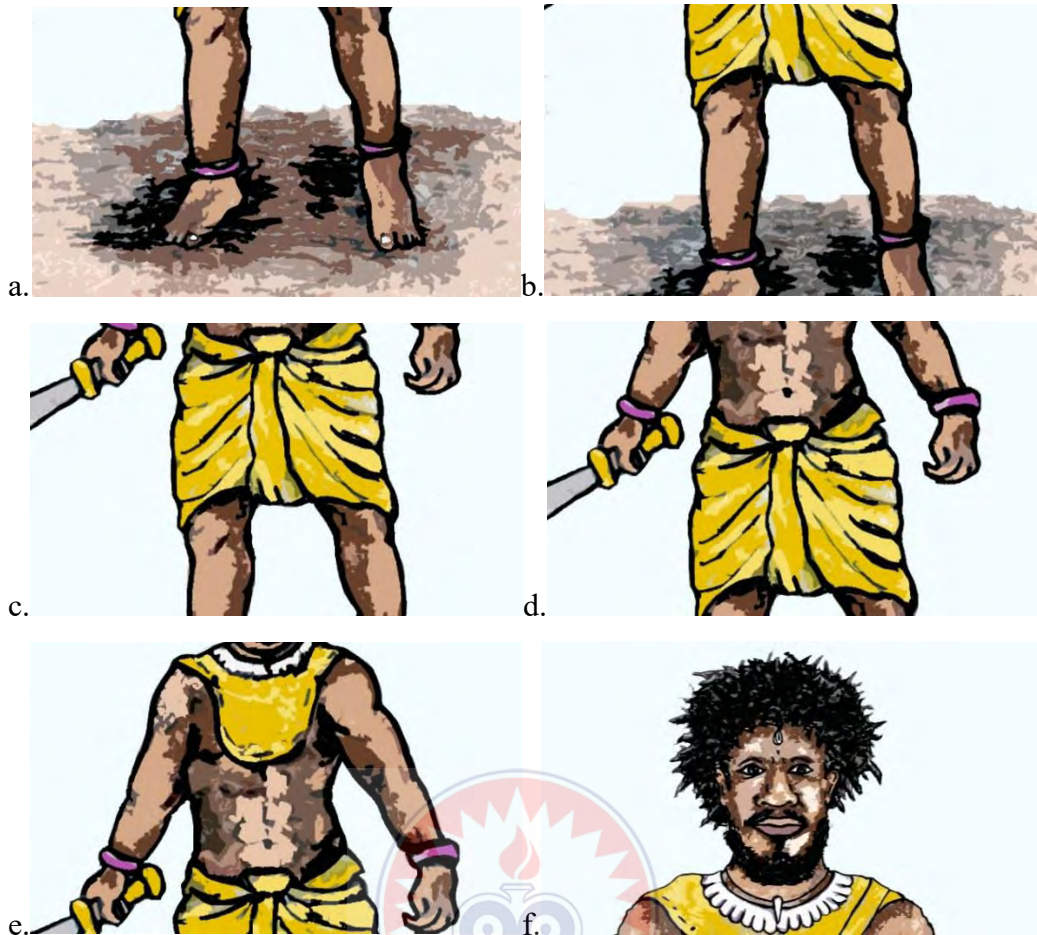


Fig. 73 (a,b,c,d,e, and f): Introduction of the main character (Asebu Amenfi)

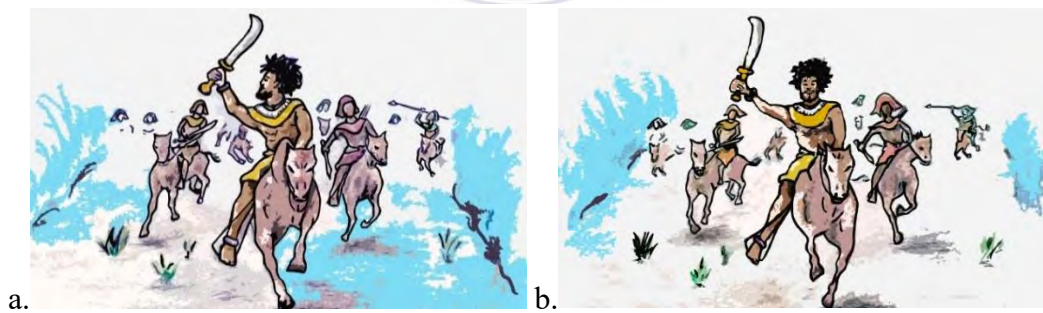


Fig.74 (a and b): He was the leader of the Egyptian army who led the pursuit of the Israelites.

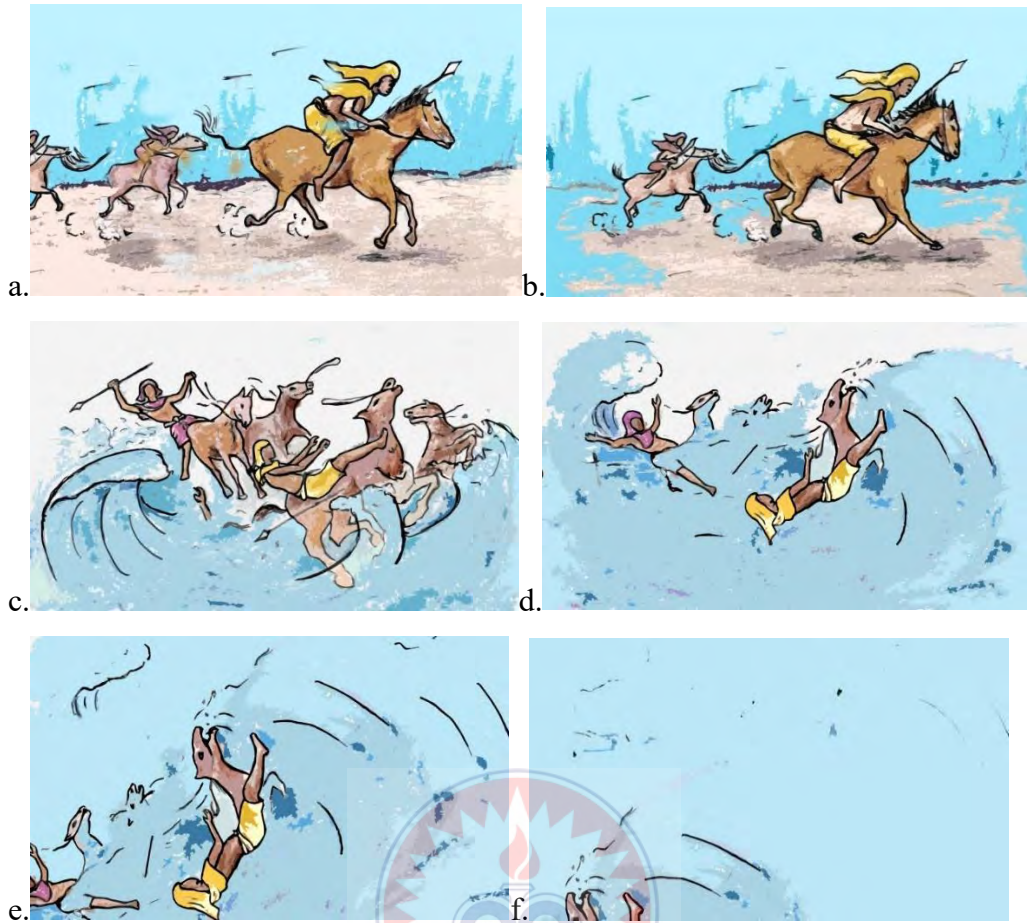


Fig.75 (a,b,c,d,e and f): His troop drowned in the Red Sea

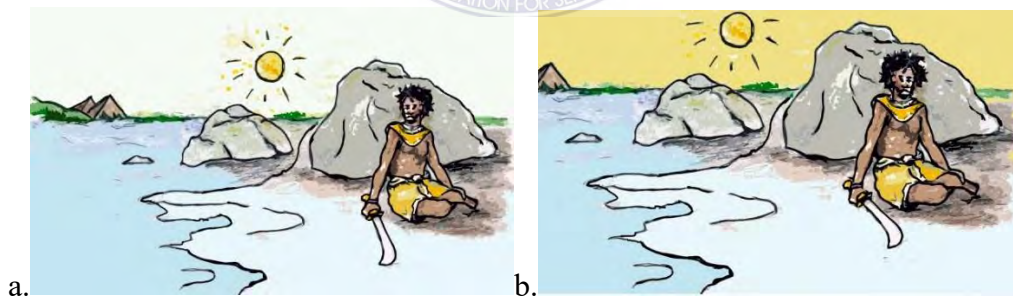


Fig.76 (a and b): He (Asebu Amenfi the Giant) survived

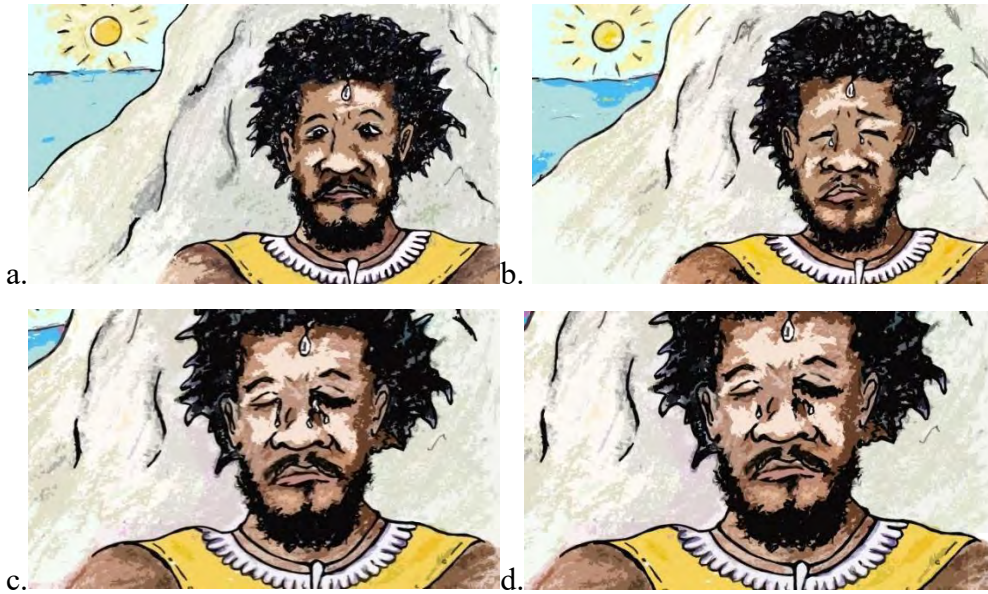


Fig.77 (a,b,c and d): But could not go back to Egypt for the fear of the Pharaoh's reaction

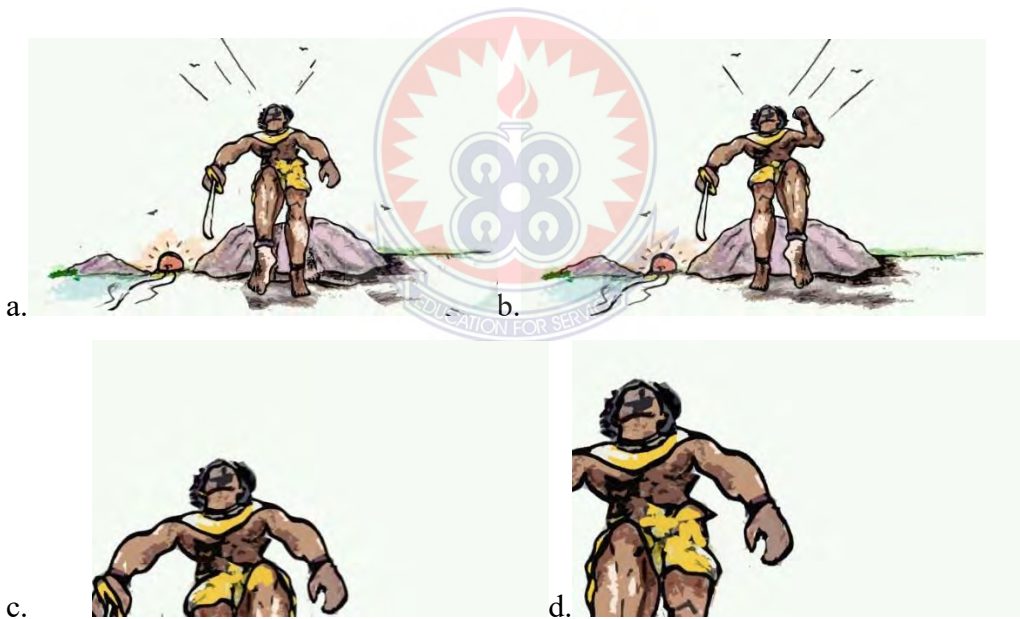


Fig.78 (a,b,c and d): So, he fled across Lake Chad

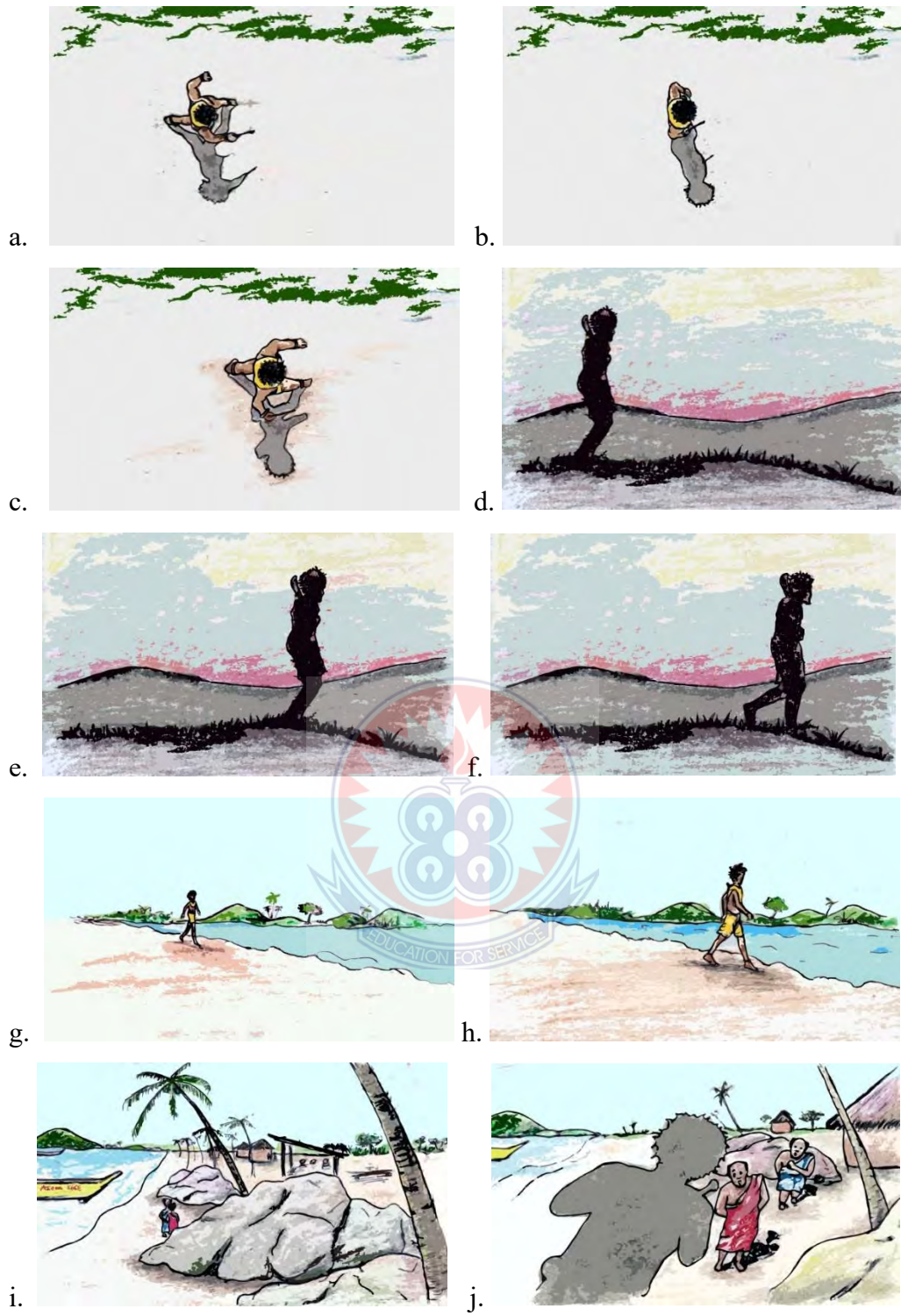


Fig.79 (a - j): To the coastal belt of present-day Ghana



Fig.80 (a-f): He (AsebuAmenfi the Giant) possessed spiritual powers which enabled him do incredible things.

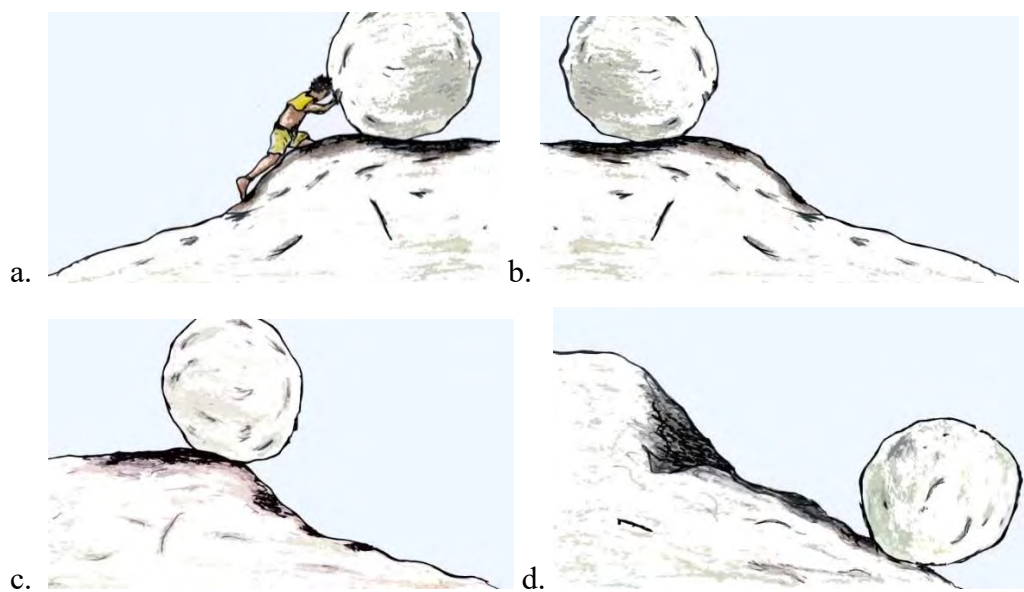


Fig.81 (a-d): He fought and won many battles thereby expanding the Asebu Kingdom.



Fig.81 (a-f): He fought and won many battles thereby expanding the Asebu Kingdom.

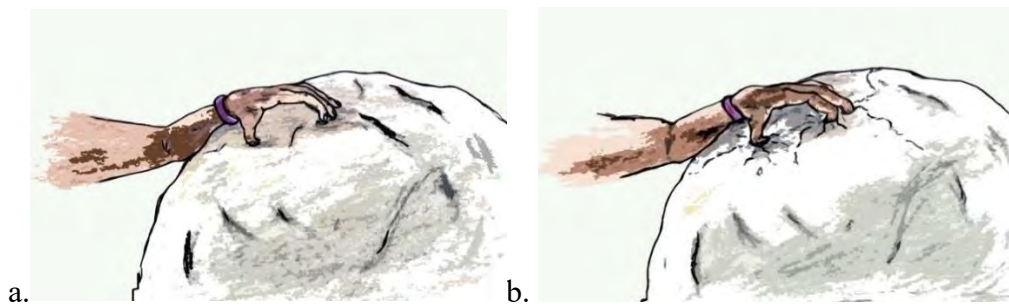


Fig. 82 (a and b): He can bore holes in rocks by touching it with his bare fingers



Fig.83 (a-e): He had his buttocks, testicles and finger prints engraved on a rock he often sat on.

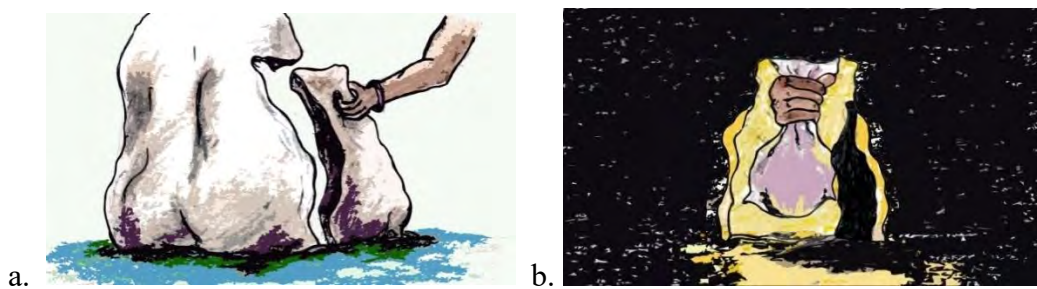


Fig. 84 (a and b): He had a rock drawer he rips 'Open-and-Close' to keep his belongings in.

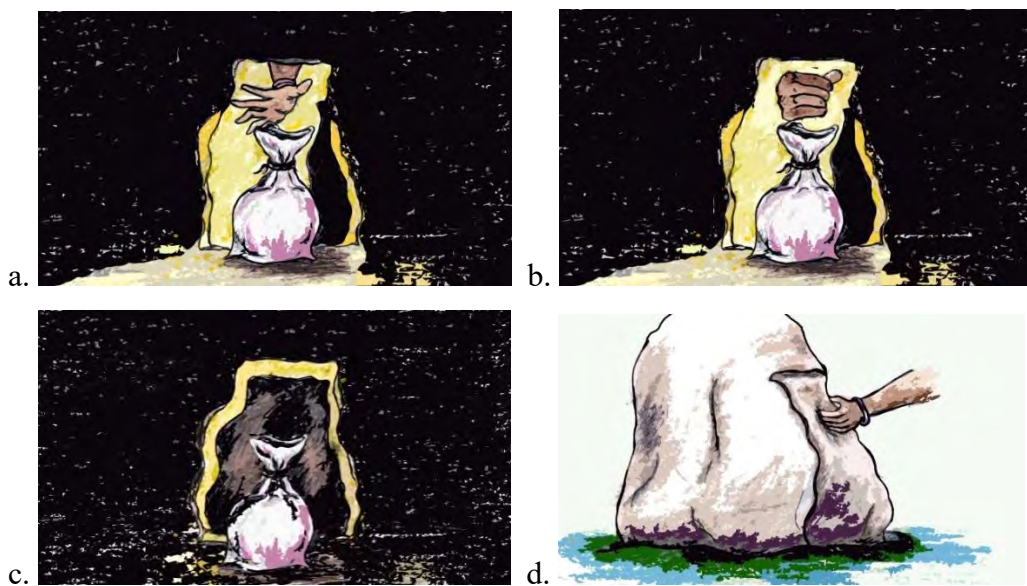


Fig. 84 (a,b,c and d): He had a rock drawer he rips 'Open-and-Close' to keep his belongings in.

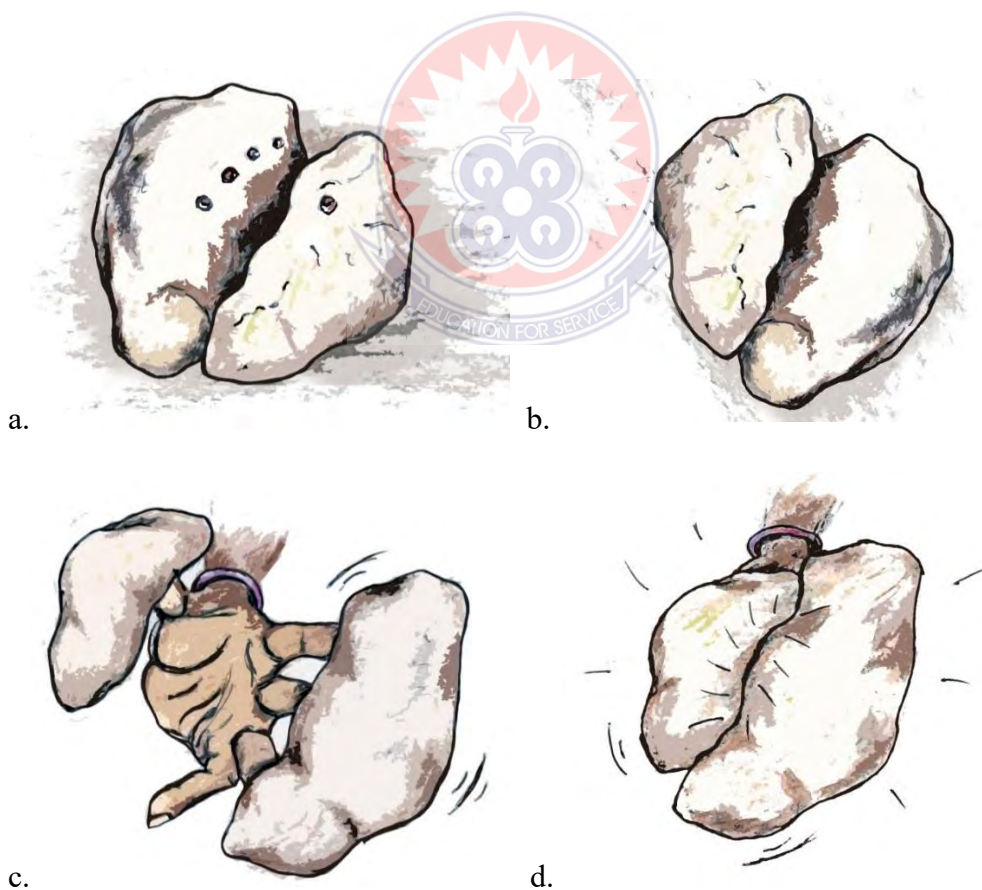


Fig. 85 (a,b,c, and d): He used his fingers to drill holes in two mini rocks which he used as "firkyiwa"



Fig.86 (a – f): Amenfiwaa had to be adding gravels to corn, in order to satisfy Amenfi

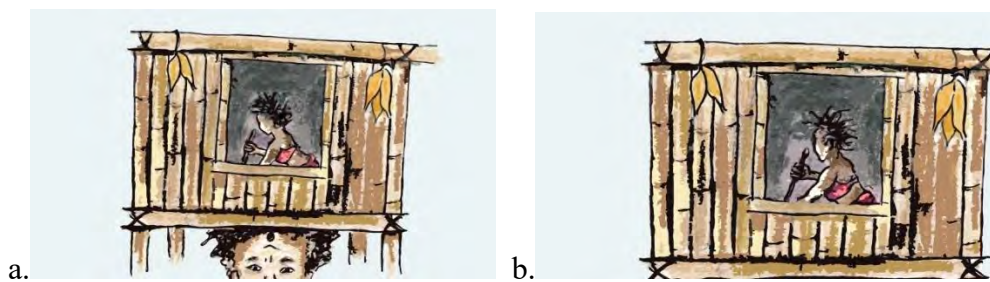


Fig.87 (a and b): Anytime Asebu Amenfi embarks on a trip, he carries a corn barn on his head with his sister in it roasting corn constantly to feed him.



Fig.88 (a and b): After several years of his existence, he disappeared mysteriously.

✓ It can also be learnt that, when you live a good and exemplary life, or work hard and excel in one's field of study or work, you will become a great person to help your community in diverse ways in future; and posterity will show reverence to you, your achievements and legacy.

Fig. 89: Moral lesson derived from the narrative

4.2.2 Appreciation

The central most idea of the 5:05seconds 2D animation titled “The Story of Asebu Amenfi the Giant” is to project a traditional mythical character, and to revive the interest in tale telling among teens. The costume of the character is a depiction of a dress code of Ancient Egypt, with hues of yellow as a symbolic representation of the rich traditional African and Ghanaian cultural heritage and resources, also (Amenuke and Dogbe et al, 1991) used by persons in high office or of top traditional rank. Again, since yellow is a warm colour (Amenuke and Dogbe et al, 1991) the dominant colour scheme which is tints and shades of yellow gives the imagery some form of warmth, energy and attraction making the video exciting to watch. The yellow colour is mentally stimulating, activate memory and encourages communication (Kquofi, 2012).

The tonal gradation of the elements, including the character gives the figures and objects value or form. The rule of thirds was employed in various compositions, example when the character seemed to be shedding tears. This was also asymmetrically balanced with the sea and rising sun on the left side of the support/screen. The rule of space was also employed in all slides which depicts movement. This gives a feeling or illusion of motion, direction and prevents leading the viewer's eye out of the frame. However, elements like vegetation, landscape among others were introduced at the fore and background to fill the frame, balance the composition and reduce negative spaces.

The scoring and sound effects used has enhanced the emotional impact of the narration and made it melodramatic. It further builds suspense, expectation and signposts viewers into watching till the end without the feeling of boredom. Transitional effects used in-between selected slides resulted in a smooth transition and curbed jerky and rigid flow of sequence.

The introductory background music rich in harmony was used as an opening to capture the viewer's interest and to build pleasant expectations in the minds of the viewer. The narration ended with a recapitulation of salient points to drum home the thought, memory and relics of the main character as well as moral lessons derived from the narration. The contributions and a life well lived by Asebu Amenfi has been well-articulated and publicized in this project.

4.3 Perspectives of children (10-19 years) and Arts and Culture Experts.

After the production of the traditional 2D animation on the story of Asebu Amenfi the Giant, it was shown/previewed and given to selected audience which includes children from ages ten to nineteen in Asebu, and other experts in diverse arts and cultural

discipline to examine. The following are data gathered from views, comments, and impressions of the afore mentioned participants.

4.3.1 Analysis from children (10-19years) in Asebu

Children from ages ten to nineteen in the Asebu community were organized in batches to watch the animation. The total participants were put into three groups numbering 5, 4, 4 respectively. The consent of the guardians or caregiver of teens below eighteen years was sorted before engaging them in the exercise. The video was then shown with the aid of a 16inches screen laptop connected to a bluetooth loud speaker. The participants were given a nose mask each and strategically spaced in a semi-circle shape; to conform to the covid-19 protocols. The video was played twice for each batch after which a one-on-one semi structured interview was conducted with the aid of an interview guide, to ascertain and gather their views on the watched animation. Comments made were noted in a field note. During the showing of the video, the mood, concentration and mannerism of the audience were also keenly observed. Since the teenagers gathered could understand English, there was no need for interpretation or translation. Among questions asked during the interview were:

- i. Which aspect of the story of Asebu Amenfi have you heard prior to this animation?
- ii. How did the character, setting and plot depicted in the animation and the representation of the story meet your expectation and imaginations?
- iii. What was left out of the animation; so long as the story is concerned?
- iv. What is your overall impression of the video watched?

The Asebu community was selected as the location for the evaluation because it is the root source of the story, and so, the views from the teen natives served as a sort of assessment, justification or endorsement to ascertain whether the animation is the true representation of the story. The gender and age distribution table of the participants involved in the analysis and their evaluation are as follow:

Table 3: Distribution of participants (10-19 years)

Gender	10years – 14years	15years – 19years	Gender Total
Males	6	2	8
Females	3	2	5
Total Participants	9	4	13

On the scale of impression (not impressed, impressed and very impressed), each participant was asked to rate the overall project. Out of the 13 participants, 10 constituting 76% voted ‘Very Impressed’ while the remaining 3 also constituting 23% voted ‘Impressed’. The results from the survey are outlined in Table 3 based on teen participants’ impression and gender. On the enquiries of how they will project the video should they have a copy, the 13 participants described sharing it via electronic means, which is uploading it onto their whatsapp status and social media accounts.

Table 4: Distribution of participants' feedback

Gender	Not Impressed	Impressed	Very Impressed	Total
Males	-	3	5	8
Females	-	-	5	5
Total Participants		3	10	13

Based on the observation, feedback and reactions gathered, it was clear the children gathered were intrigued and satisfied with the video seen. Also, it rekindled their interest in traditional tales and the quest to see more of other traditional heroes and heroines portrayed in animation characters.

4.2.2 Analysis from selected arts and cultural experts

As part of the objectives, selected experts of diverse arts and culture disciplines were reached out to, an appointment was booked with them individually for interaction and previewing of the video. A copy of the animation was left with them for in depth review at their convenience. Feedbacks were later sent in text and voice note through electronic medium. The participants were; a creative ethnomusicologist and music scholar, as well as other scholars in various art disciplines who double as lecturers in tertiary institutions.

This exercise when through two phases, the first stage or phase was when the video was first presented to them for their views. Below are the views gathered in the first phase of the assessment:

I've watched the video over and over again! I think you've done a great job with the story and the animation. However, I think the moral lessons in general do not seem to reflect in the story, especially, moral lesson 1 and 2. This is because the benefit of Asebu's heroic deeds to the society was not well entrenched in the story.

Also, which category of people do the moral lessons go to? Or maybe you would have to look at the heading: ‘Moral Lessons’ again. I will also suggest that you have a background music alongside the narration in addition to the sound effects to make the video livelier and more interesting. In all, I commend you for such a groundbreaking initiative, congratulations.

(Arthur, personal communication, May 19, 2022)

The other selected experts or assessors also previewed the video and recorded their views. The voice recordings were therefore transcribed as shown below:

What is the real name of Asebu? Has he got any name apart from he being named after the town and the water? If there is some information on that one, it needs to be captured. The dominance of the Fante town itself with respect to Asebu was also a little silent in the script. How far was he able to stand the test of time with the people he led, and how far were they able to retain and expand? Even though little was said about it, the Asebu community itself, what are their lores and what are their standpoint with respect to Asebu (Amenfi) and his legacy?

These ones could be at the tail end of the script so that it edifies the material as much as possible. But on the whole, I think the illustration are good and the sound fits it. Maybe it should be played on a more active and buoyant playing material. That’s my opinion.(Quaye, personal communication, June 6, 2022)

The animation was okay. I only didn’t like the background music and the narration. For kids (target audience), they want a soothing voice to make it more interesting, or maybe you are looking at it from a grandfather who was narrating. Let’s look at the narration well. The animation was nice and I don’t have much challenge with the animation but let’s look at the story very well. The name makes people believe that it is fictional, in the sense that in Akan we call *Egyan* (arrow) ‘*Damenfi*’, so if you say Asebu Amenfi, was he the one that started the town or the town was there and when he came, he became the Amenfi of the town? I don’t get the history well; it has always been a myth. Maybe if you do a proper research, you might find out that the person might have a name but because he was a giant, they were using a descriptive way of identifying him. Let’s say you come from Kumasi and becomes a champion of something, so they call you ‘Kumasi Champion’ then it becomes your name. Maybe there is no historical records to

that. The video is fine but there should be more research to understand the import of the story.

The moral lessons from the video should be cleared out. If you are targeting children, then you have to find a moral thing that affects them directly. The lessons listed might be far away from the children. So, you should find things directly (example) if you go and your mother has cooked food, go and ask before you take it. So that it comes to them directly. (Also) If you do well, you can excel and help your community in various ways. If you learn you become a doctor etc. Children will need something like that directly. But what I see there is like targeting adult; the moral aspect of it.

That's okay, it's a fine thing so you should check one or two things.

(Atta, personal communication, June 6, 2022)

In analysing the perspective and views of the arts and cultural experts, three out of the three raised issues on the moral lessons stated. It was suggested that the moral lessons should be reviewed and reconstructed to have direct reflection in the story, and also should be structured to target children. The previous moral lessons derived from the narration were:

- i. Heroic deeds or selfless services come with reward or honour, and the reverence is timeless.
- ii. There are several other traditional heroes and heroines whose deeds are worthy of emulation.
- iii. Projecting great traditional stories boost tourism and preserve the cultural values and heritage.
- iv. Restrictions or regulations associated with sacred relics or spots help in conserving the environment and nature.

On the narrative or story line, two out of the three arts and cultural experts wanted further clarification on Asebu Amenfi whether he had any other name or birth name aside Asebu (which was derived from a river) and whether the Amenfi was his actual name and the Asebu was later added. This information was not part of the narration in the video. However, secondary sources did not clarify or attribute any other name to the giant except Asebu Amenfi. Also, data collected from primary sources indicated that indeed the Asebu was derived from a name of a river or the god of that river (sabou), however, Amenfi was the name of the giant while Amenfiwaa was the name of the giant's sister. Based on this assertion, it can be said that Asebu Amenfi had no other known name aside 'Asebu Amenfi'.

On the illustrations and animation, the graphical representation of the narrative was considered good and commendable by the three experts. About the audio; voice over and score, one suggested a background music should accompany the narration and sound effects. Another suggested the voice over narration and sound effect should be more soothing to entice children. This suggestion was countered by another expert, in that, the voice over and sound effects fit the nature of the story. In his opinion it is about a dreadful and mysterious giant, so the audio should carry some masculinity, tension and suspense which was appropriately captured. In general, all the experts rated the 2D animation on the story of Asebu Amenfi the giant as a great piece but for the moral lessons.

After the first phase of the evaluation process, the moral lessons which was unanimously shot down by all the three experts were revised. Suggested moral lessons by the arts and cultural experts were factored as one and presented as shown below:

‘It can be learnt that, when you live a good and exemplary life, or work hard and excel in one’s field of study or work, you will become a great person to help your community in diverse ways in future; and posterity will show reverence to you, your achievements and legacy.’

The phase two of the evaluation process involved presenting changes made in the narration and animation to the experts for another assessment. In doing that, the revised moral lessons above were considered appropriate in the context of the animation. Also, by unanimous verdict from all the three experts, the overall 2D animation on the story of Asebu Amenfi the giant was now considered fit for purpose and ready for public consumption.



CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary of findings:

The study covered three objectives. The first objective dealt with analysis and presentation of the story of Asebu Amenfi the giant in a storyboard format. The second objective comprised of the design and production of a 2D animation on the story of Asebu Amenfi the giant while the third objective was the evaluation of the 2D animation on the story of Asebu Amenfi produced.

It was unraveled in the first objective that the presentation of the narrative in a storyboard format exposed design strengths and weaknesses in the illustration and sequence; which aided in achieving effective sequential continuity and plot. Also, the geographical location which is termed as the Asebu enclave today, was inhabited by some indigenes prior to the arrival of the giant who later founded the now Asebu Kingdom. The study also revealed that the giant of Asebu called Asebu Amenfi is of Egyptian descent who migrated to present day central region over a tragic incidence. In the course of the analysis, it was evidenced that certain aspect of the Asebu Amenfi story from some secondary sources contradicts the accounts from primary sources while certain aspects like where his remains are, remains a mystery that is yet to be unraveled. The narrative brought to light certain morals standards and values in cultural context.

The design and production of a 2D animation on the story of Asebu Amenfi the giant revealed an effective blend of both traditional and digital animation processes. This was achieved through the synergy of the kineograph or flipbook which deals with hand-made drawings, and the computer animation which also deals with electronic devices and computer manipulation of still images to achieve motion.

As stated in the objective three, the 2D animation on the story of Asebu Amenfi was shown to children in the Asebu community and selected resource persons in the field of Arts and Culture for their views, comments, and impressions. After the exercise, findings from the evaluation, revealed that the video made positive impact in the revival and projecting of a traditional African mythical story and character. It was also revealed from the interactions with the children who served as respondents that, there are certain aspects of the story captured in the video that they had not heard before despite being natives of the Asebu Kingdom, while there are other accounts of the story in their perspective which were also not captured in the animation. This was so because the study focused on selected aspects of the story which has been analysed and confirmed through comparison and review. The evaluation by the arts and culture experts on the animation served as scale for rating the standard of work produced, where some technical suggestions were made to be factored in the production. It was further suggested by the arts and culture experts that the 2D animation on the story of Asebu Amenfi the giant should be showcased on vibrant television and YouTube channels. In a nut shell, the evaluation unraveled that animation is an effective way of promoting and preserving traditional African stories.

5.2 Conclusions

Inferring from the findings of the study, the study arrived at a conclusion that creating a storyboard is a basic requirement or a necessity in every animation. This is because, the analysis and presentation of a story of in a storyboard format, enable creators to effectively design and assess the effectiveness of the continuity and consistency in the plots. Asebu Amenfi the giant was a migrant from Egypt who was exiled in present day Ghana, however, has been classified as a traditional Ghanaian

hero because of his immense contribution and long period of integration with the original indigenes of the now Asebu Kingdom. Also, there are inconsistencies in certain aspects of the narrative on Asebu Amenfi, especially from some secondary sources with regards to his disappearance or demise. Many of the accounts are based on speculations, since not even the primary sources have detailed account on how and where the giant was last spotted. That notwithstanding, it was also confirmed through this study that, traditional African mythical tales explains origin of people, places and things, and it indeed has several moral lessons that mould human behaviours.

The design process used in executing the 2D animation affirms that there can be a blend of both traditional animation techniques and digital animation process in one project. As demonstrated in the study, there is a synergy of the kineograph or flipbook animation technique which deals with hand-made drawings, and electronic devices or computer animation which also deals with computer manipulation of still images to achieve motion.

From the evaluation of the animation produced, it can be said that children, as well as arts and culture experts are enticed by the animation on the traditional African hero and settings. The arts and culture experts have endorsed the 2D animation on the story of Asebu Amenfi the giant for public consumption. In relation to this, the gap of not having the story of Asebu Amenfi the giant portrayed in animation or depicted in the audio-visual medium space, is now filled with this project. The study finally concludes based on feedback gathered from the evaluation that, animation which is an aspect of graphic design, play a pivotal role in public education, preservation and projection of cultural heritage.

5.3 Recommendations

It is recommended by this study that, the creating of a story-board should be a necessity in every film or video. This enables the creator to assess the effectiveness of the designs, camera angles, continuity and plots for accurate consistency. Further scholarly works or studies are to be embarked on to establish the identity of the group that occupied the Asebu landscape before the arrival of Asebu Amenfi the giant, as well as the exact antecedent that preceded his absence or non-existence. Creative artists especially interested in regenerating a project from this study, can represent the narrative in other artistic forms. The narrative can be presented in a stage drama or movie. Also, sculptors can design and mount a giant statue of Asebu Amenfi with the physical features befitting the stature described in the study, at Asebu. This monument when mounted in Asebu will further project the story in different artistic expression. As stated in the scope of the study, families of Asebu Amenfi were not emphasised in the animation. Farnyi Kwegya the great agriculturist for instance, was excluded in the narration. Therefore, the study recommends that similar projects or scholarly works should be done to project the story of Farnyi Kwegya too. Furthermore, parents, teachers, care givers and older generations in general should embark on sharing or telling of mythical tales to the younger generations, and brainstorm moral lessons embedded in the tales with them. This helps in moulding their behaviour and also instilling accepted cultural standards like selflessness and patriotism in them.

The 2D animation on the story of Asebu Amenfi the giant and its design processes should serve as reference material for other 2D animation works. It should serve as source of inspiration to students of the Graphic Department as well as graphic artists in general to embark on projects that focus on the preservation and projection of cultural heritage. By so doing, animators can redesign and produce this piece in 3D

format. Also the narrative which was in English can be translated into other local Ghanaian languages. Therefore, graphic design students and graphic artists in general should be encouraged to take audio visual-illustrations or animation as projects to help meet the digital trend, since it is undoubtedly one of medium with the widest coverage and reach in this current dispensation.

This project should serve as a source of amusements and educational material, and copies can be given to television outlets and other YouTube TV channels that promote animation and cultural programs to air. This will gradually increase the viewer's preference for traditional African centered stories and characters. Stakeholders in the education, entertainment, socialisation and preservation of cultural heritage are to support, sponsor or promote this project and others of this kind on their networks. This will expose individuals especially children to popular traditional characters and stories, and also revive the dying interest in traditional mythical stories or tales. This makes the general public especially children become acquainted with the concept and cultural significance of traditional African mythical stories, heroes/heroines, cultural values and heritage. This will prevent certain key aspect of tradition and rich cultural practices from going extinct or being relegated as less-important.

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APPENDICES

APPENDIX A

Department of Music
School of Creative Arts
University of Education, Winneba
Ghana.

20th March, 2021

The Omanhene
THRO:
The Okyeame
Tsetse Odomankoma Ahenfie
Asebu, Central Region
Ghana



Dear Sir,

I am a final year student of University of Education Winneba offering an MPhil in Arts and Culture. As my end of program thesis/project, I am embarking on the topic '**Design and Production of a 2D animation on Asebu Amenfi the Giant**'.

I humbly request for an appointment to meet some members of the traditional council to assist me by furnishing me with certain key information relating to the subject (Asebu Amenfi). This assistance solicited will provide information that will guide in production of the animation.

By the ethics of research, traditional protocols, directives and orders will be complied with to ensure a successful interaction and cooperation before, during and after the field work.

Confidentiality is also assured with regards to the protection of the identities of volunteers, delegations or personalities involved in the field exercise.

Humbly counting on your cooperation. Thank you.

Yours Faithfully,

Noble Nkrumah-Abraham



APPENDIX B

SEMI-STRUCTURED INTERVIEW GUIDE

Interview guide for elders and members of the Asebu traditional council

1. Please can you tell how the Asebu Kingdom was founded or came into existence?
2. Can you narrate or highlight certain key aspects of the story of Asebu Amenfi?
3. Are there any relics to his credit and where can they be located?
4. How has the Kingdom projected the story of Asebu Amenfi over the years?
5. Has there been any digital medium like a film or animation narrating or socialisation the story?
6. In your opinion, how can the story of Asebu Amenfi be projected globally, in this digital age?

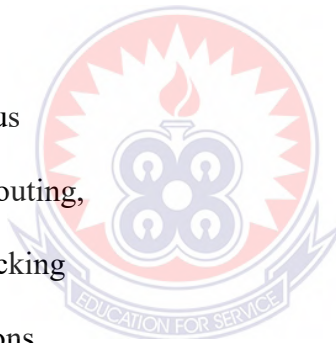
Interview Guide for non-members of the traditional council of Asebu

1. How long have you lived or stayed in this Asebu Kingdom?
2. What do you know about the story of Asebu Amenfi the giant?
3. If you are a fan of cartoons or animation, mention some of your favourite animation characters.
4. Have you ever seen or heard an animation on the story of Asebu Amenfi; and why will you want to see one?

APPENDIX C

Observation Guide

	Not at all	Few times	Most times	all the time
8. Focusing on the video undistracted?				
2. Facial expressions (eg smiles, surprised, etc.) in accordance to the mood portrayed in the scenes?				
2. Presence of spontaneous activities (laughter, shouting, body language like ducking etc) in reaction to actions or narrative in the video?				
3. Interest in watching the video again when the video was about to be played the second time?				



APPENDIX D

VIDEO EVALUATION

Semi-structured interview guide for children (ages 10-19years) in Asebu

1. Which aspect of the story of Asebu Amenfi have you heard prior to this animation?
2. Did the character, setting and plot depicted in the animation and the representation of the story meet your expectation and imaginations?
3. What was left out of the animation; so long as the story is concerned?
4. On a grading scale of 'Not Impressed', 'Impressed' and 'Very Impressed', what is your overall impression of the video watched?
5. What moral lesson have you learnt from the narration?
6. How will you project this video if you get a copy?

