

UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

**THE SIGNIFICANCE OF TRADITIONAL COSTUMES AND DESIGNS AS
CULTURAL SYMBOLS AT ASORGLI FESTIVAL IN HO, VOLTA REGION**

The logo of the University of Education, Winneba, is a circular emblem. It features a central blue and white geometric design resembling a stylized '8' or a cross with rounded ends. This is set against a red background with a white sunburst pattern. The emblem is surrounded by a blue border containing the university's name in both English and Ghanaian languages. Below the emblem is a blue banner with white text.

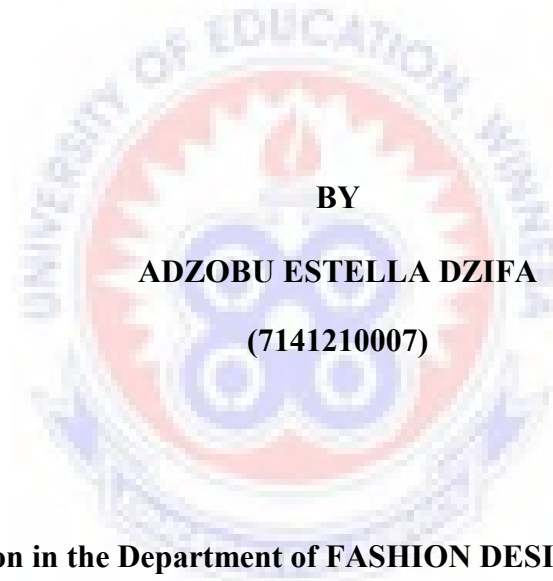
ADZOBU ESTELLA DZIFA

DECEMBER, 2016



**UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI**

**THE SIGNIFICANCE OF TRADITIONAL COSTUMES AND DESIGNS AS
CULTURAL SYMBOLS AT ASORGLI FESTIVAL IN HO, VOLTA REGION**



**BY
ADZOBU ESTELLA DZIFA
(7141210007)**

**A Dissertation in the Department of FASHION DESIGN AND TEXTILES
EDUCATION, Faculty of VOCATIONAL AND TECHNICAL EDUCATION,
submitted to the School of Graduate Studies , University of Education, Winneba
in partial fulfillment of the requirement for the award of the Master of
Technology Education (Fashion Design and Textiles Education) degree.**

DECEMBER, 2016

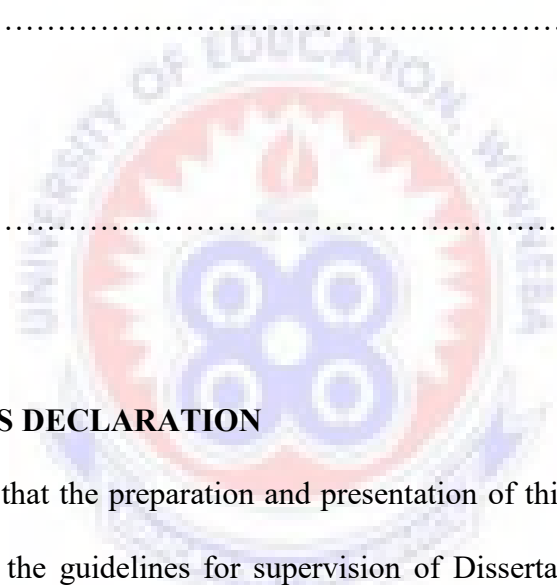
DECLARATION

STUDENT'S DECLARATION

I, ADZOBU ESTELLA DZIFA, declare that this Dissertation, with the exception of quotations and references contained in published works which have all been identified and duly acknowledge, is entirely my original work, and that to the best of my knowledge it does not contain any material which is formerly published or written by any other persons except where due reference is written.

SIGNATURE:.....

DATE:.....



SUPERVISOR'S DECLARATION

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

NAME OF SUPERVISOR: MR. MICHEAL K. TSORGALI

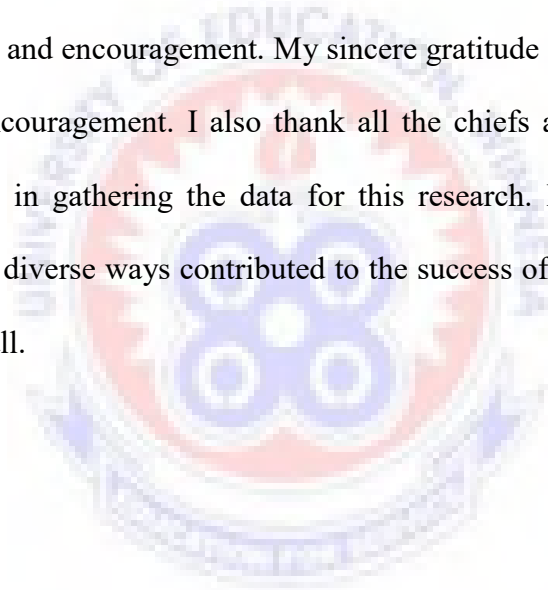
SIGNATURE:.....

DATE:.....

ACKNOWLEDGEMENT

I am grateful to Almighty God for His guidance and protection throughout this journey. My sincere gratitude goes to my supervisor, Mr. Michael K. Tsorgali, for his tremendous guidance and patience throughout this work, without him this work could not have been a success. I wish again to thank my parents for their love and support throughout my study. I am also indebted to Mawufemor Bans-Akutey for her encouragement and support.

My sincere thanks again go to the entire staff of the Fashion Design and Textiles Department of University of Education, Winneba – Kumasi Campus for their immense support and encouragement. My sincere gratitude goes to my mother; Esther Dzide for her encouragement. I also thank all the chiefs and the traditional leaders who assisted me in gathering the data for this research. Finally, I thank each and everyone who in diverse ways contributed to the success of this work. May Almighty Allah bless you all.



DEDICATION

I dedicate this work to my father; Prof. Clement Dorm-Adzobu

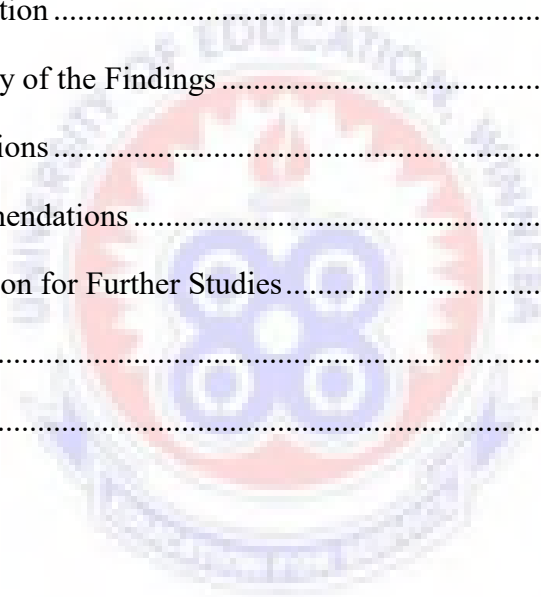


TABLE OF CONTENTS

Content	Page
DECLARATION	ii
ACKNOWLEDGEMENT	iii
DEDICATION	iv
TABLE OF CONTENTS	v
LIST OF TABLES	viii
LIST OF FIGURES	ix
LIST OF PLATES	x
ABSTRACT	xi
CHAPTER ONE	1
INTRODUCTION	1
1.1 Background to the Study	1
1.2 Statement of the Problem	3
1.3 Purpose of the Study	4
1.4 Objective of the Study	4
1.5 Research Questions	5
1.5 Significance of the Study	5
1.6 Scope of the Study	6
CHAPTER TWO	7
LITERATURE REVIEW	7
2.1 Introduction	7
2.2 Concept of Festivals	7
2.2.1 Social Significance of Festivals	12
2.2.2 Political Significance of Festival	12

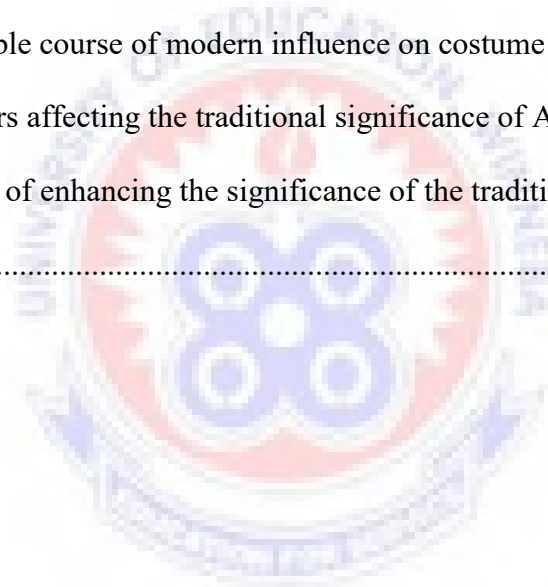
2.2.3	Economic Significance of Festival	13
2.2.4	Religious Significance of Festivals.....	13
2.3	Costumes and Designs at Yam-Festival of the People of Ho	13
2.3.1	Customs and Design as measurement of self and personal worth.....	17
2.3.2	Costume and design as indicator of occupation.....	18
2.3.3	Custom and Design as religious signifier and repository of supernatural Powers	18
2.3.4	Costumes and Designs as measurement of social value	21
2.3.5	Costume and Design as Standard of Economic Value.....	22
2.3.6	Costume and Design as indicator of Protective Element.....	22
2.4	Factors that affect the traditional significance of festivals.....	24
2.4.1	Christianity effects on the traditional significant of festivals	25
2.4.2	Western Education effects on the traditional significant of festivals	25
2.4.3	Politics and Economy effects on the traditional significant of festivals	25
2.4.4	Creativity effects on the traditional significant of festivals	26
2.5	Strategies for Enhancing Traditional Costume and Design	27
CHAPTER THREE		30
METHODOLOGY		30
3.1	Introduction	30
3.2	Study Area.....	30
3.3	Research Design.....	32
3.4	Population.....	33
3.5	Sampling Technique and Sample Size	33
3.6	Data Collection Instrument	34
3.6.1	Questionnaire.....	34
3.4.2	Interview	35
3.4.3	Observation.....	35

CHAPTER FOUR.....	37
RESULTS AND DISCUSSION	37
4.1 Introduction	37
4.2 Results and Discussion of Questionnaire	37
4.3 Results and Discussion of Interview	52
4.4 Results and Discussion of Observation.....	55
CHAPTER FIVE	58
SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.....	59
5.1 Introduction	59
5.2 Summary of the Findings	59
5.3 Conclusions	60
5.4 Recommendations	60
5.5 Suggestion for Further Studies.....	61
REFERENCES	62
APPENDICES	72



LIST OF TABLES

Table	Page
Table 3. 1: Percentages of each stratum selected samples.....	34
Table 4. 1: Age category of Respondents	37
Table 4. 2: Gender of respondents	38
Table 4. 3: Educational Level of Respondents	38
Table 4. 4: Religion of Respondents.....	39
Table 4. 5: Traditional costume and design adorned	41
Table 4. 6: Significance of traditional costumes and designs	44
Table 4. 7: Possible course of modern influence on costume.....	45
Table 4. 8: Factors affecting the traditional significance of Asorgli festival.....	49
Table 4. 9: Ways of enhancing the significance of the traditional costume and designs	52



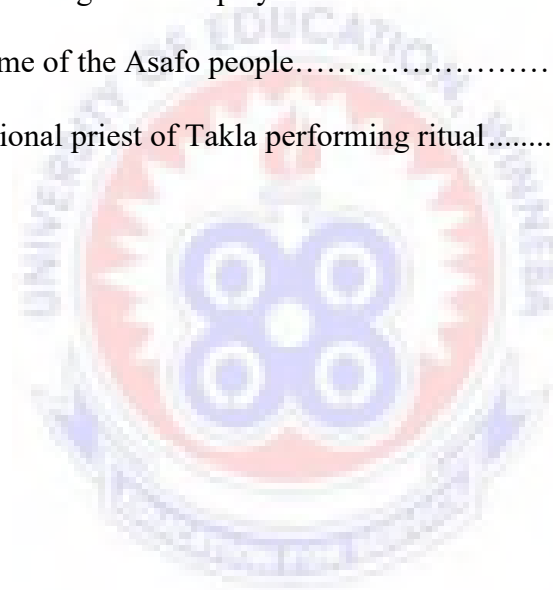
LIST OF FIGURES

Figure	Page
Figure 3.1: Map showing the Ho Municipality.....	31
Figure 4. 1: Possession of traditional costume and design	40



LIST OF PLATES

Plate	Page
Plate 2.1: Dress code of youth celebrating yam festival	14
Plate 2. 2: Women displaying yam during the festival.....	14
Plate 2. 3: Dress code of women	14
Plate 2.4: Dress codes of chief during grand durbar.....	14
Plate 4. 1: Costume of the young people	56
Plate 4. 2: Costume of the traditional leaders.....	56
Plate 4. 3: Various insignia on display	57
Plate 4. 4: Costume of the Asafo people.....	57
Plate 4. 5: Traditional priest of Takla performing ritual.....	58



ABSTRACT

Costume and design within indigenous societies are transmitted from one generation to another and are established through periods of relatively long usage establishing what is known as clothing customs. Costume and designs at Asorgli State during festivals has become too adulterated and lost its finesse. The costume that patrons of the Asorgli festival wear for the occasion has dramatically deviated from what it is supposed to be and this trend has made Asorgli festival lose its credibility and cultural significance. Based on this the study aimed at the significance of traditional costume and designs as cultural symbols at Asorgli festival in Ho, Volta Region. The objectives of the study were to explore the traditional costumes and designs at festivals in the Asorgli traditional area, identify the factors that affect traditional significance of Asorgli traditional festival and strategies to enhance the significance of the traditional costume and designs. The researcher adopted survey as the research design for the study. Purposive sampling and simple random sampling technique were used to collect data. The study used questionnaire, interview and observation as the instruments for data collection. The study found that African prints, "Kente" and "Adawu" are the main costumes and designs used by the Asorgli people during festival. The study indicated that the arrival of western education, contacts with other cultures, and creativity and innovation affects the traditional significance of Asorgli traditional festival. Based on this, conclusion was made and it was recommended that the traditional leaders should enforce the young people to promote their cultural significance through costumes and designs during the festival. The community leaders especially the Asorgli (Asorgli traditional ruler) should ensure that the festival is celebrated in a peaceful displayed of their costume and designs in a conducive atmosphere.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Traditional costumes are peculiar to or characteristic of a certain nation or ethnic group, which usually retains strong elements of the culture from which it originates (Turling, 2000). In areas where contemporary Western fashions have become usual, traditional costumes and design are often worn in connection with special events and celebrations, particularly those connected with cultural traditions, heritage, or pride. Some countries even have their traditional costumes as the uniform of the national airline stewardesses to promote their culture to passengers (Horns, 1968). Ultimately, traditional costumes and design are just clothes; what makes one stand out is the underlying intention of not only representing a group of people, but also joining the group of people representing a certain age group or class (Sue-Jenkyn, 2005).

Different cultures have different costumes and fashion history that identifies them, from the old to the most modern or sophisticated, using clothes and adornments as means of communicating their social age and personal status. Though perception through clothes as objects of age or ethnic identity may be misleading sometimes, clothes design still remain as vital tool for non-verbal communication mode of the language or fashion, indicating the significance that accompany the motifs and symbols expressed in them (Sue-Jenkyn, 2005; Omatseye & Eneriewen 2002). Clothing is an integrated part of culture, and most societies developed because they paid attention to their cultures which comprises local languages, beliefs, religious customs as well as costumes in the midst of modernization (Gyekye, 2003).

The way of life of many people has been destroyed by contact with the West, by colonial settlers who introduced wax prints and imposed their 'ways of dress' on the local people to the detriment of the indigenous ones (Turling, 2000). The traditional way of life of those groups which remain has become increasingly difficult to maintain in the face of outside and internal influences. However, these societies are traditionally characterized by their egalitarian structure, organisation in terms of kinship, religious standards, simple division of labour, simple technology and subsistence economy. In some societies in Ghana, status was usually hierarchically legitimized and enshrined in religious beliefs and notions of divine kinship. The expressiveness of these hierarchical, social order and religious standing in traditional setting that tend to influence the activities of its people including their dress design have led to a dynamic tradition of royal patronage of court regalia including textile products (Ross, 1998).

Costumes generally are expressive and form an essential part of civilization, just like other forms of arts. They affect every individual and reflect the great culture of the past. On the African continent and in Ghana, the parameters are driven by factors such as social, political and religious affiliation throughout the centuries. The social and political background has always been influential as religion has played an important role, regulating which parts of the body should be concealed with clothing and in certain ages has ruled more firmly with greater details on specific colours, fabrics design and forms of decoration which should or should not be worn by all or by sections of the society (Yarwood, 1992).

Costume and design within indigenous societies are transmitted from one generation to another and are established through periods of relatively long usage establishing what is known as clothing customs. These indigenous arts, design and

customs are caught in the crossfire between the need to protect and project the Ghanaian unique cultural heritage and the adoption of a perceived modernity (Horns, 1968; Ross, 2004) which are key factors in creating identity for ourselves as a country.

Analytically, festivals are the manifestation of culture in any traditional society. They are entertaining events which offers opportunities for celebrating and learning age long traditions. They make a people a homogeneous community and provide an avenue by which the people can be identified by age and class. They represent an invaluable and priceless heritage by which the image of the people can be reflected. Knowing the place of culture in the life of mankind one wonders at the pace by which most of the cherished African cultural values like reverence for traditional institutions to which festival belong is fast diminishing. It is not surprising that despite the value of the African traditional institution (festival) in preserving, promoting and showcasing the glamour of the traditional African life before the coming of the Europeans yet it is not given the publicity commensurate to its worth (Dzramedo, 2009). Hence, understanding the spirit of traditional costumes and design, their relevance, theatrical concert, its condiments and their programming create a learning atmosphere through cultural display which depicts the history of socio-religious and cultural activities of the community. As festivals are events that go beyond dancing and singing, they are emblems of peace unity and show of traditional designs.

1.2 Statement of the Problem

Costume and designs at Asorgli state during festivals has become too adulterated and lost its finesse, thus; almost all the young people adorn themselves with all kinds of costume and design. Some dress in leggings and others in mini

dresses, the young people dress like they are at their various houses; the ladies in a short blouse with a mini skirt, navel and thighs. These have engulfed people especially, the youth thereby sidelining the concept of 'African beauty', 'modesty' and 'cultural values' in the society.

The patrons of the Asorgli festival put on casual wear, office wear, church dress, and even dinner dress from what it is supposed to be, with the exception of the traditional leaders, people do not feel bad wearing anything they desire to the festival grounds. This trend has made Asorgli festival lose its cultural significance. This development has thus necessitated the researcher to conduct an in-depth investigation into the significance of traditional costumes and designs as cultural symbols at Asorgli festival in Ho, Volta Region.

1.3 Purpose of the Study

The purpose of the study is to find out the significance of traditional costumes and designs as a cultural symbol at Asorgli festival in Ho, Volta Region.

1.4 Objective of the Study

The objectives of the study are:

1. To explore the traditional costumes and designs at festivals in the Asorgli traditional area.
2. To identify the factors that affect traditional significance of Asorgli traditional festival.
3. To develop strategies to enhance the significance of the traditional costume and designs.

1.5 Research Questions

The following questions are the research questions:

1. What are the traditional costumes and designs at festivals in the Asorgli traditional area?
2. What are the factors that affect traditional significance of Asorgli traditional festival?
3. What can be adopted to enhance the significance of the traditional costume and designs?

1.5 Significance of the Study

The study is significant for the following reasons:

- Theoretically this study will provide current reference to the study of traditional costumes and design. This is because, in recent times scholars have not written much on what has been termed colonial or traditional costumes and design. It will also be relevant in the area of ethnography and cultural anthropology.
- People will have better knowledge about historical evidences of traditional costumes in Ghana and among the people of Ho over the centuries as well as some significance associated with costumes and adornment in line with traditional practices.
- To enlighten the public on possible effects that might be associated with traditional costume as well as possible effects of acculturation on the people of Ghana.
- The research will be beneficial to people who are conscious about the sustenance of Ghanaian cultural values through appropriate forms of dressing

and also promote indigenous Ghanaian clothing. Beneficiaries of this thesis include, the general public, parents, the youth, fashion designers, textile and fashion students in particular. It will also benefit students and lecturers of African art and culture, anthropologists, ethnographers and ethnologists by enriching their knowledge about traditional costumes and design in Ghana.

1.6 Scope of the Study

The research deals with traditional costumes and design as cultural symbols at festivals in the Asorgli traditional area of Ho in the Volta Region. The study covers the description of costumes and designs at a festival, significance of traditional costumes and designs at festival, the extent to which festivals have been affected by agents of change and possible ways of improving the status of traditional costumes and designs at festivals.



CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews related literature on the significance of traditional costumes and designs as cultural symbols. The chapter specifically looks at the description of festivals, significance of festivals, festivals in Volta Region, costumes and designs, modern Costumes and designs and their impact on the festivals and ways of sustaining the status and relevance of traditional costume and designs.

2.2 Concept of Festivals

Festivals are multi - dimensional. The religious, political, social and artistic elements are combined into a unique performance. Every festival has a focus around which its activities are organized but the religious or spiritual element is the binding factor. Every activity has its source and is sustained by the spiritual world through the gods and ancestors (Odotei, 2002). The multiple roles of festivals are reflected in their duration and the organization of the celebration. Festivals, traditional or modern, mark a period when people converge with joy to celebrate or commemorate a historical occurrence.

Festivals are often the embodiment of knowledge through which these cultures are expressed. It should be recalled that, centuries of old traditions of the people of Africa and the diversity of the distinct ethnic groups have created a rich culture that has become a lasting legacy of contemporary Africa (Kuada, 1999). This legacy is its indispensable heritage which gives a community its sense of identity and visitors' access to information, experience and activities emanating from it which can help

them (visitors) feel attached to the place. These festivals are communal celebrations involving carefully planned programme outpourings of respect, rejoicing or high revelry established by customs (Nold, 1998). African life is hedged with customs which invariably make festivals, a manifestation of these customs as an essential part of the African world view. Its importance cannot be over- emphasised; in this vein, Nsofor and Maduakor (1979) gave an overview of festivals in the following words:

Festivals are...periods set apart by communities or groups of individuals for commemorating important events which may be connected with homage to God, gods, ancestors and spirits or they may be connected with the transition from one season to the other...in almost all cases, festivals are part of these commemorative events and rituals overtones can be detected in majority of these festivals, (p.21).

From Nsofor and Maduakor's view it is crystal clear that festivities entail more than eating and drinking. They also involve moments of sober reflection on man's spiritual life. In this vein Onyeneke (1987) noted that:

Every community whether at the village group, village or major lineage level occasionally observes festivals. They are public celebration of events considered important and of high value by the community. Events that invite public celebrations may be those of life crises of individual birth, puberty, marriages, title taking....death celebration ,marking the farm cycles of planting and harvesting and the veneration of local deities, personal 'chi' (gods as personal spirit) and the community ancestors (p.19).

Looking at Onyeneke's opinion nearly all events celebrated in communities have a festive undertone. Thus it is a vivid indication of the numerous natures of

festivals, which filled their life with relaxation and entertainment. This to an outsider is a life of idleness as Modum (1978) observed that:

One of the things that first strike the ethnographer about African traditional societies is the sheer numerical importance of ritual festivals and ceremonies. Indeed, it has been said that the earliest Europeans who came to Africa were struck by the number and frequency of such ceremonies that they thought our people had nothing else to do. The truth is that every human society has its peculiar norms which not only characterize it but which determine the life of its members. In traditional African societies this role is played by festivals and ritual ceremonies (p.32).

One would agree with Modum that a festival is indeed an indispensable event in an African community. It comprises series of cultural events such as ritual, music and dancing, masquerading etc. In view of the ritual importance of festivals Busia in Opoku (1970) writes

Ritual surrounds important seasonal community activities as well as the critical periods of an individual's life. Planting, harvesting and fishing, birth, puberty, marriage- these are occasions for the community or kin group to come together, to join in song and dance or in ritual to give expression to the sense of dependence on the ancestors or on other supernatural powers (p.5).

Equally, Biobaku (1973) from his study stressed that “No major achievement in the life of an individual, a group or a community is considered possible without the active support of the supernatural. Ritual in such a community becomes a constant factor of life”. Furthermore, festivities go beyond the religious ritual to physical entertainment. In this vein, Ogbalu (1973) observed that “the last days are dominated by display of masquerade, dances and presentation of citizens in the

squares...celebration is a form of eating and drinking”. Festive merriment helps in relaxation yet if care is not taken during such moments traditional norms might be broken as a result of excesses. Amakulor (1973) buttressed the ills attached to excessive eating and drinking during festivals in the following words “festivals are marked with such excesses and transgression as drunkenness and exuberant sexual trait or license”. Therefore, apart from eating and drinking, traditional festival encourages relaxation and entertainment through music and dancing. On this Basden (1960) writes “festival is nothing but a fête with dancing, music, feasting and general manifestation of pleasure and enjoyment with congratulations for the years past and good wishes for the year ahead”. He further stated that music, dance and song to the community are an instrument for creating social emotional and aesthetic solidarity.

Modum as cited in Ogbu (1978) clearly stated that African festivals are characterised by music and dances. He writes “dancing is performed by men and women or in some cases by both sexes depending on the festival and society”. He concluded using Egun-gun, Ekurole, Obatala, Ogun, Oranyan and Ifa festivals of the people of Ede in Old Oyo quoting Beier that the characteristic feature of these festival include:

A marked desire to associate by means of dances, musical performances, prayer, incantations and sacrifices with the persons of the god and the spirits of the ancestors and with life of the community. There is a strong belief that in so doing, the community ensures the continuity of its existence through the process of periodical regeneration (p.7).

Despite this idleness as a result of the relaxation which accompanies festivities it enhances community life as Mbiti (1970) outlined in the following benefit:

Through festivals the life of the community is renewed. People are entertained and their tension finds outlet. It also brings together the people as a group, thus strengthening their unity and cohesion. Religious and secular values are repeated and renewed through communal festivals. Artistic talents are utilized, drama and oral communication. Where the festival involves beliefs concerning the unseen world, the link between human beings and the spirit is renewed (p.12).

Turaki (2001) supported the above in the following words “it serves as a social control mechanism in society by establishing patterns of loyalty and prescribing parameters of acceptable conduct integrating people into the religious system. The framework of socio-cultural customs and meeting the socio-psychological needs of man”. This implies that festivals meet the diverse needs of men in society be it social, religious and cultural.

Analysing the above literature one may agree with me that festival is one of the key factors that has helped in cementing community life in traditional African community. On this note Nwuneli (1987) brought to light the objectives and salient achievements of a festival in the following words “it was an attempt to link those who have often drifted from rural to the urban areas for many years without seeking their root...the “mmonwu” festival has succeeded in reviving our cultural heritage, boosted tourism and was a great significance to the national pride”.

Festivals have cultural, social, political, economic as well as religious significance in societies. A significant social function of festivals is recreation. It is also during festivals that lineage members as well as friends come together to eat, drink and be merry. It is also a time of reunion between the living and the dead (Michi, 1983).

2.2.1 Social Significance of Festivals

The social role of festival should not be over emphasized. The richness, colour, designs and diversity of various dancers during festivals make a splendid picture. The festival period is a period of fancy dress parade (Mathias, 2014). During festivals young men use the opportunity to see the young ladies they marry. Also visitors to the village see wives and husbands to marry (Turaki, 2001). It is a time to establish lasting relationships. According to Mathias (2014), the songs by the women during festival are usually composed on the spot by inspired members. They are simple and easy to learn and serve as a check for social and moral conduct. During festival, the young and old sing round the town pestering those who have misbehaved in one way or the other during the year. Such songs bring the culprits to the limelight and their families also feel the impact.

2.2.2 Political Significance of Festival

The festival period creates a forum for community meetings concerning the welfare and development of the community (Mathias, 2014). The Festivals are regarded as messengers of peace, order, tranquility and solidarity. They help to keep public morality by fearlessly announcing and admonishing evil dowers in the society. Festival acts as law enforcement agent in the collection of fines and penalties from people who violated the norms and values of the land (Michi, 1983). Not only that, government ministers also take advantage of festivals which have brought a lot of people (Citizens) together to announce development projects, government policies to the people and to educate them on important issues affecting the locality, town or an area. Political parties also use the opportunity to create awareness in the society (Mathias, 2014).

2.2.3 Economic Significance of Festival

Festivals provide reasonable employment for people. Not only that, gifts of money and other valuable things are given to the dancers during performances. The money is either shared among members or put into community development projects. Visitors who also come to witness the festival contribute economically to the locality (Mathias, 2014).

2.2.4 Religious Significance of Festivals

God and the divine beings are not mere intellectual fabrications of the African mind. They are real to them and they can personify them. That is why it is difficult to get an atheist or agnostic among traditional Africans. In short there is no religious vacuum in the traditional African life (Onunwa, 1990). Chiefs and elders pour libation and pray to the God almighty to keep and protect his people. It is also a time to thank Him for the previous year and ask for mercy for the coming year (Michi, 1983).

2.3 Costumes and Designs at Yam-Festival of the People of Ho

In a traditional society a costume had various functions. One of the functions is to reflect the alteration of the work days and the holidays, the days of leisure. They differ morphologically as far as the quality and decoration is concerned (Kyriakidou-Nestoros 1989). The costume and design for everyday usage is very practical in its dark colours and without any embroidery and decorative elements. Festive costumes and designs on the other hand, are traditionally rich in colours and ornamentation. The festive costume is widely used in formal dancing and at festivals all over the world. The people of Asorgli traditional area adorn themselves with beautifully woven kente clothes during the yam-festival. The Yam-Festival is celebrated by the people of

Asorgli in the Ho traditional area, the Yam Festival, which is celebrated every September, is associated with the market god, Hosi. In the past, special days were set aside during the year on which farming activities were prohibited. This was to allow Mother Earth who, the festival is closely linked with, to regain her fertility. Mother Earth and Hosi are both symbols of fertility among the people of Ho and both are remembered during the Yam festival. Like other Ewe yam festivals, it starts with Nubabla (the tying of herbal leaves). The festival has two aspects, with regards to its openness: private and public. The private aspect covers rituals associated with the gods which are sacred; the public aspect is concerned with social and family unity and involves everyone interested. The private aspect is branded by a special ritual of Nubabla, literally, the tying of the moth.



Plate 2. 1: Dress code of youth celebrating yam festival
Source: www.amedzofevillage.com



Plate 2. 2: Women displaying yam during the festival
Source: www.amedzofevillage.com



Plate 2. 3: Dress code of women
Source: www.globaltimes



Plate 2. 4: Dress codes of chief during grand durbar
Source: www.modernghana.com

In mid-September to September ending, the chiefs and people of Asorgli State (Ho) and surrounding areas such as Sokode, Abutia, Klefe and Akrofu adorned kente to celebrate their annual yam festivals. This is essentially a harvest festival. Cooked yam is sprinkled at the various shrines. This is done before any human being is allowed to cook and taste the real yam. There is usually a grand durbar of chiefs where the chiefs sit in state to receive homage from their subjects. The mode of celebration differs slightly from one traditional area to another. Yam-festival of the people of Ho has almost become customary in recent years that the end of the celebration is marked by a thanksgiving service in a Christian church on the ninth day after the festival day.

The costume adorned during the yam festival serves diverse purposes such as sacred, religious, ceremonial and aesthetic purposes. The kente adorned during the festival change the appearance or the identity of the wearer. This can be used in covering the head, face or the whole body (Ghana web, 2011). Costume are made of varied materials that are attached together to produce a whole or part of the costume. These materials range from fabric, fibre, twigs, leaves and paint. Some costumes are sacred which are essentially used for religious or ritual festivals. The ritual costume is restricted to the initiates which according to Amadi (1967) must be within the ethics of worship.

Asorgli traditional area is identified as a social phenomenon that encompasses the customs, design, tradition, attitudes and overall socialization in which a group of people engaged that are unique (not deficient) to their upbringing. This identifies and associates an individual to that group who believe in one ideology that reflects in all facets of their lives including clothing. The culture gives the distinctive identity as Ghanaians, expressed in ethnic content and manifests in the humanistic dimension of

artistic forms which are elaborated on through clothing and fashion. Cultural trends and its dynamism at Asorgli traditional area draw a fine line between values and principles as well as 'rights' and 'wrongs' in the language of costume to establish the state of identity as a people of common lineage. In a similar vein, the Cultural Policy of Ghana (2004) dwells on the totality of way of life evolved by Ghanaians through experience and reflection in attempts to fashion a harmonious co-existences with the environment. This will bring awareness to bear on Ghanaians that, culture is not 'static', not 'pagan' or not just 'drumming and dancing' but 'a way of life'. This is because it is not reflective of our daily life, but perceived as something subject to choice (Steegstra, 2005). Culture is dynamic and is evolving but should be promoted through the support of festivals in which traditional institutions play vital roles in projecting the tourism potentials of a country, especially through its artifacts for marketing and unifying diverse groups (Steegstra, 2005). However, general cultural trends must be checked from negative infiltrations within modern society in order to project and portray Ghanaian unique identity through our proud inheritance.

Throughout history, societies use clothes and various forms of body adornment to non-verbally communicate rank, gender, occupations, class, wealth and group affiliation, serving as a form of free speech. Which are also expressed in forms of signs, symbols, and iconography and served as non-verbal but visual forms of expressing of the habits, thought, techniques and condition that characterized a society as a whole (Weston 2006; Horn 1968). Costumes and designs relate to all items of clothing and body adornments and represents self-expressiveness and ways of communicating information about the individual which can be emphasized through various means of bodily decorations including piercing, tattooing, scarification, teeth filing and foot-binding (Sarpong 2004; Queit 1995). Adornment enhances individual's

look. Various reasons were promulgated as to why clothing was used including that of religious or spiritual connotations, for aesthetic or personal possessions. These criteria were equally expressed as reasons for clothing among traditional settings in Ghana incorporating different types of clothes designs and adornments seen in chieftaincy, religious rites, rites of passage and other socio-cultural activities within the Ghanaian ethnic settings. This communicative factor is one of the key ingredients associated with cultural-clothing which should be reflective of traditional institutions in Ghana. The basis for costumes in traditional setting therefore is to communicate rather than cover. But whatever the situation, taste and desire must conform to group similarity reflecting the cultures of a particular social entity.

2.3.1 Customs and Design as Measurement of Self and Personal Worth

According to Adejumo (1998), an ideal art form is universally communicable. Traditional costume with a colourful variety like gold, yellow, red, black, green and blue, is an intricately designed piece of fabric, and a functional art that conveys messages about the historical, cultural landmarks, philosophical thoughts, religious and moral values of society (Leuzinger, 1976). Traditionally, certain traditional costumes are used only by people of certain status. The rich traditional costumes, with heavily decorated clothes made of gold string patterns, coral beads and embroidery, were worn by kings and chiefs to communicate their wealth and status to the world. Traditional costumes also served as insignia of particular groups of people in the society.

The Ashanti of Ghana wear *kente* cloth. Men wear kente by wrapping a piece of cloth; on average of 8 feet wide by 12 feet long, around themselves, leaving the right shoulder and hand uncovered, while women wear it wrapped round their body

with or without a blouse and in recent times, *kente*, are sewn into different styles e.g. skirts and blouses, suits/jackets, on academic gowns, as clerics vestments, etc. In fact the styles and uses of *kente* cloths are unending, with various creative models.

2.3.2 Costume and design as indicator of occupation

Traditionally, women in some other ethnic groups produce certain costume for important life events. Men, especially hunters, wear for hunts and celebrations. Men's shirt may be white, indigo or brown in colour. If the shirt was for hunting it would be brown and adorned with amulets, horns and other traditional medicine to help improve the hunter's effectiveness. In other countries a diviner wears a costume covered with many symbolic objects, such as wild animal skins, bird feathers, leopard teeth, bells and anything else that is unusual. Today, mud cloth is readily available for sale in markets for men, women and others from outside of the culture. The people of Ghana also have particular dress for different works. The cloth for the farmer is different from the hunter, and also different from those worn for war (Idowu, 1991).

2.3.3 Custom and Design as religious signifier and repository of supernatural Powers

Renne and Agbaje-Williams (2005), while emphasizing the essentiality of Textiles observed that:

The pervasive use of textiles as dress, as altar cloths, and as sacred objects, in religious worship is expressive of the character of a person and objects associated with them, as Pemberton has observed. Yet other, more general, characteristics of costume also contribute to their appropriateness as vehicles of religious belief and practice (p.10).

It is expected of the African to preserve relationship between human and cosmic (celestial) realm. A lot of religious costume, a host of other costume from Africa, perform religious purposes and are repository of supernatural powers. The African life is wrapped in religion (Hackett et al., 1998). This explains why the whole community faithfully carries out all rites and rituals connected with rites of passage such as in birth, puberty, marriage, death and life after death. These ceremonies symbolize religious values which govern the family and society (Idowu, 1991; Ejizu, 2013).

Cloth is one of the textiles that show how leadership regalia often transmit the ambivalent and dangerous qualities of the wilderness into symbols of power. The Igbo people of South-eastern Nigeria produce *Ukara* cloth, covered with symbols and motifs, which was initially meant for the Ekpe society. *Ukara* cloth, an indigo stitched and dyed cloth is significant to the people of Igbo land. The cloth is traditionally used as either a wrapper, worn by high-ranking members of Ekpe group who often custom; designed it, or as backdrop in the throne; rooms of chiefs and kings (Wikipedia, 2012). It also features in some costumes, for the burials of its members, the society would erect a tent-like structure. When it is hung in Ekpe lodges, it serves to demarcate the boundaries between the initiated and the uninitiated, hiding the source of the 'leopard voice' (Ajibade, et al, 2012). This large rectangular cloth is divided into seventy two or eighty squares, superimposed by three to five large stylized animal images (Chuku, 2005). The squares or rectangles are composed of four design types of concentric rectangular boxes with various 'chequered' patterns, representational motifs; such as fish, scorpions, crocodiles, hands in friendship, war and work, masks, moons, and stars are dyed onto *ukara*cloths, which are symbolic representations of the repository power of the society (Cole and Aniakor, 1986).

Symbols which include abstract or geometric signs from secret writing systems symbolize society's power. It is quite interesting to note that symbols and titles of costumes have persisted as expressions of authority, even with the advent of missionaries and colonial masters in the nineteenth century (Glele, 1991). There is a combination of traditional and European regalia which shows chiefs and kings, such as woven string cap, staff and stool, brass objects, scepters, crowns, thrones and imported hats and costumes. This combination of roles with regalia, is still been used today at such important events as the coronation of festivals (<http://www.hamillgallery.com/IGBO>).

Traditional African writing systems have continued as source of inspiration for many contemporary artists, whose highly lyrical and closely-scripted work (<http://Africa.si.edu/exhibits/inscribing/nsibidi.html>). Frequently during public ceremonies one can see evidence of imported and indigenous modes of dress as well as masked representations. The Ashanti religion is an amalgamation of the spiritual and the supernatural powers (http://www.africancraftsmarket.com/Ashanti_people.htm). There exist various religious beliefs associated with ancestors, higher gods, or 'abosom', and 'Nyame' the Supreme Being of Ashanti; these are embedded in art forms particularly in costumes and designs. In addition these are variegated patterns of weaving with various distinctive names. Frequently the pattern symbolises the social status or clan or the sex of the person wearing it (http://www.africancraftsmarket.com/Ashanti_people.htm). It is within the ritual context that a complex negotiation of forces and symbols occurs, recalling mythical and historical events, and evoking divine powers and experiences (Visona, 2001). The Volta people are very versatile in their religious beliefs and performances. One of the platforms is exhibited in their festivals, where the people are adorned with magical

horns, statues, cowries, and magical skins and an elaborate indigenous head-mask by the performers. However, there have been interactions with foreign religions, materials and creativity which had diversified these traditions to what now serves as forms of entertainment, rather than the initial ritualistic/sacred purposes.

2.3.4 Costumes and Designs as measurement of social value

African people cherish their traditional costume so much that they have a proverb that shows the importance they attach to it. Perani and Wolff (1999) asserted that 'to sell the family's cloth is to sell the family's value'. Almost in all African countries the value of costume and design is exhibited at special events. People equate the value of costume to human beings. The ubiquitous use of family dress is of relevance in this discussion. Ajani (2012) critically examines the persistent use of a traditional costumes practice is a cultural tradition that has endured despite modernization, among the various ethnic groups. The use of costume and design originally meant to be a family uniform to enable quests to identify members of the family during occasions. Ajani (2012) found out that there are lots of commemorative cloths of different themes and motifs, in many African societies. In a year there can be nearly a complete turnover in the patterns and colour combinations available in the market. Some prints commemorate events and do not last on the shelf (<http://www.ibike.org/africaguide/textile/textile1.htm>).

2.3.5 Costume and Design as Standard of Economic Value

Costume and designs are very lucrative once they enter into a market. Their value is mainly determined by the taste and understanding of the buyer. Likewise, the product's aesthetic qualities, functionality, ritual history or status as souvenir attracts the buyer. Costumes and designs in all spheres of life, has had a great impact on other cultures (Adeniyi & Alao, 2008), through trade, movements and linkages, etc. People have developed distinctive forms of costume to communicate and to enhance cultural meanings. It has been noted that traders carried with them richly decorated traditional costumes across the borders to other countries, in the traditional past (Eicher, 1976; Negri 1976; Picton 1992) and till this contemporary times traditional costume and design are being valued for economic empowerment within Africa and beyond. In visual arts, aesthetics, emotive response, provenance, (the origins and context of the product within a body of work, a cultural and historical context), (Brown, 2008) and understanding of the product play a major role and have become a major thrust of the economic globalisation process in Africa (Onyeonuru et al., 2003). These products also have access to international markets through trade, and thus bring funds to individuals and the nations at large.

2.3.6 Costume and Design as indicator of Protective Element

Costume and Designs have further functioned as a protective element worn against physical and spiritual attack. According to Labi (2002), Bame (1991), Sarpong (2006), Payne (1965), Antubam (1963) and Rattray (1959), for fear of being haunted by evil spirits, people wear all kinds of protective costume to prevent spiritual attacks. The writers indicated that protective items such as cowries, strings, wire and talismans are worn as wristlets, leg bands, necklaces, and waist bands. Payne (1965)

acknowledged that: “American Indian medicine men strengthened their position in the tribe by painting their bodies, wearing special costume and designs, and carrying bundles of objects containing magical properties”.

Similarly, Sarpong (2006) mentioned that to avoid spiritual attacks from witches, magicians, sorcerers and other evil powers, a pregnant woman may protect herself and the fetus by wearing a talisman around her waist or as amulets. Costumes are worn to prevent physical harm, Labi (2002), mentions that, during wars, the "*Fante Asafo*" companies in Ghana wore helmets to protect them from the bullets of their enemies.

Ideally, the practical function of costume and design are to protect the human body from dangers in the environment. Kaiser (1990) identifies such environmental dangers as weather (strong sunlight, extreme heat or cold and precipitations), insects, noxious chemicals, weapons and contact with abrasive substances and other hazards.

The theories has been reviewed and become evident that costumes and designs have turned to a scroll where the socio-cultural map of Africa can be viewed and enjoyed; they often document the historical and symbolic past and also serve as a reference point to the world. Art appeals to aesthetic senses and contributes to culture. It helps establish pride in community and gives inspiration to people. It also helps to relieve boredom with the transformation made in the decorations on cloth. Art as a creative endeavour makes us to realize our potentials and also empowers us for the realization of our goals.

Costume and designs market now flourishes in many African societies; they service both local and international consumers (Adesanya, 2005). Costumes and designs are centres where various designs and culture of their makers help to showcase the rich traditions of the people. African costume designers are often seen

collecting clothing materials from different sources to be used for dresses which are later paraded at fashion shows both locally and internationally. The metaphors and emblems of costume and design expressed in their form and colour, are not limited to the traditional milieu, but are expressed in contemporary institutions (Adesanya, 2005). From the study, it becomes obvious that costume and designs can be used to illustrate the socio-cultural context of the African society. The vitality of African arts attests to the creativity of the people. Contemporary African art is dynamic and incorporates Western ideas and materials adapted with traditional belief system and concerns.

2.4 Factors that affects the traditional significance of festivals

Since the dawn of time, millions of festivals and events have existed all over the world and the nature and meaning differ greatly. At the beginning, festivals were just the way for human beings to mark significant occasions during their lives (Hughes, 2000) such as seasonal changes, harvest of crops, rebirth during each spring, etc. After that, with the progress of humankind civilized society, festivals gradually turned into ceremonies, which continue to record and memorize the important events but more significantly for the particular traditional culture, sharing and be followed by people's own community (Allen et al, 1999). Several aspects of festivals have been affected by change. Change is a necessary phenomenon in the existence of living things. Societies and religions have characteristic of living things hence they are prone to change (Mbiti, 1980). The agents of change include:

2.4.1 Christianity effects on the traditional significant of festivals

The advent of Christianity affected most cultural practices (George, 1982). The major aspect that has been affected by this agent of change is the rituals involved in the preparation stage. Almost all the rituals that were performed before the festivals commence were affected. Before the advent of Christianity, animal and human heads were used to perform ritual. As a result of this agent of change, the number of participants in the festival has reduced. Some adherents of Christianity do not participate. Most young men especially members of Christian groups do not also join in clearing the village square neither do most women participate in fetching water both to pour on the ground to prevent dust (Mbiti, 1980).

2.4.2 Western Education effects on the traditional significant of festivals

The arrival of the Colonialists not only destroyed the cultural practices but also saw the young men leave the countryside to the cities as students and in search of employment. The educated members of the community saw festivals as primitive and as events that are meant for elders and the uneducated (Hughes, 2000).

2.4.3 Politics and Economy effects on the traditional significant of festivals

Great festivals are an efficient way to exhibit a national political and economic power in special demonstration (in this case the 2008 Beijing Olympic Games). Through displays of outstanding wealth, precise devices, high-tech and super quality performance, multivariate culture and ruling elites would express their booming and harmony social situation. Robinson and Picard (2006) point out most of contemporary festivals are controlled by the political authorities and are concerned with the national image promotion, official recognition and spiritual power.

According to Yeoman et al. (2004), many governments now take to supporting events and festivals. With the support certain practices during festival are eliminated for the betterment of the economy. The increasing festivals are gradually commercialized so that as the important occasion is the generation of economic benefit both for organizing agencies and for local community participants (Robinson & Picard, 2006). Festivals today have been designed as the destination of tourism. Cultural practices have shifted from the original way of observing these festivals (Hughes, 2000; Yeoman et al, 2004; Robinson & Picard, 2006).

2.4.4 Creativity Effects on the Traditional Significant of Festivals

The change of festivals directly connects to creativity. Communities have created and innovated their unique culture with coping with moments of social crisis. In this sense, festivals are not unchangeable, separate and independent, rather, they happen and multiply simultaneously with social development and interconnect with each other. In the past, festivals and events used to be formed from its privileged areas with its particular culture which including traditions, languages, customs, geography, and etc. (Robinson & Picard, 2006). However, in the contemporary globalization background, economy, culture, national and social boundaries could be re-defined. People are not limited based on their national, religious, ethnic, languages, and local culture and the globally interchangeable patterns arouse the new modes of mobility (Appadurai, 2003).

In addition, the introduction of modern transportation and high technology in festivals had satisfied people's demands who interested in other culture, entitle them to feel foreign culture at home. Confronted the increase demands of cultural tourism, various kinds of festivals are considered as focus again and also be utilized into a

prime tool for promoting travel destination and tourism development. At the same time, increasingly newly events and festivals have been devised in order to meet requirements of international audiences (Getz, 1997).

2.5 Strategies for Enhancing Traditional Costume and Design

According to (Bewaji, 2003), costumes and designs are significant forms of African art, which plays vital roles in the cultural milieu of the people. However, these have rarely been given attention by art historians as much as were given to sculpture and painting (Vansina, 1984). Costumes and designs have been described as a mirror of the culture of the people in any society (Perani & Wolff, 1999). They symbolize the practices of the society, bounded by the same geographical location, sharing the same cultural values. In the cultural context costumes and designs serves basic needs as clothing and shelter (Payne, 1965).

Lemke (2000) suggested that traditional costumes and designs are rated lowest in regard to technical and engineering factors and had little political or traditional influence in the youth so there is not much interest or familiarity with traditional costumes. This is reflected in the lack of recognized costumes, volume of advertisement and publicity, limited distribution. The local manufactures need to attempt to develop esthetic product characteristics and as a result pay attention to outward appearances and clever use of colour and that advertisement should be conducted in order to make the traditional costumes appeal. Kalu (1980) indicated that most Christian organizations discourage their members from attending festivals because of certain customs and rituals involved. Kalu (1980) asserted that costume of festival should be reactivated to encourage Christian organisation. The tying of cloth

and wearing of a type of beads at the ankle and wrists should be encouraged. This gives the festival a characteristic rhythm.

Auty and Elliott (2001) seem to hold similar views as they contend that advertising of traditional costumes through the internet, magazines and web fashion pages may sustain the status and relevance of traditional costume. Yet the local market is more highly saturated with costumes from other foreign countries. This would seem to indicate that aggressive marketing and advance engineering overcomes many handicaps of a poor stereotype image of traditional costumes. That is accepted by the group is more important than choosing costumes that express one's own identity. Shim and Koh (1997), found that people that interact more with peers about consumer matters exhibit a more costume-oriented decision making style. People frequently communicate with their peers prior to making purchases in order to maintain group identity (Bearden & Randall 1990).

McLeod (1981) observed that the people need to be made aware of their traditional costumes and designs in order to erase the perception of foreign customs and designs. The costumes and designs shows a distinctive identity as native, especially as Ghanaian, in this context and manifests in the humanistic dimension of artistic forms, i.e. elaborated on through costumes and designs. Cultural trends and its dynamism should draw a fine line between values and principles, decency and indecency as well as 'rights' and 'wrongs' in the costumes and design to establish the state of identity as a people of common lineage. Then the concept of distinct identity of foreign costume will then have been erased from the mind of people. There is therefore the need to have a collective approach towards solving the problem of foreign costume, especially among Ghanaians of today, that is by way of saying

everything should not be allowed to engulf society, a clear distinction has to be made between what to take-in or absorb as well as what to ignore in our societies.

The researcher is of the view that the traditional costumes are rated lowest in regard to technical and engineering factors. People perceived traditional costumes to be riskier and lower quality than costumes made in the foreign countries. The researcher is contend with other researchers that the local costumes designers should offer a monotonous and mundane products and multiplies their products range and new appealing styles, shape and other forms by laundering good advertising. It is true that these days' designers weave their cultural background, their past and their clothes making craftsmanship into their designs, it is wonder how much this penchant for authenticity is just a temporary trend. Hopefully local fashion will gain more and more influence in the youth.

The researcher agrees with McLeod (1981), that sustaining the status and relevance of traditional costume and designs can be done by making the youth aware of their culture; the behaviors, values, customs, and shared beliefs of the youth of society to be used to cope with their world or one another, and pass down to the next generation. Costumes and designs play such a large role in the culture because it is the basis, or foundation. Costumes and designs set the standards in society. McLeod (1981), affirmed that all of civilization should try to match the costumes, mannerisms, pets, even the food during festivals.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter is devoted to the various methods employed in obtaining relevant data for the study. The chapter involved, research design, population of the study, sampling techniques and sample size determination and data collection instruments.

3.2 Study Area

Asorgli State is located in the Volta Region, Ghana, West Africa. Ho, the capital of Volta Region, is also the capital of Asorgli State, which was an autonomous kingdom before the advent of colonialism. The Asorgli people are the dominant group in the Ho Municipality. Asorgli State comprises four traditional set-ups, Akoefe, Ho, Kpenoe and Takla. These four traditional set-ups were founded by the direct descendants of TogbeKakla. Ho serves as the seat of the paramountcy. The Asorgli State Council, the traditional ruling council, comprises the Agbogbomefia, TogbeAfedee XIV, who is the President of the Volta Regional House of Chiefs, Paramount Chiefs of Akoefe, Kpenoe and Takla and the five Divisional Chiefs of Ho. What is now known as Asorgli Traditional Area is made up of thirty-three traditional areas including Asorgli State. This is most often referred to as Amalgamated Asorgli Traditional Area. The Agbogbomefia of Asorgli State automatically assumes the role of President of the Asorgli Traditional Council, the traditional governing council.

Ho Municipality lies between latitude 6° 27' N and 6° 55' N and Longitudes 0° 12' E and 0° 53' E and covers an area of 2,660 sq km (Gadagoe, 2009). According to Gadagoe, the Asorgli state is the largest single geographical unit in the Municipal

Assembly. Ho, which is the seat of the paramount chief of the Asorgli state, happens to be the capital of the Municipality. Ho is also the largest urban centre in both the Municipality and the region. Out of the total of about 200,000 population of the Municipality, the Asorgli state has a total population of 66,935 (2000 population census), making it the highest populated in the Municipality. The Asorgli state has a modified type of equatorial climate. There are two definitely defined seasons: a dry season, from about November to March and a rainy season peak, from March to July (major season) and from September to November (minor season).

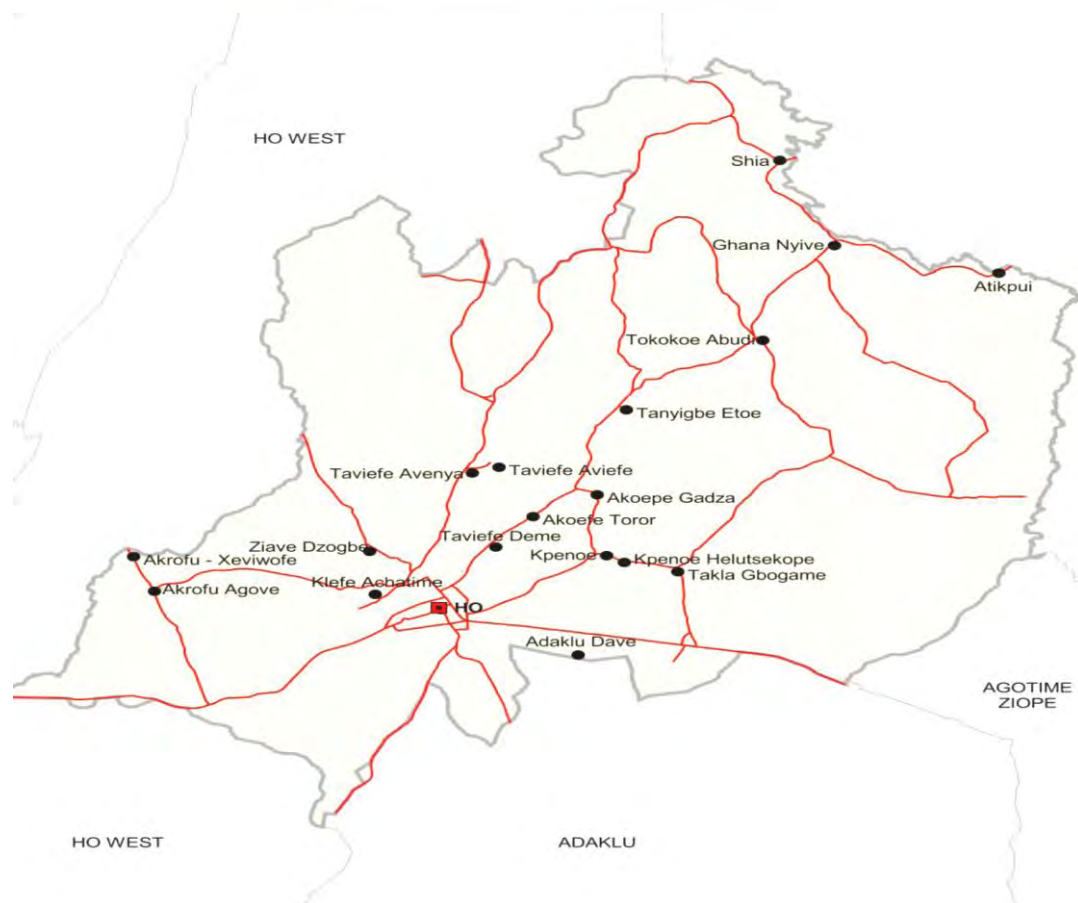


Figure 3. 1: Map showing the Ho Municipality

Source: <https://www.google.com.gh/search-map>

The major economic activity of the people of the Asorgli state is farming. About 65% of the population is engaged in agriculture (2004 Housing and Population Census). Some of the crops cultivated are yam, maize, cassava, other cereals, oil

palm, plantain and cocoyam, which are normally cultivated on a smaller scale. During the dry seasons when farming activities stop, some of them also go out hunting. Among the animals hunted are grasscutter, antelope, etc. Some of the Asorglis are also traders, carpenters, seamstresses and masons.

In addition, the people of the Asorgli state have various indigenous social activities such as drumming and dancing. The most popular drum and dance performed includes *bɔbɔbɔ*, *zigi*, *gabaɖa*. All these dances are recreational which are also performed during occasions like funerals, chieftaincy ceremonies, festivals and others like naming ceremonies, parties, end of apprenticeship ceremonies. Both the young and old perform these dances. The various divisions in the state have their various drumming groups, which sometimes perform in competition during certain occasions. Other communal activities in the form of communal labour also help the Asorglis to tidy their environments. These include clearing the roads and streams, weeding the cemetery, cleaning the town and several other activities.

3.3 Research Design

The study was carried out using a survey designed in which data were collected from a sampled population to determine their current status with respect to various variables. A survey deals with phenomena, as it exists in nature (Mugenda & Mugenda, 2003). Using this design, the researcher attempted to study social conditions, the traditional costumes and designs at Asorgli festivals. The advantages of this design were that more extensive and elaborate information was collected facilitating a more realistic analysis.

The survey design allowed for collection of both quantitative and qualitative data at the same time (Borg, Gall & Gall, 1996), it was thought to be suitable to this

study. Qualitative data provided detailed information about the phenomenon being studied enabling the researcher to establish patterns, trends, and relationships. Quantitative data on the other hand allowed the researcher to meaningfully describe the distribution of variables using standard statistical procedures (Borg et al., 1996) such as means, frequency distributions and measures of variability.

3.4 Population

The population for the study comprised leaders of the traditional area, members of institutions, and officers of private and public establishments that produce costumes and designs.

3.5 Sampling Technique and Sample Size

The study adopted purposive and simple random sampling technique in selecting respondents for the study. Purposive sampling was used to ensure that all the leaders of traditional area (chiefs and queen mothers, community leaders knowledgeable in traditional issues) in Asorgli State were included in the study. This is because they are most likely to provide information relating traditional costumes and designs used during festivals. The study drew ten (10) leaders of traditional area to participate in the study. Purposive sampling allowed the researcher to use cases that have the required information with respect to the objectives of the study (Mugenda & Mugenda, 2003).

Simple random sampling was used to obtain the members of educational institutions (students and tutors of culture) at Asorgli State. This method was used to obtain respondents in each category at the selected places. Simple random sampling gave every member of the population an equal chance of being selected to be included

in the final sample (Cohen & Manion, 2003; Mugenda & Mugenda, 2003). A number was given to every respondent at each place selected. By picking any number at random, the required numbers of respondents for each category at each place selected were included in the final sample.

From a sampling frame that consisted of one hundred and seven (107) respondents, a sample of ninety five (95) respondents was selected. Considering the fact that both questionnaire and interview schedule was also used to collect data, the sample size (95) provided the required information. The sample size represented approximately 88.9% of the respondents involved in the study. The total sample of the study was as shown on Table 3.1.

Table 3. 1: Percentages of each stratum selected samples

Status	Population	No. of sample	Percentages (%)
Category A (stratum 1)	26	22	84.6
Category B (stratum 2)	46	42	91.3
Category C (stratum 3)	35	31	88.6
Total	107	95	88.8

Source: Researchers Field Construct, 2016.

3.6 Data Collection Instrument

Data collection instrument involved questionnaire, interviews and observation.

3.6.1 Questionnaire

The questionnaire were designed and developed for the members of educational institutions (students and tutors of culture) at Asorgli State. The questionnaire sought data on the traditional costumes and designs, factors that affect traditional significance of Asorgli traditional festival and the strategies to enhance the

significance of the traditional costume and designs. The reasons for the choice of this instrument are because it aided the researcher to easily approach the respondents and it is less expensive and produced speedy results.

3.4.2 Interview

The researcher interviewed ten (10) leaders of Asorgli traditional area. The interview schedules consisted of open-ended based on the objectives of the study. The interview schedule addressed details on the respondents' views and opinion on the significance of traditional costumes and designs at Asorgli festival, the extent to which Asorgli traditional festivals have been affected by agents of change and the possible ways of improving the status and relevance of traditional costume and designs at Asorgli festivals in Ho.

The interview enabled the researcher to obtain clear and in-depth information. There was the opportunity to ask leading questions whenever the need arose. The researcher in this instance gained rapport which enabled her to obtain information relevant to the dissertation and was permitted to visit interviewees anytime the need arose.

3.4.3 Observation

The researcher took field trip to Ho Bankoe, Ho Dome and Have Takla to help in undertaking on-the-spot observation during the Asorgli festival.

At Ho Bankoe; the researcher observed how the people at Asorgli State dress during the festival, and the kind of accessories used by the traditional leaders.

At Ho Dome; the researcher observed the costume of the Asafo people (*kpodolawo*) during the Asorgli festival.

At Takla; the researcher observed how the traditional priests dress during the performance of Dzawuwu rituals.



CHAPTER FOUR

RESULTS AND DISCUSSION

4.1 Introduction

This chapter presents the results and discussions of the study obtained from questionnaires, interviews and observations.

4.2 Results and Discussion of Questionnaire

Demographic Data of Respondents

Data on age of the respondents, gender of the respondents, educational background and religion of the respondents were gathered.

On the ages of the respondents, the statistics in Table 4.1 indicated that the majority (62.1%) of the respondents was within the ages of 26- 35 years and 24 respondents representing 25.3% were also between the ages of 18-25years. The remaining 12 respondents representing 12.6% were between the ages of 36years and above. Age category of the respondents was captured in the study to help the researcher assess all the dressing customs used by the different age category. The results also suggests that majority of the respondents were mature and therefore could be captured in an academic study such as this.

Table 4. 1: Age category of Respondents

Age	Frequency (N)	Percentage (%)
16-25years	24	25.3
26-35years	59	62.1
36years and above	12	12.6
Total	95	100.0

Source: Researchers Field Work, 2016

The result on the gender from the respondents indicated that, both males and females were captured in the study. This is because the views of both genders were needed to make fair conclusions on the traditional costume and design used at Asorgli festival. From the statistics, it could be seen that, 26 respondents representing 27.4% were male, while 69 respondents representing 72.6% were female (Table 4.2). This indicates that there were more female respondents than male respondents.

Table 4. 2: Gender of respondents

Gender	Frequency(N)	Percentage (%)
Male	26	27.4
Female	69	72.6
Total	95	100.0

Source: Researchers Field Work, 2016

On the educational background of respondents, the qualifications recorded in Table 4.3 ranges from tertiary to the least such as basic school. The tertiary category recorded the highest (58.9%) of the total respondents. The second cycle recorded (32.6%) of the total respondents. On the other hand, 8.4% of the total respondents responded to basic education. Educational qualification of the respondents was needed to determine whether educational qualification have an effect on the selection of of costume and design for the Asorgli festival.

Table 4. 3: Educational Level of Respondents

Educational level	Frequency (N)	Percentage (%)
Tertiary	56	58.9
Second cycle	31	32.6
Basic school	8	8.4
Total	95	100.0

Source: Researchers Field Work, 2016

On the question that sought the views the religion of the respondents, it could be seen that majority (89.5%) of the respondents were Christians, while Muslims were represented by 4.2% and the remaining 6.3% of the respondents were traditionalist. The views of the religion of the respondents were needed to make fair conclusions on the traditional costumes design worn during Asorgli festival; this is because certain customs and design are only used by traditionalist. Christians, Muslims and Traditionalists used certain customs and designs to portray their religious position. These religious bodies usually distinguished themselves from each other and unique styles not used by the ordinary citizen.

Table 4. 4: Religion of Respondents

Religion	Frequency (N)	Percentage (%)
Christian	85	89.5
Moslem	4	4.2
Traditionalist	6	6.3
Total	95	100.0

Source: Researchers Field Work, 2016

Traditional costumes and designs at festivals in the Asorgli traditional area

Traditional costumes are peculiar to or characteristic of a certain nation or ethnic group, which usually retains strong elements of the culture from which it originates (Turling, 2000). Ultimately, traditional costumes and design are just clothes; what makes one stand out is the underlying intention of not only representing a group of people, but also joining the group of people representing a certain age group or class (Sue-Jenkyn, 2005).

Respondents were asked to indicate whether they possess a traditional costume which they use at Asorgli festival. Statistically, results (Figure 4.1) has shown that 22

respondents representing 23.1% were affirmative that they possess a traditional costume and designs, 62 respondents representing 65.3% indicated that they sometimes possess a traditional costume during Asorgli festival, whilst the 11 respondents representing 11.6% of the respondents affirmed that they do not possess any traditional costumes which they use at Asorgli festival. This implies that the peoples of Asorgli state possess traditional costume which they use at Asorgli festival.

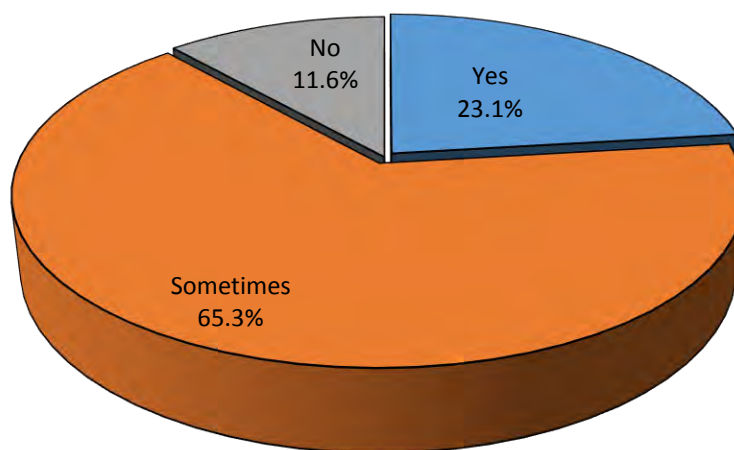


Figure 4. 1: Possession of traditional costume and design

Source: Researcher Field Work, 2016

From the responses in Table 4.5, 8 respondents representing 8.4% indicated that all forms of garments produced in Ghana are used as costume and designs at Asorgli festival. On the other hand, 31 respondents representing 32.6% believed that African prints are used as costumes and designs at Asorgli festival, while 21 respondents representing 22.1% affirmed that "Kente" is used as costume and designs at Asorgli festival. However, 35 respondents forming 36.8% pointed out that "Adawu" is a traditional costume used as costume and design at Asorgli festival. This implies that African prints, "Kente" and "Adawu" are the main costumes and designs used by the Asorgli people during festival.

Table 4. 5: Traditional costume and design adorned

Costumes and designs	Frequency (N)	Percentage (%)
All garments produce in Ghana	8	8.4
Those from African prints	31	32.6
Kente	21	22.1
Adawu	35	36.8
Total	95	100.0

Source: Researcher Field Work, 2016

In a traditional society a costume had various functions. One of the functions is to reflect the alteration of the work days and the holidays, the days of leisure. The rich of festive costumes and designs in colours and ornamentation has its significance value. Table 4.6 shows the significance of traditional costume and designs. On the issue of costume and designs serving as a measurement of self and personal worth, 3 respondents representing 3.2% strongly disagreed and 29 of them forming 30.5% disagreed to that effect. However, 51 respondents representing 53.7% agreed and 10 respondents representing 10.0% strongly agreed to the statement that costume and design serves as a measurement of self and personal worth. Meanwhile 2 respondents representing 2.1% remained neutral on the statement. The finding agrees with Leuzinger (1976) who affirmed that certain traditional costumes are used only by people of certain status. The rich traditional costumes, with heavily decorated clothes made of gold string patterns, coral beads and embroidery, were worn by kings and chiefs to communicate their wealth and status to the world. Traditional costumes also served as insignia of particular groups of people in the society.

On the issue of costume and design as an indicator of occupation, 4 respondents representing 4.2% strongly disagreed and 23 of them representing 24.2% disagreed to the statement. On the other hand, 58 respondents representing 61.1% agreed and 3 respondents representing 3.2% strongly agreed to the statement that

costume and design is an indicator of occupation. The remaining 7 respondents representing 7.4% remained neutral to that effect. According to Idowu (1991) costume and design signifies a persons occupation. Idowu mentioned that a diviner wears a costume covered with many symbolic objects, such as wild animal skins, bird feathers, leopard teeth, bells and anything else that is unusual. Today, mud cloth is readily available for sale in markets for men, women and others from outside of the culture.

Concerning the issue that costume and designs serves as a religious signifier and repository of supernatural powers, 31 respondents representing 32.6% disagreed to the statement, whereas, 53 respondents representing 55.8% agreed and 3 respondents representing 3.2% strongly agreed to the statement. The remaining 8 respondents representing 8.4% remained neutral to the statement that costume and design serve as a religious signifier and repository of supernatural powers. According to Renne and Agbaje-Williams (2005), host of other costume from Africa performs religious purposes and are repository of supernatural powers. The African life is wrapped in religion (Hackett et al., 1998). Ejizu (2013) on the other hand

On the issue that costume and design serves as indicator of protective element, 23 respondents representing 24.2% disagreed to the statement. However, 45 respondents representing 47.4% and 15 respondents representing 15.8% agreed and strongly agreed respectively. On the other hand, 12 respondents representing 12.6% remained neutral to that effect. Certain costume and design are worn against physical and spiritual attack (Bame, 1991). According to Sarpong (2006), Antubam (1963), and Rattray (1959), for fear of being haunted by evil spirits, people wear all kinds of costume and design to prevent spiritual attack Similarly, Sarpong (2006) mentioned that, to avoid spiritual attack from witches, magicians, sorcerers and other evil

powers, a pregnant woman may protect herself and the fetus by wearing a talisman around her waist or amulets. Concerning, costume and designs which are worn to prevent physical harm, Labi (2002) mentions that, during wars, the *Fante Asafo* companies wore helmets to protect them from the bullets of their enemies. Ideally, the practical function of clothing is to protect the human body from dangers in the environment. Kaiser (1990) identifies such environmental dangers as weather (strong sunlight, extreme heat or cold and precipitations), insects, noxious chemicals, weapons and contact with abrasive substances and other hazards.

In answering to the statement that costume and design serve as measurement of social status in old times, 56 respondents representing 58.9% and 10 of them forming 10.5% disagreed to the statement. Interestingly, 2 respondents representing 2.1% agreed to the statement. On the other hand, 27 respondents representing 28.4% remained neutral to the statement that costumes and designs serve as measurement of social status in old times. The findings disagrees with Perani and Wolff (1999) who indicated that African people cherish their traditional costume so much that they have a proverb that shows the importance they attach to it. Perani and Wolff (1999) asserted that 'to sell the family's cloth is to sell the family's value'. Perani and Wolff mentioned that almost in all African countries the value of costume and design is exhibited at special events. Ajani (2012) on the same issue emphasized that the use of costume and design originally meant to be a family uniform to enable quests to identify members of the family during occasions.

In dressing the issue that costume and design serve as a standard of economic value in older times, 51 respondents representing 53.7% and 10 respondents representing 10.5% strongly disagreed and disagreed respectively to the statement. However, 3 respondents representing 3.2% agreed and 29 of them forming 30.5%

strongly agreed to the statement that costume and design serves as a standard of economic value in older times. The study disagrees with Opoku (2012) who pinpoint out that costume and designs helped to communicate an individual's social and economic status. As a result Opoku (2012), Kyeremateng (2011) and Field (2009) stated that, African chiefs, queen mothers and some ritual experts dress to portray their position in the society. These high officials are usually distinguished with rich costume and design not used by the ordinary citizen.

Table 4. 6: Significance of traditional costumes and designs

Significance	Responses					Total
	1=SD	2=D	3=N	4=A	5=SA	
Costume and design serves as a measurement of self and personal worth	3(3.2%)	29(30.5%)	2(2.1%)	51(53.7%)	10(10.0%)	95(100%)
Costume and design is an indicator of occupation	4(4.2%)	23(24.2%)	7(7.4%)	58(61.1%)	3(3.2%)	95(100%)
Custom and Design serves as a religious signifier and repository of supernatural Powers	---	31(32.6%)	8(8.4%)	53(55.8%)	3(3.2%)	95(100%)
Costumes and Designs serves as measurement of social status in old times	56(58.9%)	10(10.5%)	27(28.4%)	2(2.1%)	---	95(100%)
Costume and Design serves as indicator of Protective Element	---	23(24.2%)	12(12.6%)	45(47.4%)	15(15.8%)	95(100%)
Costume and design serves as a standard of economic value in older times	51(53.7%)	10(10.5%)	2(2.1%)	3(3.2%)	29(30.5%)	95(100%)

Key: SD=Strongly disagree, D=Disagree, N=Neutral, A=Agree, SA = Strongly agree

Source: Researcher Field Work, 2016

Factors that affect traditional significance of Asorgli traditional festival

Table 4.7 intends to find out, how modern influences in relation to costume and design do affects Asorgli festival. Six (6) influential factors were considered as possible means for these influences; out of 95 respondents, 28 of them representing 29.5% believed that trade liberalization among countries which enable people to import clothing goods into the country without restriction affects the use of costumes

and design used at festivals. Eighteen (18) respondents' represents 18.9% believed the influences resulted from the advancement in technology within the textile and fashion industry which Ghanaian clothing techniques cannot match up with. In other responses, 14 of the respondents representing 22.1% relates it to the gradual degradation of cultural values and norms within the Ghanaian society creating vacuums which those modern influences are determine to feel; 8 of them representing 8.4% believed formal education and economic empowerment of individuals call for modernity which is believed to be revealed through modern influences, whilst 6 of the respondents representing 6.3% associate it to lack of self realization, that is failing to recognized who you and be proud of it, hence copying blindly through foreign influences. The findings agrees with Amenuke, et al (1993) who mentioned that costumes and designs used helps help in expressing the views, prestige and status of the wearer. Most of our indigenous costumes used especially on festivals have their significance associated with them. Colours and mode of costumes to a large extent speaks more than words and denotes occasions and activities at hand (Antubam, 1963) Amenuke et al. (1993) indicated that import clothing goods into the country, education and degrading of values and norms affects the use of costumes and design used at festivals.

Table 4. 7: Possible course of modern influence on costume

Modern influence	Frequency (N)	Percentage (%)
Trade liberalization	28	29.5
Entertainment industry	18	18.9
Advance technology in the textile and fashion industries	21	22.1
Degrading cultural values and norms	14	14.7
Education and economic emancipation	8	8.4
Lack of self realization	6	6.3
Total	95	100.0

Source: Researcher Field Work, 2016

Festivals gradually turned into ceremonies, which continue to record and memorize the important events but more significantly for the particular traditional culture, sharing and be followed by people's own community (Allen et al, 1999). Several aspects of festivals have been affected by change. Table 4.8 depicts the factors that affects traditional significant of Asorgli traditional festival. In considering Christianity has affected the practices performed before the commencement of festival, 21 respondents representing 22.1% and 35 of them representing 36.8% strongly disagreed and disagreed respectively to the statement. On the other hand, 26 respondents representing 27.4% and 5 respondents representing 5.3% agreed and strongly agreed respectively to the statement that the practices performed before the commencement of festival has affected by Christianity. The remaining 8 respondents representing 8.4% remained neutral to that effect. The study disagrees with George (1982) that the advent of Christianity affected most cultural practices. The major aspect that has been affected by this agent of change is the rituals involved in the preparation stage. Almost all the rituals that were performed before the festivals commence were affected. Before the advent of Christianity, animal and human heads were used to perform ritual.

On the issue that the arrival of western education has destroyed the certain festival activities, 10 respondents representing 10.5% and 15 of them representing 15.8% strongly disagreed and disagreed respectively to the statement. Meanwhile, 39 respondents representing 41.1% and 22 respondents representing 23.2% agreed and strongly agreed respectively to the statement that arrival of western education has destroyed certain festival activities. However, 9 respondents representing 9.5% remained neutral to the statement. According to Hughes (2000), the arrival of the Colonialists not only destroyed the cultural practices but also saw the young men

leave the countryside to the cities as students and in search of employment. The educated members of the community saw festivals as primitive and as events that are meant for elders and the uneducated.

Considering that contacts with cultures affect festival practices and activities, 7 respondents representing 7.4% strongly disagreed and 9 of them forming 9.5% disagreed to the statement. Conversely, 30 respondents representing 31.6% agreed and 34 of them representing 35.8% strongly agreed to the statement that contacts with other cultures affect festival practices and activities. Meanwhile, 15 respondents representing 15.8% remained to that effect. This implies that the behaviors and values exhibited in a range of forms, including music, sports, films and television, fashion, and anything else has affected Asorgli festival. According to William (2012) Contact with other foreign culture is another importance factor that influences cultures. With the increase in cheap and swift means of communication and traveling to see different cultures, the important of their source is rapidly increasing. More and more people are now coming in contact with popular foreign cultures of other countries, and imitating the values and norms of the foreigners. The televisions fashion shows, the beauty competition, and news papers advertisement displaying other cultures are other prominent sources which increase the strength and popularity of this tyrant.

On the issue that the support from governments during festival eliminates certain practices for the betterment of the economy, 13 respondents representing 13.7% strongly disagreed and 31 of them forming 31.6% disagreed to the statement. Interestingly, 13 respondents representing 13.7% remained neutral to the statement. However, 12 respondents representing 12.6% agreed and 26 of them forming 27.4% strongly agreed to the statement that support from governments during festivals has

eliminated certain practices for the betterment of the economy. Great festivals are an efficient way to exhibit a national political and economic power in special demonstration (in this case the 2008 Beijing Olympic Games). Through displays of outstanding wealth, precise devices, high-tech and super quality performance, multivariate culture and ruling elites would express their booming and harmony social situation. Robinson and Picard (2006) point out most of contemporary festivals are controlled by the political authorities and are concerned with the national image promotion, official recognition and spiritual power.

On whether creativity and innovation has affected the unique festive activities, 18 respondents representing 18.9% disagreed to the statement. Again, 12 respondents representing 12.6% remained neutral to that effect. However, 45 respondents representing 47.4% agreed and 20 respondents forming 21.1% strongly agreed to the statement that creativity and innovation has affected the unique festive activities. This implies that the change of festivals directly connects to creativity. Getz (1997) on the other hand affirmed that the introduction of modern transportation and high technology in festivals had satisfied people's demands who interested in other culture, entitle them to feel foreign culture at home. Confronted the increase demands of cultural tourism, various kinds of festivals are considered as focus again and also be utilized into a prime tool for promoting travel destination and tourism development. At the same time, increasingly newly events and festivals have been devised in order to meet requirements of international audiences (Getz, 1997). The results in Table 4.7, the arrival of western education, contacts with other cultures, and creativity and innovation as affected the unique festive activities.

Table 4. 8: Factors affecting the traditional significance of Asorgli festival

Agent of change	Responses					Total
	1=SD	2=D	3=N	4=A	5=SA	
Practices performed before the commencement of festivals was affected by Christianity	21(22.1%)	35(36.8%)	8(8.4%)	26(27.4%)	5(5.3%)	95(100%)
The arrival of western education has destroyed the certain festival activities	10(10.5%)	15(15.8%)	9(9.5%)	39(41.1%)	22(23.2%)	95(100%)
Contacts with other cultures affect festival practices and activities	7(7.4%)	9(9.5%)	15(15.8%)	30(31.6%)	34(35.8%)	95(100%)
The support from governments during festivals has eliminated certain practices for the betterment of the economy	13(13.7%)	31(32.6%)	13(13.7%)	12(12.6%)	26(27.4%)	95(100%)
Creativity and innovation has affected the unique festive activities	--	18(18.9%)	12(12.6%)	45(47.4%)	20(21.1%)	95(100%)

Key: SD=Strongly disagree, D=Disagree, N=Neutral, A=Agree, SA = Strongly agree

Source: *Researcher Field Work, 2016*

Strategies to enhance the significance of the traditional costume and designs

To correct the menace and enhance the significance of traditional costume and designs at Asorgli festival, the possible ways suggested were the financing and resourcing of local textiles and the fashion industries to come out with innovative ideas which are still tailored in the values and norms of Ghanaian culture; to train local or traditional artisans to produce works that are of international standard; to intensify cultural awareness through clothes; to place a band on the importation and sell of second-hand clothing to enable boost the demand for domestic clothes and also advertising of traditional costumes and design through the internet, magazines and web fashion pages (Table 4.9). In the responses, 6 respondents representing 6.3% and 2 of them forming 2.1% of the respondents strongly disagreed and disagreed respectively to the statement that there is the need to finance and resource the industries. However, 22 respondents representing 23.2% and 49 of them representing

51.6% agreed and strongly agreed to the statement, whilst 16 respondents representing 16.8% remained neutral.

Concerning the training of locals to international standards, 9 respondents representing 9.5% strongly disagreed and 8 respondents representing 8.4% disagreed to the statement. However, 34 respondents representing 35.8% and 34 respondents forming 35.8% agreed and strongly agreed respectively for training of local artisans. The remaining 2 respondents representing 2.1% remained neutral on the issue of training locals to international standard to develop esthetic costumes and design characteristics. On intensifying festival awareness through costumes and designs, 4 respondents 4.2% strongly disagreed and 21 respondents representing 22.1% disagreed to the statement. On the other hand, 35 respondents representing 36.8% agreed and 33 of them representing 34.7% strongly agreed to the statement that intensifying festival awareness through costumes and designs as a strategy to enhance the significance of the traditional costume and designs. Meanwhile, 2 respondents representing 2.1% remained neutral on the statement.

Concerning banding of second-hand costume and designs as a strategy to enhance the significance of the traditional costume and designs, 22 respondents representing 23.2% strongly disagreed and 41 of them representing 43.2% disagreed to that effect. However, 9 respondents representing 9.5% agreed and 7 respondents representing 7.4% strongly agreed to the statement that banding of second-hand costume and designs as a strategy to enhance the significance of the traditional costume and designs. In addition, the remaining 16 respondents representing 16.8% remained neutral to that effect. On the issue that advertising of traditional costume and design through the internet, magazines and web fashion pages as a strategy to enhance the significance of the traditional costume and designs, 6 respondents

representing 6.3% strongly disagreed and 18 respondents forming 18.9% disagreed to the statement. On the other hand, 35 respondents representing 35.8% agreed and 27 of them forming 28.4% strongly agreed to the statement. Meanwhile, 9 respondents representing 9.5% remained neutral to that effect. It appeared from the study that financing and resourcing Textile and fashion industries, training of locals to international standard, intensifying festivals awareness through costumes and designs and advertising of traditional costumes and design through the internet, magazines and web fashion pages are the the main strategies for enhancing the significance of the traditional costume and designs.

Modern technology has both positive and negative influence on the indigenous clothes as it relegate the cultural costumes to the background, but on the other hand, projects Ghanaian traditional fabrics throughout the globe especially in the Diaspora through printed versions of *kente* clothes done in the industry often outside Ghana (Ofori-Ansa, 1993). Although this development have negatively affected the patronage of the original *kente* fabrics in Ghana, it to some extent help project the Ghanaian pride (*kente*) outside. These emphases that, modern influences can be matched up with equal technological improvement; these measures are important in uplifting or project clothes designed and produced by Ghanaians which must have cultural touch to them, with good finishes to compete feavourably in the market place. The study buttress with the study conducted by Gyekye (2003) who indicated that a balance need to be created in order not to lose out on our traditional textiles and costumes but also be abreast with modern trends for economic, cultural and social gains. This is important in projecting our small scale industries within the sector. Stake holders and government are being advice to make finances available to support local artisans in the textile and fashion industry to improve on their products.

Producers must make effort to upgrade their skills in order to improve on their product to compete within the international market.

Table 4. 9: Ways of enhancing the significance of the traditional costume and designs

Strategies	Responses					Total
	1=SD	2=D	3=N	4=A	5=SA	
Financing and resourcing Textile and fashion industries	6(6.3%)	2(2.1%)	16(16.8%)	22(23.2%)	49(51.6%)	95(100%)
Training of locals to international standard to develop esthetic costumes and design characteristics	9(9.5%)	8(8.4%)	10(10.5%)	34(35.8%)	34(35.8%)	95(100%)
Intensifying festivals awareness through costumes and designs	4(4.2%)	21(22.1%)	2(2.1%)	35(36.8%)	33(34.7%)	95(100%)
Banding Second-hand costume and designs	22(23.2%)	41(43.2%)	16(16.8%)	9(9.5%)	7(7.4%)	95(100%)
Advertising of traditional costumes and design through the internet, magazines and web fashion pages	6(6.3%)	18(18.9%)	9(9.5%)	35(35.8%)	27(28.4%)	95(100%)

Key: SD=Strongly disagree, D=Disagree, N=Neutral, A=Agree, SA = Strongly agree

Source: Researcher Field Work, 2016

4.3 Results and Discussion of Interview

The researcher interviewed ten (10) traditional leaders under the topic the significance of traditional costumes and designs as cultural symbol at Asorgli festival. The interviewed conducted were on the following sub headings; traditional costumes and designs displayed at the Asorgli festival, factors that affect traditional significance of Asorgli traditional festival and the ways of enhancing the significance of the traditional costume and designs.

Result and Discussion of Interview from Traditional Leaders

On the type of costumes and designs adorned during Asorgli festival, the trend that emerged was that the people of Asorgli state adorn kente cloths and "Adewu". They explained that the objects, words, colours or patterns displayed on the costume

stand for something other than their intrinsic property. They expressed that the costume and design for Asorgli festival are the quintessence of a truly Ghanaian culture. They affirmed bangles, sandals, and other dressing accessories are really identity markers.

A traditional leader remarked:

"people today wears multicolored dresses during Asorgli festival.....many young poeple at Asorgli state however have not fully embraced kente and "Adewu" as dressing code.....they still embrace foreign dress codesome are trying to adapt".

A female respondent commented

Most of the dresses worn at the festival are not completely indigenous; some belong to some foreign culture.

The respondents further disclose that costume and design at the Asorgli festival makes the participant's looks decent and pleasing to the eyes. It makes the festival looks neat, orderly and beautiful. According to the interview respondents, costume and design helps in building moral discipline, and makes the wearer of the dress more responsible. It makes it easy to identify those who do not belong. It helps in crime control. It reduces immorality, indecency, licentiousness and idiosyncratic behaviour.

The comments made by the traditional leaders buttress with Utoh-Ezeajjugh (2011), who mentioned that costume and design have ancestral and spiritual values, and are regarded with veneration. Utoh-Ezeajjugh says costume and design is a form of non-verbal communication which gives mental clues to a person's social identity. Utoh-Ezeajjugh asserts that costume and design provides external covering for the body. It also conveys information about "historical and cultural landmarks, philosophical concepts, political thoughts, religious orientation and moral values".

Respondents were asked to tell if there are any factors that affect the traditional significance of Asorgli traditional festival. All the participants (100.0%) clearly stated that foreign fashion has indeed had an effect on the traditional significance of Asorgli festival. Their reason was that, the youth put on expensive and fascinating clothes of the latest cut, color and design. They spend a lot of money on foreign clothes, hairstyles, tattooing and other things.

According to the respondents, the dress code among the Asorgli state people during the festival can be traced from the foreign countries and it has been a concern for many of the traditional leaders. Foreign costume and designs have sunk deep into the Asorgli culture through exposure to weird films and debased forms of entertainment, that are virtually erasing traditional values that frown on these bad practices that turn to expose the private parts of individuals during the festival.

Further, the people of Asorgli state have now created their unique way of doing things during the festival. A female traditional leader revealed that at times new events and activities are devised in order to meet requirements of international audiences which at times affects the traditional significance of Asorgli traditional festival.

When the opinions of traditional leaders were solicited on the ways of enhancing the significance of traditional costume and design strategies, they also said, as traditional leaders they should need to promote Asorgli festival by making their people aware of the dresses or uniforms that are purely the festival in style, fashion and materials. Their dress code should however accommodate the festival, ethnicity, taste, climatic conditions and modernity. They also commented that the youth should cultivate the habit of dressing in their native cultural attire.

Again the respondents disclosed that; there is no doubt that youths learn a lot from the leaders and look up to them. The leaders should set example by patronising and wearing the costume and designs at the Asorgli festival. They also said that, the local designers should be creative by blending synthetic materials and sometimes with traditional woven cloth, using the African prints as inserts or facings that appeals to everybody especially the youth which even foreigners can wear outside Ghana and not feel awkward when they go back to their home countries.

A further interview with the respondents reveals that establishments and corporate institutions should endeavour to promote the custom and design of Asorgli state during festival. Some section of the respondents also commented that the government should also create the enabling environment where the Asirgali state can thrive by reviving the ailing indigenous textile manufacturing companies so that better and cheaper costume and design will be produced and purchase by the Asorgli people.

4.4 Results and Discussion of Observation

4.4.1 Results and Discussion of Observations at Ho Bankoe

The retinue of the *fiaga* (paramount chief) to the durbar ground depicts the true culture of the Asorglis as seen in Plate 4.2. At Ho Bankoe the researcher observed the costume and designs portrayed during the Asorgli traditional festival. It was observed that, apart from few elderly and traditional leaders who were adorn with kente, African prints, and "Adewu" as the festival costume, almost all the young people adorn themselves with all kinds of costume and design. Some dress in leggings and others in mini dresses, the young people dress like they are at their various houses; the ladies in a short blouse with a mini skirt (Plate 4.1)



Plate 4. 1: Costume of the young people
Source: Researcher's Field Work, 2016



Plate 4. 2: Costume of the traditional leaders
Source: Researcher's Field Work, 2016

The researcher observed that, the place was flooded with all kinds of multicolored and indecent dresses. Some women were sported at the ground in tight jeans trousers and white shorts with long artificial hair and heavy make ups making them look like scarecrow. Some of the young men were sported with with horrified tattooing all over them. It was found that the young females who interact more with peers about consumer matters exhibit a more brand-oriented decision making style. They frequently communicate with their peers prior to adorning with costumes in order to maintain group identity.

4.4.2 Results and Discussion of Observations at Ho Dome

At Ho Dome it was also observed that the Asafo adorn themselves with "Adewu" and some women carry beads, kente, and many others on their head to show their rich costume (Plate 4.3). The costume adorned by the women made them stand out during the festival. It was further observed that, as the procession moved through the principal streets of Ho with their distinctive costume and designs, they were joined by the other sub chiefs to form a more formidable and complete human transposition to the durbar ground amidst singing, dancing and drumming.



Plate 4. 3: Various insignia on display
Source: Researcher's Field Work, 2016



Plate 4. 4: Costume of the Asafo people
Source: Researcher's Field Work, 2016

Items on displayed are: cosmetics of all kinds, expensive *aggrey* beads (expensive beads) blocks of incense and neatly packed bundles of women's clothing (Plate 4.3). It was observed that the various items are nicely arranged in brass pans and these are carried by teenage girls with symbolic body adornments. Also among the procession are old women dressed in *atufu*, a dressing with protruding "back", portraying the philosophies of the state concerning fertility. The procession is led by the "*Asafo*", followed by the drummers, horn blowers and spokesmen (Plate 4.4).

4.4.3 Results and Discussion of Observations at Takla

The people of Takla traditional leaders put cloth around their waist (*Dzawuwu*) during rituals (Plate 4.5). At the end of the opening rituals, a procession is made up of various *Asafofias* (War Lord) of the Asogli State, traditional priests, custodians of the land and other celebrants march through the principal streets of Ho amidst shouting: "woo woo", singing, dancing and drumming. The procession finally converges at Mawuko Park in Ho Heve where celebrants are met by all the chiefs of Ho seated in state. At this gathering, there is much to eat and drink



Plate 4. 5: Traditional priest of Takla performing ritual
Source: Researcher's Field Work, 2016



CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter presents a summary of findings, conclusions and recommendations of the study.

5.2 Summary of the Findings

The following are the summarized findings of the study:

- The study revealed that the traditional leaders put on African prints, "Kente" and "Adawu" during the Asorgli festival to identify them according to their status and the roles they play in the traditional leadership.
- The study indicated that the introduction of western education, contacts with other cultures, and creativity and innovation have affected the traditional significance of the Asorgli festival to the extent that people wear short blouse on mini skirt with their navel and thighs showing.
- It also came out through the study that the costume and design adorned by the traditional leaders serve as a measurement of self and personal worth during the Asorgli festival. The gold string patterns, coral beads and embroidery worn by the chiefs also communicate their wealth and status to the people Asorgli state.
- The study discovered that at the Asorgli festival, the costume and its design indicates protection against fear of being haunted by evil spirits and also to the prevention from spiritual attacks.

- The observation made during the visit shows that apart from few elderly people and traditional leaders who were adorned with kente, African print, and "Adewu" which are the costume of the festival, the young people were spotted with all kinds of inappropriate dresses.

5.3 Conclusions

From the study, it can be concluded that, the people of Asorgli state possess traditional costume, being "Kente" and "Adawu", which they wear at the Asorgli festival. However, with the onset of western education, contacts with other cultures, and creativity and innovation, the traditional costume of the Asorgli festival has been adversely affected. This is in spite of the fact that the costume and designs of this festival seek to protect the person and also indicates the personal worth of the individual.

It appeared from the study that the significance of the traditional costume and designs can be enhanced by financing and resourcing textile and fashion industries, training locals up to international standards, intensifying the potentials of the festival through costumes and designs and advertising the traditional costumes and designs.

5.4 Recommendations

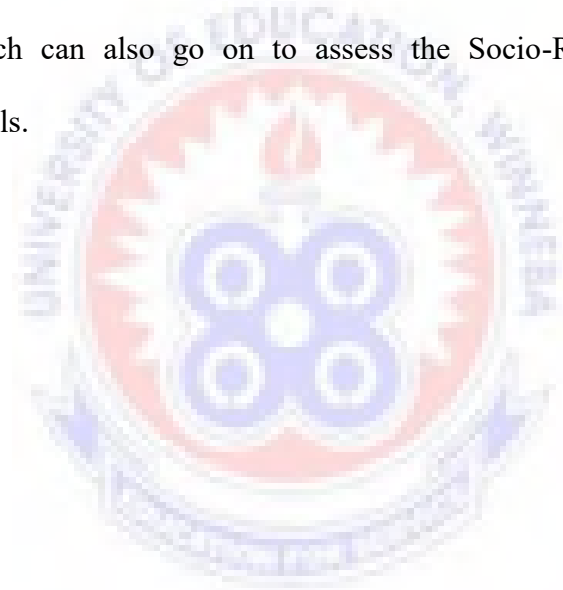
The following recommendations are meant to address the findings:

- The festival committee should advertise the traditional costumes and designs through the internet, magazines and web fashion pages to intensify the awareness of costumes and designs possessed by the Asorgli state.
- There is the need for government to take a second look at the textile and fashion industry to initiate policies directed at having a vibrant and sustainable

fashion industry that will produce African prints to meet the costume needs of the young people during festival so that they will be able to wear the required costume on such occasions. This could be done by the government helping to finance and resource the textile and fashion industries to design costumes that will fit traditional festive occasions like the Asorgli festival.

5.5 Suggestion for Further Studies

Similar research can be conducted periodically during festivals to assess the costume and designs adorned by the people and traditional leaders in a particular locality. Research can also go on to assess the Socio-Religious significance of Ghanaian festivals.



REFERENCES

- Adejumo, (1998). 'Plato and the Function of Art' Ife. *Journal of Environmental Design and Management*, 1(1), 23-26.
- Adeniyi, H. & Alao, G. (2008), "The Global Impact of Yoruba Culture", *A production of Hollander's Journal*, 23(2), 233-241.
- Adesanya, A. A. (2005), *A semiotics of clothing insignia of indigenous secret societies among the Ijebu Yoruba*, Ibadan: Macmillan press.
- Ajani, O. A. (2012), "Aso Ebi: The Dynamics of Fashion and Cultural Commodification in Nigeria", *The Journal of Pan African Studies*, 5(6), 23-45.
- Ajibade, B., Ekpe, E. & Bassey, T. (2012), "More than Fabric Motifs: Changed Meaning of Nsibidi on the Efik *Ukara* Cloth", *Mediterranean Journal of Social Sciences*, 3(2), 321-325.
- Allen, B. J., Denzin, N. K., & Lincoln, Y. S. (1999). *Social constructionism*. In S. May & D. K. Mumby (Eds.), *Engaging organizational communication theory and research: Multiple perspectives* (pp. 35–53). Thousand Oaks, CA: Sage.
- Amadi, L. J. (1967). "Nigerian festival and Cultural Tours," in *African Travel Magazine*, 1(2), Pp.1
- Amakulor, A. M. (1973). Dress culture and national integration. In R.O.Bakare, and B.F.Ayakoroma, (eds.), *Dress Culture and National Development*. Abuja: Kraft Books Limited.

- Amenuke, S. K., Dogbe, B.K., Asare F.D.K., Akiyu, R.K. & Baffoe, A. (1993). *General Knowledge in Art for Senior Secondary Schools*. Ghana: Inter Universe Printing Press.
- Antubam, K. (1963). *Ghana's Heritage of Culture*. Leipzig: Kehler and Amelang.
- Appaduai, M. K. (2003). The theatre as a platform for correcting indecent dressing in Nigeria. In R.O.Bakare, and B.F.Ayakoroma,(eds.), *Dress Culture and National Development*. Abuja: Kraft Books Limited.
- Asihene, V. E. (1978). *Understanding the Traditional Art of Ghana*, Cranbury, Jersey: Associated University Press, Inc.
- Auty, S & Elliott, R. (2001). "Being Like or Being Liked: Identity vs. Approval in a Social Context" *Advances in Consumer Research*, Vol. 28, Issue 1, 235-241.
- Awulala, J.O & Dopamu P.A (1979). *West African Traditional Religion*. Ibadan, Nigeria, Onibonoje Press and Book Industry Limited.
- Bame, C.H. (1991). *Visual art made easy*. Lagos: Movic Publication Co.,
- Basden, T. (1960). *An African Christma*, Francis Lincolun Ltd P7, 2007.
- Bearden, W. & Randall, R. (1990). "Attention to Social Comparison Information: An Individual Difference Factor Affecting Consumer Conformity," *Journal of Consumer Research*, (16) March, 462-471.
- Bewaji, J.A. (2003), *Beauty and culture: perspectives in black aesthetics*, spectrum books Ltd, Ibadan.
- Biobaku, B. (1967). *The Reversible World: Symbolic Inversion in Art and Society*, Ithaca: Cornell University Press.

- Borg, W. R., Gall, M. D., & Gall, J. P. (1996). *Educational Research: An Introduction* (8th ed.). London: Longman Press.
- Briggs, P. (2010). Bradt Ghana. Bradt Travel Guide. *Journal of Social Science*, 23(2), 49-52.
- Brown, C. H. (2008). Traditional dress culture: A historical overview. *The Journal of Pan African Studies*, 31(4), 15- 31.
- Chuku, G. (2005). "Igbo women and economic transformation in south-eastern Nigeria, 1900- 1960", available at: <http://books.google.co.uk/books?id=Z3jouPZxPC4C&pg=PA7> (Accessed december, 2009).
- Coe, C. (2000). *Not Just Drumming and Dancing': The Production of National Culture in Ghanaian Schools, Unpublished Doctoral Dissertation*, University of Pennsylvania, Pennsylvania. pp. 56-80
- Cohen, L. & Manion, C. (2003) *Research Methods in Education*. London: Croom Hel Ltd.
- Cole, H. & Aniakor, C. (1986), *Art and community*, Museum of Cultural History, U.S.A., p. 59.
- Cultural Policy of Ghana, (2004). Accra, National Commission on Culture; Anttis Printing Co., Limited.
- Debrah, I.N; Duon-Naa, P.; Acheampong B.O and Ivor, N. (2009) Asante Traditional Buildings; Ghana Museums and Monuments Board. pp. 12-14.

- Dzramedo, E. B. (2009). *Clothing and Fashion in Ghanaian Culture: A Case Study among the Akans*, Unpublished Dissertation, University of Science and Technology (KNUST), Kumasi-Ghana.
- Eicher, J.B. (1976). *“Nigerian Handcrafted Textiles”*, Lagos, Academy Press.
- Ejiofor, A. B. (2011). The history of Kalabari men’s dressing in the Niger Delta. In R.O.Bakare, and B.F.Ayakoroma (eds.). *Dress Culture and National Development*. Abuja: Kraft Books Limited.
- Ejizu, C. I. (2013). *The Meaning and Significance of Festivals in Traditional African Life*, by E. Ekpunobi and I. Ezeaku, Ed. Enugu: New Age Publisher, 1990, pp. 134.
- Field, S. B. (2009). *The Social Psychology of Clothing and Personal Adornment*. New York: Macmillan Company. Keller, K. L. (2004). *Building, Measuring and Managing Brand Equity* (2nd ed.). Singapore: Pearson Education.
- George, M. N. (1982). *Akwete at a Glance*. Aba: Apex paper mill.
- Getz, L. (1997). *Pastimes and Politics: Culture, Community, and Identity in Post-Abolition Urban Zanzibar, 1890-1945*. Athens, Ohio: Ohio University Press
- Glele, M. (1991). *Africa Today*, London: African books Ltd.
- Gyekye, K. (2003). *African Cultural Values: An Introduction*, Accra, Ghana, Sankofa Publishing Company.
- Hackett, R. & Abiodun, R. (1918), *Art and Religion*, Continuum International Publishing Group, U.S.A.

- Hackett, S.A. & Adetoro, R.A. (1998). Harnessing over-positive culture for national progress and development. *Journal of Curriculum and Instruction*, 9 (1), 32-36.
- Horn, J. M. (1968). *The second skin: An Interdisciplinary Study of Clothing*, Houghton Mifflin company, Boston, USA p. 57.
- Hughes, J. (2000). *A Concise History of Costume*. London: Thames and Hudson Ltd.
- Idowu, E. B. (1991). *African Traditional Religion*. Ibadan: Fountain Publications,
- Kaiser, D. (1990). "Overview of textiles in Africa", hosted by Think host- earth friendly web hosting, Copyright 1987- 2013, International bicycle fund, Pp. 1-22.
- Kalu, O. U. (1980). "Readings in African humanities," African Cultural Development, University of Nigeria Nsukka (UNN): Fourth Dimension, 1980, Pp. 27
- Kuada, Y. (1999). *Understanding the people and their culture*. Accra: Woeli Publishing Services.
- Kyeremateng, A. A. Y. (2011). *Panoply of Ghana*, Norwich, Great Britain: Jarrold and Sons, limited.
- Kyriakidou-Nestoros, M. A. (1989). *Religion, Culture and the Politics of Development*. Lagos: CBAAC Publications.
- Larbi, K. A. (2002). *A Study of Change and Continuity in Fante Asafo Art*. Unpublished PhD Thesis, African Studies, University of Ghana, Legon

- Lemke, J. L. (2000). Material Sign Processes and Emergent Ecosocial Organisation, in P.B. Andersen, C. Emmeche, N.O. Finnemann and P.V. Christiansen (eds) Downward Causation, Aarhus University Press, Aarhus, pp 181-213
- Leuzinger, E. (1976), *Ghana and Dahomy: The Art of Black Africa*. West Germany: Macmillan Publishing Co.
- Linn, G. K. (2002). Culture and the senses: bodily ways of knowing in an African community. California: University of California Press.
- MacCorkill, N. A. (2011). *The Authentic History of the Kilt*. Retrieved from <http://www.scottish-history.com/kilt.shtml> on Nov 2011.
- Mathias, B. A. (2014). Socio-Religious Significance of Ikoru and Ekpe Festivals in AkweteNdoki Community of Abia State, Nigeria. *International Journal of Social Science and Humanity*, Vol. 4, No. 5, Pp.124-130.
- Mbiti, J. (1970). African Traditional Religion. London: Heinemann Pub.
- Mbiti, J. S. (1980). *African Religion and Philosophy*, London: Heinemann.
- McLeod, M.D. (1981). The Asante. England: British Museum Publication Ltd.
- Michi, T. A. (1983). "Masquerade in Igbo traditional," *The masquerade in Nigeria History and Culture*, Nzenwunwa Uniport Press January.
- Modum, S. (2008). Culture and the challenges of our time: Promoting Nigerian dress culture. Enugu: National Council for Arts and Culture.
- Mohammed, A. S. (1978). The cultivation of cultural links with Africans in the diaspora as a concept of strategy for preserving, promoting and presenting our

culture to the world. Sule Bello, (ed.). *Culture and Decision Making in Nigeria*. Lagos: NCAC.

Mugenda, O. M., & Mugenda, G. A. (2003). *Research Methods: Quantitative and Qualitative Approaches*. Nairobi: Acts Press.

Negri, Eve de (1976). 'Robes of State' *Nigerian Body Adornment, Lagos* (eds), G. Asiwaju; E. U. Enem; and S.O. Oputa, Academy Press Ltd.

Nold, E. (1998). *Folk festivals As a Gate way to culture*. Southern African: Oceanic Publications.

Nsofor, E. & Maduakor. G. (1979). *Traditional Festivities of Anambra state*. Enugu: Cultural branch information unit cabinet office.

Nwuneli, O (1987). "Anambra state Mmonwu festival" *Weekly Star*, Nov 22 p2.

Odotei, I. (2002). *Festivals in Ghana: Continuity, transformation and politicization of tradition source: Transactions of the Historical Society of Ghana*, New Series, No. 6 pp. 17-34 Published by: Historical Society of Ghana Stable URL: <http://www.jstor.org/stable/41406666>

Ofori-Ansa, K. (1993). *Kente is more than a Cloth; History and significance of Ghana's Kente Cloth*. Retrieved 22nd of March, 2016 from <https://www.abibitumikasa.com>.

Ogbalu, B. (1973). "Revisiting the appliqué and quilting crafts in textile design production" in Akinbogun, T. L.,

- Ogbu, E. (1978). "Iconography and continuity in West Africa: Calabar terracotta and the arts of cross river region of Nigeria /Cameroon", University of Maryland. <http://www.lib.umd.edu/drum/bitstream/1903/2416/1/umi-umd-2280.pdf>.
- Omatseye, B. O. J. & Emeriewen, A. (2012). An Appraisal of the Aesthetic Dimension of the African Philosophy of Cloth; *Journal of Language, Technology and Entrepreneurship in Africa* Vol. 3 No. pp 57 – 67.
- Onunwa, U. (1990). "Aesthetics in the service of spiritual: An analysis of an African Example," in *Socio-Philosophical perspective of African Traditional Religion*, E. Ekpunobi and I. Ezeaku, Ed. Enugu: New Age Publishers. pp. 7-10.
- Onyeneke, A. (1987). *The Dead Among the Living: Masquerades in Igbo Society*, Nigeria: Asele Institute.
- Onyeonoru, I. P., Eneji, T. & Chiagozie, C. (2003). "Markets, gender and market women: coping strategies for traders in Nigerian market place", *Journal of the Institute of African Studies, University of Ibadan*, Vol. 27, No. 1 & 2, pp. 63.
- Opoku, A. A (1970). *West African Traditional Religion*. FEP International Private Limited.
- Opoku, A.A. (2012). *Festivals in Ghana*. Accra: Ghana Publishing Corporation
- Payne, B. (1965). *History of Costume: from Ancient Egypt to 20th Century*: America: Pearson Publication.
- Perani, J. & Wolff, N.H. (1999). *Cloth, Dress and Art patronage in Africa*. Washington: Berg Publication.

- Picton, J. (1992). "Tradition, Technology and Lurex: Some Comments on Textile History and Design in West Africa" *History, Design and Craft in West Africa Strip- Woven Cloth*, Papers presented at a symposium organized by the Natural Museum of African Art, Institution, Feb. 18- 19 Smithsonian.
- Queist, C. Z. (1995) *The Human Figure, A Major Determining Factor for the Choice of Clothes*, Unpublished MA Thesis, University of Science and Technology (KNUST), Kumasi-Ghana
- Rattray, R. S. (1959) *Religion and Art in Ashanti*, Great Britain; London; Oxford University Press, Amen House Ravigull, (2012).. Retrieved 31 on Jan. 2015, from <https://en.wikipedia.org/>
- Renne, E. P. & Agbaje-Williams, B. (2005). 'Introduction' *Yoruba Religious Textiles: Essays in Honour of Cornelius Oyeleke Adepegba*. (eds). Lagos: Academy Press.
- Robinson, J. & Pichard, J. (2006). *African Textiles*. London, Washington, D. C: British Museum Publications Ltd.,
- Ross, D. H. (1998). *Wrapped in Pride; Ghanaian Kente and African American Identity*, UCLA Fowlers Museum of Cultural History, Los Angeles p.21
- Ross, M. (2004). *Art at the Crossroads: The Contested Position of Indigenous Arts in Ghana's Post-Colonial Education Systems; Studies in Art Education*, A Journal of Issues and Research, 45(2), pp. 117-134
- Sarpong, G. D. (2006). *Globalization of the Fashion Industry and its Effects on Ghanaian Independent Fashion Designers; Journal of Science and Technology* Vol 31. No. 3 pp 97-106

- Sarpong, P. (2004). *Girls' Nubility Rites in Ashanti*. Germany: Ghana Publishing Cooperation.
- Shim, R. & Koh, E. F. (1997). *African Art in the Cycle of Life*, U. S. A: Smithsonian Institute Press.
- Steggstra, M. (2005). *Dipo and the Politics of Culture in Ghana*. Accra-Newtown, Ghana: Woeli Publishing Services.
- Sue-Jenkyn, J. (2005) *Fashion Design*, (2nd ed.). London: Laurence King Publishing 71 Great Russell Street.
- Turaki, Y (2001). *Foundations of African Traditional Religion and Worldview*. Kenya: International bible society.
- Turling, Y. (2000) *Ghana Investment Profile*. Retrieved 14th September, 2008. from www.ghaantextilenews.org.
- Utoh-Ezeajugh T.C. (2011). *Traditional Nigerian dress culture: A historical overview*. In R. O. Bakare, and B. F. Ayakoroma, (eds.), *Dress Culture and National Development*. Abuja: Kraft Books Limited
- Vansina, M. (1984). *The cultural construction of the self: cloth, fashion and agency in Africa*. *Review of Anthropology*, 34(1), 31-39.
- Vansina, M., Poynor, R. & Harris, M. (2001), *History of Art in Africa*, Harry, N. Abrams, Inc., New York, N Y.
- Visona, M., Poynor R., Cole H. & Harris M. (2001). *A History of Art in Africa*, Harry N. Abrams, Inc. Publishers, New York.
- Weston. T. P. (2006). Retrieved 22nd of December, 2010 from <http://www.fashion-era.com>.

Wikipedia, (2012). Ukara cloth, available at: <http://www.google.com.ng/imgres?imgurl=http://upload>.

Yarwood, D. (1992). Fashion in the Western world 1500-1990, London: B.T. Batsford Ltd.

Yeoman, O., Ododo, S.E. & Obafemi, O. (2004). Dress culture: Tool for cultural diplomacy. In: R.O.Bakare, and B.F.Ayakoroma, (eds.), *Dress Culture and National Development* Abuja:Kraft Books Limited.

Website References

<http://www.hamillgallery.com/IGBO>). Retrieved 29, November, 2016

[http:// Africa.si.edu/exhibits/inscribing/nsibidi.html](http://Africa.si.edu/exhibits/inscribing/nsibidi.html). Retrieved from 10, July, 2015.

http://www.africancraftsmarket.com/Ashanti_people.htm. Retrieved from 23, October, 2016.

http://www.africancraftsmarket.com/Ashanti_people.htm. Retrieved from 1, July, 2016.

[http://www. ibike.org/africaguide/textile/textile1.htm](http://www.ibike.org/africaguide/textile/textile1.htm). Retrieved from 9, October, 2016

www.ghanaweb.com. *Festivals in Ghana*. Retrieved 27 December 2011

"Hogbetsotso festival". www.travel-to-discover-ghana.com. Retrieved 31 December 2015.

APPENDICES

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

DEPARTMENT OF FASHION DESIGN AND TEXTILE TECHNOLOGY

EDUCATION

TOPIC

**THE SIGNIFICANCE OF TRADITIONAL COSTUMES AND DESIGNS AS
CULTURAL SYMBOLS AT ASORGLI FESTIVAL IN HO, VOLTA REGION**

PREAMBLE: The researcher, a student of the University of Education, Winneba - Kumasi Campus is seeking information relating to the above topic. The information that you provide is purely for an academic exercise and would be treated with necessary confidentiality. Please offer answers to all the questions in all frankness as much as possible and to the best of your knowledge. You may tick (✓) where applicable or give a brief explanation where necessary.

Background Information

1. Age: 16-25 () 26-35 () 36 and above()
2. Gender: Male () Female ()
3. Educational Level:
Tertiary () Second Cycle () Basic School () No Education ()
Others (Please specify)
4. Religion: Christian () Moslem () Traditionalist () Others ()
5. Marital Status: Married () Single () Separated/Divorced ()
6. Profession / Occupation:

Section C: Traditional costumes and designs

7. Do you possess a traditional costume which you use at festivals?
Yes () Sometimes () No ()
If "Yes" what are the origin/ source of the costume you possessed?
.....
.....
How old is the costume you possess
Below 1year () 1-5years () 6-10years () above 10years ()
8. Please indicate the type of costumes and designs adorned during Asorgli festival?
.....
.....
.....
9. Do you get excited when you purchase traditional costume and designs during festival?
Never () Not very often () Neutral () Usually () Always ()
10. Do you give importance to costume and designs during festivals?
Never () Not very often () Neutral () Usually () Always ()
11. Do you feel different when you wear traditional costume during festival?
Yes () Sometimes () No ()
12. Do you have knowledge about the traditional costumes and designs as cultural symbol?
Never () Not very often () Neutral () Usually () Always ()
13. Do you buy traditional costume only because you get value for the money you spend?
Yes () Sometimes () No ()

14. What traditional institutions are responsible for promoting cultural identity through clothes?

- Chieftaincy costumes and Regalia ()
- Costumes associated with traditional festivals ()
- Costumes relating to traditional music and games ()
- Costumes associated with traditional religious activities ()
- Costumes relating to rites of passage ()

15. What are the significance of traditional costumes and designs?

Statement	Never	Sometimes	Always
Customs and design serves as a measurement of self and personal worth			
Custom and design is an indicator of occupation			
Custom and Design serves as a religious signifier and repository of supernatural Powers			
Costumes and Designs serves as measurement of social status in old times			
Costume and Design serves as indicator of Protective Element			
Costume and design serves as a standard of economic value in older times			

16. What are symbolism and significance of costume and designs associated with traditional institutions?

- Aesthetic Associated with Textile and Garment ()
- Accessories used in traditional context ()
- Colours convey meanings and significance in cultural setting ()
- Cultural Influences ()
- All the Above Mentioned ()

Section B: Factors affecting traditional significance of festivals

17. What are the possible courses of modern influences on costume and designs associated with festivals?

Trade liberalization ()

Entertainment Industry ()

Advance technology in the textile and fashion industries ()

Degrading cultural values and norms ()

Education and economic emancipation ()

Lack of self realization ()

18. Please indicate the extent to which you agree on the following statements about the extent to which festivals have been affected by agents of change. Please rate using a scale of 1 to 5 where 1 represents strongly disagree, 2 represents disagree, 3 Neutral, 4 represents agree and 5 represents strongly agree. *Please tick [√] the appropriate box below.*

Agents of change	SD	D	N	A	SA
Practices performed before the commencement of festivals was affected by Christianity					
The arrival of western education has destroyed the certain festival activities					
Contacts with other cultures affect festival practices and activities					
The support from governments during festivals has eliminated certain practices for the betterment of the economy.					
Creativity and innovation has affected the unique festive activities					

Section D: Strategies for enhancing the significance of the traditional costumes and designs

19. Are you compelled by your parents to use traditional costumes and designs during festive occasions?

Yes () Sometimes () No ()

20. Are you influenced by family/friends to wear traditional costumes and designs during festive occasions?

Yes () Sometimes () No ()

21. Do you wish to wear a traditional dress if there is one during festivals?

Yes () Sometimes () No ()

22. Please indicate the extent to which you agree on the following statements about possible ways of improving the status and relevance of traditional costume and designs. Please rate using a scale of 1 to 5 where 1 represents strongly disagree, 2 represents disagree, 3 Neutral, 4 represents agree and 5 represents strongly agree. *Please tick [✓] the appropriate box below.*

Strategies	SD	D	N	A	SA
Financing and resourcing Textile and fashion industries					
Training of locals to international standard to develop esthetic costumes and design characteristics					
Intensifying festivals awareness through costumes and designs					
Banding Second-hand costume and designs					
Advertising of traditional costumes and design through the internet, magazines and web fashion pages					

23. Are there any other ways that can done to improve the status and relevance of traditional costume and designs?

Yes () No()

If yes, what is your view?

.....

.....

.....



UNIVERSITY OF EDUCATION, WINNEBA
COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

INTERVIEW SCHEDULE

This interview schedule has been designed purely for an academic work and it is intended to elicit information that will be very useful for the Fashion industry in Ghana. You will be contributing greatly to the success of this research if you answer the questions as frankly as you can.

Section A; Personal Details of Respondent

Age;

Occupation;

Educational Level;

Section B: Traditional costumes and designs at festivals

Do you possess a traditional costume which you use at festivals?

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

What are the type of costumes and designs adorned during the festival?

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

What are the social significance of the yam festival in Asogali state?

.....

.....

.....

.....

Are there any political significance of yam festival in Asogali state?

.....

.....

.....

What are the economic significance of yam festival in Asogali state?

.....

.....

.....

What are the religious significance of yam festival in Asorgli state?

.....

.....

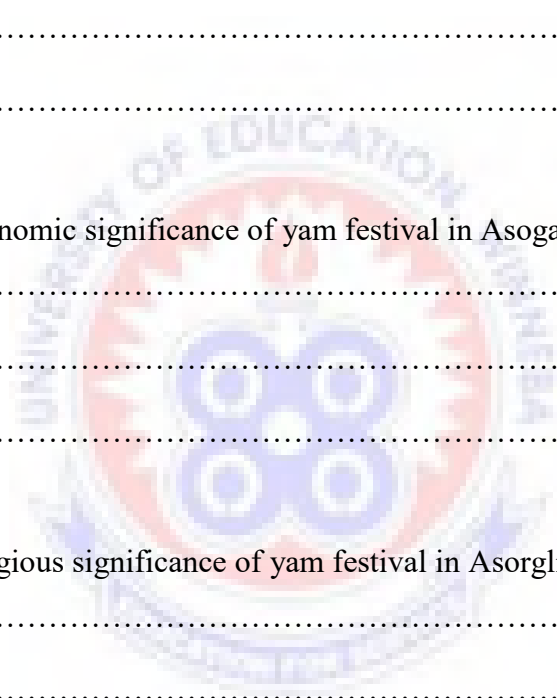
.....

What are the significance of traditional costumes and designs?

.....

.....

.....



Factors that affect traditional significance

Has religion affected the traditional practices during festival?

Yes () No ()

If "Yes" specify.....
.....
.....
.....

Has western education affected the traditional practices during festival?

Yes () No ()

If "Yes" specify.....
.....
.....
.....

Has politics and economy affected the traditional practices during festival?

Yes () No ()

If "Yes" specify.....
.....
.....

Has creativity affected the traditional practice during festival?

Yes () No ()

If "Yes" specify.....
.....
.....
.....

How has contact with other festivals affected the traditional practices during festival?

.....

.....

.....

Have modern fashion trends had any significant changes on the costumes of chiefs, queen mothers and their court officials?

.....

.....

.....

Section D: Possible ways of improving the status and relevance of traditional costume and designs

What is festival? Is costume and designs part of *Asorgli festival*?

.....

.....

.....

How can *the Asogali state* help in preserving their traditional costume and designs?

.....

.....

.....

Does the excessive use of foreign clothes pose a threat to the Asogali traditional costume and design?

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

What must the Ghana government and other stakeholders do in promoting and sustaining the interest and use of Ghanaian /*Asogali* costumes and design?

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

What must be the focus of the *Asogali* traditional institutions in attaining festival awareness among its citizenry through costume and design?

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

What are the possible ways of improving the status and relevance of traditional costumes and designs?

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

