

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

**MISUSE OF ADINKRA SYMBOLS BY TEXTILE DESIGNERS: IMPLICATIONS ON
GHANAIAN CULTURAL ETHICS**



NOVEMBER 2021

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

**MISUSE OF ADINKRA SYMBOLS BY TEXTILE DESIGNERS: IMPLICATIONS ON
GHANAIAN CULTURAL ETHICS**

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**A thesis in the Department of Fashion Design and Textiles
Education, College of Technology Education, submitted to the School of
Graduate Studies in partial fulfilment
of the requirements for the award of the degree of
Master of Philosophy
(Fashion Design and Textiles) degree**

NOVEMBER 2021

DECLARATION

STUDENT'S DECLARATION

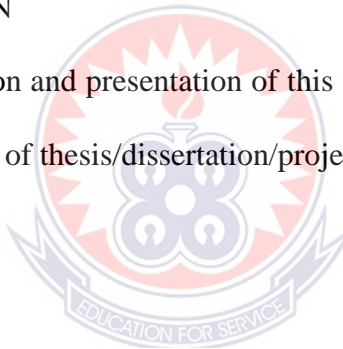
I, HANSON DANIEL ISAAC, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE.....

DATE.....

SUPREVISOR'S DECLARATION

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



SUPERVISOR'S NAME: ISAAC ABRAHAM

SIGNATURE.....

DATE.....

DEDICATION

This research work is dedicated to my children; Isaac Kwamina Hanson, Daniel Fiifi Hanson and Philip Fiifi Hanson.



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In the course of preparing towards the writing of this research, I benefited greatly from many people whose contributions I cannot in anyway or by any means repay.

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I duly acknowledge the effort of authors cited in this research and also thank all those who took their time to answer my questions and made suggestions during my fieldwork to ensure the success of this project.

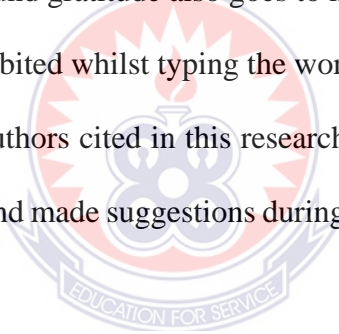
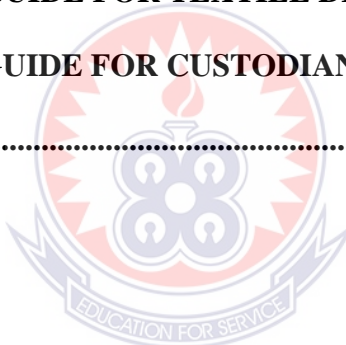


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ABSTRACT

In Ghana, adinkra symbols as cultural heritage bring out historical and philosophical ideas, educational as well as understanding of values, norms, and beliefs of the Ghanaian people especially among Akans. Therefore, how these symbols are adopted and used by individuals in the society become a concern since they play an integral role in transmitting traditional values and structures. In this regard, the current study investigated the misuse of adinkra symbols by textile designers and their implications on Ghanaian cultural ethics. The study employed qualitative research approach. The study recruited 15 respondents including student/professional designers (6), local designers (6) and custodians of adinkra symbols (3) using purposive sampling technique. Data collected for the study were analysed using thematic content analysis. Information gathered from the study indicates that most textile designers misuse adinkra symbols in textile designing to a large extent although textile designers possess knowledge on traditional implications of adinkra symbols. Moreover, results on traditional custom or norm for regulating the use of adinkra symbols indicate that there is no custom for regulating the use of adinkra symbols in the Ghanaian society. The implication of the current investigation lies in the additional information to existing knowledge in the fashion design and textile industry as in-depth knowledge on Adinkra symbols has been advanced. Based on the findings, the study recommends extensive education as well as classifying usage of adinkra to help safeguard cultural elements such as shape and meanings associated with the symbols. In conclusion, the study envisages that stakeholders of adinkra symbols will appreciate the value of the Adinkra symbols and consequently use norms or customs to improve its education, understanding and commerciality.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Globally, symbols are perceived to be unique representation of expressions, concepts, values and traditional mythology of people (Alabi, 2020). Symbol is described as an object representing another, to give an entirely different meaning that is much deeper and more significant (Devices, n.d). Jung (1968) as cited in Sarpong (2018) expressed that Traditional symbols have been used to express eternal truths and are still used in many religions. They have gone through many transformations and even a long process of more or less conscious development, and have thus become collective images accepted by civilized societies (Sarpong, 2018).

According to Adom, Agyeman and Manu (2018), traditional symbols reflect the ideals, philosophies, history, beliefs, norms, and values of particular societies which serve as potential instruments that can be used for cultural and/or textile design. Globally, different cultures have special symbols that portray their rich cultural heritage, history, and norms that identify them and are used as a means of relaying their social and personal values accepted in their respective societies as intimated by Tetteh (2006). Ghana is a country that has a rich cultural heritage that dates back as far as the thirteenth century (Annku & Lodonu, 2012; Adom et al., 2018). This rich cultural heritage has been preserved through various cultural symbols that are laden with powerful philosophical concepts and ideologies that convey the thoughts, beliefs and the entire culture of Ghanaians (Adom, Asante & Kquofi, 2016; Adom et al, 2018). Zindzy (2020) discussed that Ghana has been a cultural hub ever since the reign of the Asante Empire. Unsurprisingly, the

traditions of the Asante are still alive in the hearts and the activities of the Ghanaian people. One of the traditions that have been kept alive is the use of Ghanaian traditional symbols. The symbols have been used since time immemorial. The symbols are very important, not only in Ghana but also in the whole world. They have been incorporated into fashion, sculptures and many other things including paintings which are sold to people all around the world (Zindzy, 2020).

The Ghanaian traditional symbols, especially, the famous Adinkra symbols ‘offer insightful information for meditation on the need to demonstrate good behavioural attitudes’ (Adom, Opoku, Newton & Yeboah, 2018; p.37). It is worth noting that these traditional symbols are visual representations of the traditions and/or cultural values of Ghanaians, they are viable mediums for propagating culture in the society. To ensure the sustainable personal and national development in a nation like Ghana, there is the need to rejuvenate and ensure the appropriate use of the traditional symbols in the society (Adom, Opoku, Newton & Yeboah, 2018). According to the Ghanaian Copyright Act of 2005 (Ghana Copyright Act), adinkra symbols are literary, artistic and scientific expressions belonging to the cultural heritage of Ghana which are created, preserved and developed by ethnic communities of Ghana. As protected works, adinkra symbols should not be altered, adapted, or transformed without ethical consideration (Osei-Tutu, 2017). However, Le Souk (2017) as cited in Acquaye (2018) argues that regulating the use of cultural symbols is somewhat of a slippery slope, in that rules could easily be misinterpreted as to the political correctness of dealing with the complexities of cultural appropriation. As already stated above, there are existing laws and structures that recognize, uphold and protect traditional cultural heritage. However, legislation is only one aspect of the solution. A more comprehensive approach, which is socially recognized, is necessary to fully protect the traditional knowledge of the

indigenous community (Cruz, 2019). Because any viable solution to protect and preserve the cultural heritage of the society requires a respect for cultural diversity and recognizes the social structures of the particular society the measures seek to protect its heritage. Society has its ethics and they are truly observed and cherished. The inability to guide the usage of traditional Adinkra symbols for designing are but few challenges confronting the use of symbols in Ghanaian communities. A user of cloth cannot wear to certain occasion that makes him or her odd in appearance, especially if it contains designed traditional adinkra symbols. Every occasion has its own cloth or dress to wear and must reflect the purpose of the event.

Over the past decade, Ghanaian textile design industry has undergone several phases of dynamism, however, they are still significant in the traditions of the people (Impraim-Swanzy, Oduro & Owusu, 2018). Impraim-Swanzy et al. (2018) opined that traditional symbols in fabrics are not only chosen for their aesthetic outlook but rather have certain cultural and symbolic interpretations which are in line with their names. The younger generation might lose certain key components of the traditional symbols with regards to fabrics and their names. As a result, they choose designs with traditional symbols and wear without knowing their cultural interpretations and the kind of signals and messages they are sending across (Impraim-Swanzy et al., 2018). Thus, meaning of misused traditional symbols is understood depending on when, where, and how it is used. It is against this background that this study seeks to examine the misuse of traditional symbols by textile designers: implications on Ghanaian cultural ethics.

1.2 Statement of the Problem

In Ghanaian Culture, the adinkra symbols are laden with philosophical ideas that offer deep understanding into the values, norms, and beliefs of the Ghanaian people as noted by Adom et al. (2018). Designers misuse traditional symbols because they do not understand their meanings and their interpretations. Every symbol has its traditional meaning and it must be used at the right place. Wrongful usage devalues the symbol in the society. In other words, this sort of misrepresentation is often a source of deep hurt and humiliation for custodians of the indigenous traditional symbols. For instance, the inability of designers to use the right symbols to design cloths for occasions could be due to inadequate knowledge on the use of particular traditional symbols. Additionally, the adulteration of the traditional Adinkra symbols as a result of foreign influence further compounds the problem. Osei-Tutu (2017) confirms this assertion by highlighting that adinkra symbols through foreign influence have been modified and traded for personal gains.

Moreover, extant studies relating to adinkra symbols in Ghanaian context have largely focused and linked adinkra to environmental sustainability education (Adom et al., 2018); traditional symbols in general (Aboagyewaa – Ntiri, 2013); development of innovative motifs (Frimpong, 2015); drawings and architectural designs (Ankyiah, Amo-Broni, Adubah & Kwateng, 2020; Rimpsey, 2013); Maslow’s theory (Aboagyewaa-Ntiri, Campion & Kemevor, 2018); harmonizing culture (Osei-Tutu, 2017); philosophy of adinkra symbols (Kissi, Fenning & Asante, 2019; Martirino, 2018; Kuwornu-Adjaottor, Appiah & Nartey, 2016); and adinkra symbols as communication (Marfo, Opoku-Agyeman & Nsiah, 2011) and pedagogical/socialization tool (Owusu, 2019). However, none of these studies to the best of the researcher’s knowledge has qualitatively investigated misuse of adinkra symbols and their implications on Ghanaian cultural

ethics. The current study, against this backdrop seeks to investigate the misuse of adinkra symbols by textile designers and its implications on Ghanaian cultural ethics.

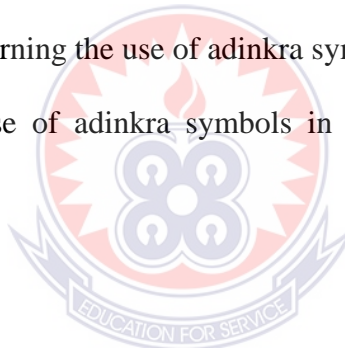
1.3 Purpose of the Study

The purpose of the study is to determine the extent of misuse of adinkra symbols by textile designers and its implications on Ghanaian cultural ethics.

1.3.1 Specific objective

The specific objectives of the study are:

1. To establish whether textile designers misuse the adinkra symbols of Ghana in their designs.
2. To identify the norms governing the use of adinkra symbols.
3. To suggest appropriate use of adinkra symbols in the designing of cloths by textile designers in Ghana.



1.4 Research Questions

The research questions for the study are:

1. To what extent do textile designers misuse the adinkra symbols of Ghana in their designs?
2. What are the norms governing the use of adinkra symbols?
3. What is the appropriate use of adinkra symbols in the design of cloth by textile designers in Ghana?

1.5 Significance of the Study

Symbolic Ghanaian indigenous art forms such as fabric designs, stool, ceremonial sword, linguist staff, umbrella tops have proverbial meanings and sometimes serve pieces of admonishing for the people in the society. For instance, Atiase (2012) demonstrated that adinkra symbols are effective means of communicating, educating and expressing culture. However, it is argued that the older generation acknowledges and upholds the significance of various Ghanaian traditional adinkra symbols; the youth nowadays have little knowledge about them.

In supporting and protecting the Ghanaian traditional adinkra symbols, the findings of the study would help create awareness of misuse of the adinkra symbols by designers and individuals. In addition, the study will create an awareness of the usage of some traditional symbols that are not supposed to be used by any ordinary citizens to avoid societal conflict on our societal ethics. The study will prompt designers and users to seek for the right meaning and interpretation of some adinkra symbols before using them. To stakeholders, it will serve as a manual for the right usage of the traditional symbol in designing. In textile education, the study will give prominence and attention to Ghanaian fabrics and the cultural and symbolic interpretations of adinkra symbols.

1.6 Delimitation of the Study

The study was limited to traditional Adinkra symbols and its adoption in Kumasi metropolis in the Ashanti region. This is because the usage of adinkra symbol is dominant in the Ashanti Region especially among the textile designers, therefore the problem of misuse of adinkra symbols is common within that area which are not even recognized by the ordinary people. Moreover, this

region serves as the seat of traditional symbols in Ghana, therefore attracting numerous textile designers including student designers and local designers and custodians.

1.7 Limitation of the study

It is argued that no research is absolute (Commeey, Koko & Hattingh, 2020). Therefore, the current study has some limitations. First, financial constraint because almost all aspect of the study such as data collection, tools for data collection, logistics and transport required money. This therefore restricted the researcher in conducting the study on a larger scale and thus limiting the scope of the research. Moreover, inadequate cooperation from some participants and difficulties in accessing study participants due to the advent of Covid-19 pandemic. The outbreak of the novel corona virus (COVID-19) which still lurks around among the populace posed a threat during the collection of data for the study. The researcher therefore planned to reduce this threat by strictly adhering to the Covid protocols as outlined by the government of Ghana for instance observation of social distance, wearing of face mask and sanitizer usage.

1.8 Organization of the Study

Chapter One of the study was made up of the background to the study, the problem statement, purpose of the study, the research objectives, the research questions the study seeks to answer, significance of the study, delimitation of the study as well as organisation of the study. Chapter Two discussed the theoretical framework and a review of relevant literature. Books, journal articles, conference papers and other relevant secondary sources of information were reviewed in this chapter to provide a contextual framework within which the research will be conducted.

Chapter Three covered the research methodology. This included the research design, the study area, sample population, the sample size, the sampling technique, sources of data, instruments to be used for data collection, method for data analysis and presentation. Chapter Four focused on analyses of the data obtained after the research. It contains critical examination of data in relation to the objectives of the study. It consisted of presentation of data, data analysis, discussion and the writing of research report. Finally, Chapter Five summarized key findings from the study and conclusions drawn by the researcher after the study. This chapter also included recommendations which were based on the key findings of the study.



CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

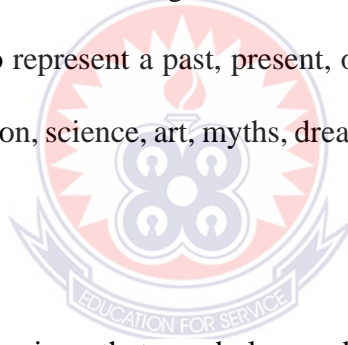
The chapter discusses the theoretical framework and the empirical study of the research. The core areas of the literature considered very relevant to the study and provide enough evidence for analytical discussions to support the study as, misuse of traditional symbols in textile design and its implications in the society and how it conflicts with societal ethics.

2.2 Meaning of Symbols

Etymologically, the word symbol is derived from the Greek word “symbolon” which implies such tallies as the two halves of a broken coin, which were exchanged by contracting parties (Udechukwu, 2019). According to Umeogu (2013: p. 115), “the philosophy of symbolism bothers much on what can be called representative philosophy. Representative in the sense that it represents a people; represents words; represents action; and represents thoughts because there is no way a persons’ thought can be carried out. Every philosophizing works on that and if that “working” is systematic, rational and analytic, that is philosophy. There is always that super-personal angle of what is represented.” To put it another way, everyone has thoughts. Thought subject and thought object are distinct concepts. All philosophies are representative in the end. The majority of the time, symbols have nothing to do with the thing they are meant to represent. This illustrates how symbols are mostly used for representation.

According to Cohen (1969), symbols are things, works of art, connections, or language constructions that can be taken to mean a variety of different things. Cohen (1974) further

discussed that symbols are things, deeds, ideas, or linguistic constructions that arouse feelings and urge people to take action. These symbols appear specifically in stylized patterns of behaviors like rituals, ritual presents, trade, specified forms of joking, swearing, eating, and drinking with others (Cohen, 1974). Firth (1973) also believes that the recognition of one thing as standing in for another, with the relation between them typically being that of concrete to abstract, particular to general, is the essence of symbolism. Consequently, any object used to symbolize, express, or infer a situation or phenomenon can be said to be a symbol. They are condensed terms for the identification of an object or circumstance, according to Udechukwu (2019). Symbols aid in message transmission and mental attention on an idea or ideal. It serves as a symbol or representation of the characteristics of other things as well as abstract concepts. Symbols influence or direct our behavior and serve to represent a past, present, or future event. This involves using function of the human mind. Religion, science, art, myths, dreams and rituals are all manifestations of symbols (Udechukwu, 2019).

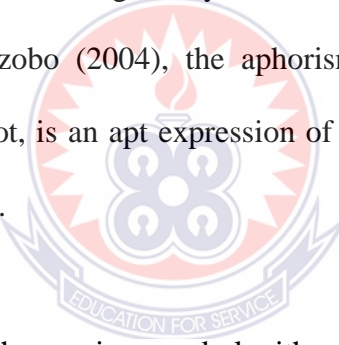


In another context, Otite (1997) opines that symbols can be described as agents, which are impregnated with messages and with invitation to conform and act. According to Udechukwu (2019), symbols are discovered to have both cognitive and emotional meanings when analyzed in the socio-cultural context. A symbol is anything that serves as an external representation of an inner essence or experience of the unconscious. It can be an idea, a sign, a ritual, or a pattern of behavior. In addition, symbols are viewed by Nabofa (1994) as an outward reflection of what lies beyond the reach of direct observation. A perceiver frequently uses symbols to communicate his inner visions, dreams, or other spiritual or religious experiences. It should be noted that a word is

a symbol, and a word can be either written or spoken. Myths, proverbs, and parables are very powerful and enduring symbols.

Symbol is described as a means of conceptualizing a thing (Dzobo, 2004). According to Atiase (2012), symbols help us conceptualize or form opinions about objects as well as create mental images. The person employing a symbol determines its meaning. Symbols can be illustrated, like how the cross represents Christianity. Symbols are the most prized ideas that have been given as a visual representation and accepted as the norm by a people. They are used to symbolically convey information, emotions, and values (Atiase, 2012). Symbols, therefore, can be seen as the most significant representational signs and codes that serve as the embodiments of society notions, ideas, socio-cultural values, philosophies, and imaginations. It can also signify a particular thing, making it possible for a physical object to stand in for an intangible thing. A word, picture, or item that represents cultural concepts or emotions is another definition of a symbol (Atiase, 2012). According to Bonvillain (2006), a symbol is a sound or material that stands in for or replaces a concept, instance, meaning, or emotion. Marks, signs, and objects are used by some institutions, nations, ethnic groups, businesses, and other bodies to symbolize concepts or distinguish between different things and activities. Therefore, symbols reflect and convey perceptions, concepts, notions, values, ideas, thoughts, proverbs, behaviours, lives and culture. Morenike (2017) asserts that symbol is any shape, designed object, ceremonial attire, or regalia connected to, created for, or related to a specific office or position. It can be built from a variety of two-dimensional or three-dimensional materials, including wood, sculpture, straws, ivory, textiles, bronze, and conventional or contemporary architectural structures for palaces, shrines, and their associated accoutrements (Morenike, 2017).

Erel-Koselleck (2004) viewed that everything we encounter throughout the course of a day might be interpreted as a symbol, and can therefore contribute to social commitment and cohesiveness. This implies that our ideals and ways of life also express themselves through the usage of symbols. Thus, the usage of symbols in any community serves the members the means to distinguish themselves from other communities. Conceptually, Jenkins (1996) contends that symbols are by nature abstract to some extent, imprecise to some extent, always multifaceted, and mostly implicit or assumed in their meaning. Therefore, people have the ability to some extent ascribe their own meanings to symbols and in symbols; they can say and do the 'same' things without actually saying or doing them. Sheep can represent humility in one culture and stupidity in another, according to Dzobo (2004), who suggests that the meaning of a symbol, like that of a sign, is determined by the subject using it. According to Dzobo (2004), the aphorism the potter, and not the pot, is accountable for the shape of the pot, is an apt expression of this synthetic process of imparting meaning to symbols (Dzobo, 2004).



For instance, in Ghanaian culture, the egg is a symbol with multiple symbolic meanings, such as feminine beauty for those who believe that a girl with an egg-shaped head is beautiful and easy labor during childbirth for those who believe that hens don't exert themselves much while laying eggs. The egg is a symbol of fertility and fecundity as well as of new and creative life. Again, egg is used as a symbol of love and of state power, which are considered very fragile. Therefore, the carving of a hand holding an egg on the top of a linguist staff in Ghana might sometimes be translated as the ultimate power kept in one hand is not secure (Dzobo, 2004). According to Jung (1979), a symbol could be a phrase, a name, or even an image that we are used to seeing in daily life. He also ties the significance of symbols to human experience. But aside from its usual and

obvious meaning, that also has a specific significance. For instance, the wearing of a black dress by a widow in some parts of Africa is symbolic of bereavement (Ofuofa, 2013).

In addition, symbols are defined by Ofuofa (2013) as things, deeds, connections, or linguistic constructions that stand for a variety of meanings. According to Ofuofa (2013), this view assumes that there are various symbolic forms and that it is possible for a single symbolic form to get a number of interpretations, each of which may be delivered at a different level depending on the consciousness and intellect of the interpreter. Thus, what a particular object symbolizes for people “X” at time “X” may be different from that of people “Y” in culture at time “Y” and vice versa. According to Webster’s Ninth New Collegiate Dictionary, symbols in the broadest sense are typically defined as anything, whether it be an arbitrary or conventional sign, an item, deed, or sound that might represent or suggest something else due to a relationship, association, convention, or unintentional likeness. From the foregoing, a more general definition for symbol can be put as any object or thing with inherent meaning, use to represent a phenomenon.

Pierce (1972), regarded as one of the founding fathers of semiology, claims that since communication is important in all human societies, symbols primarily serve the function of facilitating communication among members of a particular group. Therefore, regardless of the role symbols may play—from the perspective of anthropologists and sociologists, who typically tend to focus on their role in social cohesion and rituals, or from the perspective of philosophers, structuralists, and semiologists, who are more concerned with the relationship between the symbol and what it represents—symbols may serve a variety of functions. It is clear that symbols enable humans to communicate, first with their immediate community and subsequently with the rest of

the world, enabling them to build relationships with their broader social environments (Erel-Koselleck, 2004; Pierce, 1972).

From the view point of Umeogu (2013), the philosophy of symbolism is one that emphasizes representation over communication. It is crucial to understand how symbols, representation, and communication are all interconnected and dependent on one another. The strength of symbols comes from their capacity to effectively transmit their meaning to the audience. A representation must be in line with the recipient's body of knowledge in order for communication to be effective, whether it be a signal, sign, symbol, or even a word. A recipient cannot be claimed to have understood a message if they do not comprehend the symbol's representative meaning. This therefore connotes what the philosophy of representative are all about. Because they are frequently or constantly distinct from what they signify, symbols do not always convey such clear meanings (Umeogu, 2013). A symbol provides nourishment for contemplation, according to French philosopher Paul Ricoeur as cited in Umeogu (2013). In other words, symbols do not always mean what they seem to mean. They therefore tend to encourage viewers to look beyond the mundane and use mental effort in attempting to identify the person hiding behind the mask.

2.3 Characteristics of Traditional Symbols

a. Symbols are meaningful through the setting in life

In order to appreciate the full implication of symbols, it is needful to appreciate the given situations of the people for whom the symbols are useful. For instance, as indicated by Otubah (2015), the sickle and hammer which are the emblems standing for Russia will not be meaningful without the history and knowledge of the Russian Revolution in 1917. Again, without the history and full knowledge of Christianity, the cross will become meaningless. Therefore, without the history and

full knowledge of traditional symbols in Ghana, our cultural heritage and values will be meaningless.

b. Symbols are meaningful only when there is a consensus about the meaning

According to Izuchukwu (2016), symbols are meaningful only when there is a consensus about the meaning: Symbols do not have meaning in themselves but have meaning as confirmed to them in the society. He further argued that one country's symbol may be meaningless in another country e.g. 'cross' may mean nothing in non-Christian countries.

In religion, no one can avoid the use of symbols nor should wish that it were possible to do so. There is indeed no conceivable way on which a symbol could ever be of any use to anyone who does not already have some kind of expressions of what it symbolizes (Izuchukwu, 2016).

c. Symbols provide plans for action and our relationship to object with similar level

Otubah (2015) observed that symbols provide plans for action of how we should relate ourselves to objects and to all other objects to which we attach similar level. It further noted that for instance, when we label an individual a criminal, we do more than just attach a label, we also provide ourselves with instructions as to how we should treat the person.

It is the definition attached to these symbols which primarily determine human behaviours. Man acts on the basis of the way he defines a situation. It is the individual definition of the world around him which is real to him and these definitions are transposed (Izuchukwu, 2016).

d. Symbols in effect are mediator /and giver of memory of things and event

Izuchukwu (2016) intimated that symbols convey to us the real meaning and presence of a given object and calling for the best in us in using the object. The use of symbols is based on the principle of complementation. It therefore requires the association of certain consensus idea in order to fully express what is meant by them. In its intermediary function symbols operate in a process of vetting, and revealing truths. Symbols help to bring about not only an interpretative knowledge of the word and meaning of life but also afford access to sacred reality (Izuchukwu, 2016; Otubah, 2015).

2.4 Types of Traditional symbols

Ghanaian arts are often created to reflect our values since the art forms form integral part of our life. The values include our attitude, behaviours, habits and beliefs thought to be beneficial to whoever practice or uses them. Ghanaian symbols are used for different purposes which in turn provide the context for identification and use. Dzobo (2004) asserts that the native African culture is rife with symbols and symbolic utterances. In support of this, he argues that conventional symbols are applied in many contexts. (Dzobo, 2004) as cited in Clement (2011) indicates that traditional symbols can be divided into six types based on the context in which they are utilized. These groupings are: adinkra symbols, stool symbols, linguist staff symbols, religious symbols, ritual symbols, and oral literary symbols. With these conventional symbols, a degree of crisscrossing in meaning and application is not unusual. These traditional symbols as explained by Dzobo (2004), Glover (1992) and Clement (2011) are discussed below:

- i. **Adinkra Symbols:** The term adinkra refers to a traditional Ghanaian textile, and Dzobo (2004) claims that this is where the name and popularity of adinkra symbols come from. "Dinkra", which means "to say goodbye," is the root of the word adinkra in the Twi

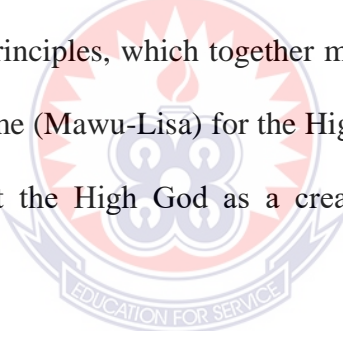
language. At funerals and memorial events, it is typical to see people wearing an adinkra cloth, which is customarily used as a mourning material, to "say farewell" to the deceased and to show support for the bereaved family. Symbols that convey different perspectives on life and death are typically used to decorate it.

ii. **Linguist Staff Symbols:** In a traditional Ghanaian community, there is a significant figure known as the "okyeame" during courtship. He serves as the chief's translator or spokesperson, through whom the chief communicates with the elders and the people and is in turn conversed with on both private and public occasions.

iii. **Stool Symbols:** The traditional stool is employed in an indigenous Ghanaian culture as a medium for displaying numerous symbols, much to adinkra symbols. According to Dzobo (2004), the stool is thought to be the home of a person's or a nation's soul and is a symbol in and of itself. As a result, each person or state needs their own stool. A bride used to be given a stool by her husband as a means of settling her soul in the husband's residence. When a kid is born, a mother may occasionally receive a new stool. By doing this, she is demonstrating that her soul will remain in her husband's dwelling. Glover (1992) and Clement (2011) believe that stools are utilized as a medium for presenting numerous symbols, much like the adinkra fabric. As a result, their central sections have symbols etched into them. Therefore, it can be claimed that a stool gets its name from the carving on it. For example, the adage on the Ga State stool, which features the image of an antelope perched atop an elephant, states that the pinnacle is achieved by wisdom and never by size.

The middle of the stool is again carved by the Akan people to symbolize an object, such as an elephant or a sankofa bird, or an abstract concept, such as "Gye Nyame" (Dzobo, 2004).

iv. **Religious and Ritual Symbols:** It is important to note that the origins of practically all pre-existing visual symbols can be traced back to religious or philosophical ideas. However, there are other symbols that convey distinct notions of the High God and shed light on those notions' nature (Dzobo, 2004). Dzobo (2004) as cited in Clement (2011) indicated that a very significant and well-known religious symbol is the woman. For example, to say that this symbol (woman) is utilized as a sign of the Ewe High God in the role of the primordial cosmic unity-totality and the creative force of life. He makes the case that the male and female principles, which together make up the life-creating principles, are included in the dual name (Mawu-Lisa) for the High God. Without the other, the dual name is meaningless. 'But the High God as a creative principle is characteristically symbolized by a woman.

The logo of the University of Education, Winneba, is a circular emblem. It features a central sun-like symbol with rays, surrounded by a wreath. Below the wreath, the motto "EDUCATION FOR SERVICE" is inscribed in a banner. The entire emblem is set against a light blue background.

v. **Proverbs as Oral Literary Symbols:** According to Dzobo (2004), oral literary genres including fables, myths, maxims, and proverbs are employed in traditional society to represent beliefs, values, and feelings. Proverbs, which are typically short, pithy sayings, are particularly popular tools for expressing some universal truths about life symbolically. For example, Clement (2011) used the voltarians in Ghana to explore the philosophical question: What are knowledge and wisdom? One says, "Knowledge and wisdom are like the Baobab tree's trunk. They are too many for any one person to hold in their arms (Inheritance SkinCare LLC, 2004; Clement, 2011). It is the same as saying that knowledge

and wisdom have no limits and that someone can constantly advance in both, but they are not limited to them. Again, One Yoruba proverb says: “A proverb is a horse that can convey one fast to the discovery of thoughts or ideas”.

2.5 The History of Ghanaian Adinkra Symbols

For centuries, the traditions surrounding Adinkra have evolved (Ankyiah, Amo-Broni, Adubah & Kwateng, 2020). The study of origin of the adinkra symbols has gathered diverse opinions of which the claims about originality and authenticity till date are arguable (Owusu, 2019). The great deal of speculations surrounding the originality and authenticity of the Adinkra symbols has over the years lead to further studies into this matter. Despite the numerous ideas that exist, according to Danzy (2009), the actual history of the origin of Adinkra symbols has been lost, despite the metaphorical meaning of adinkra symbols being remembered. Adinkra symbols, according to Mchunu (2019), Quaynor (2018), and Williams (2011), were first utilized as burial clothing in the 1800s. The tale of the battle between the Gyamans and the Asantes is one of the scholarly beliefs. According to Rimpsey (2013) and Agbo (2011), the Gyaman chief forged a replica of the golden stool to defy Nana Osei Bonsu, the Asantehene, which sparked a war between the Gyamans and the Asantes. Reportedly, the Gyamans were then defeated and taken captive where some of the captives occurred to be craftsmen who introduced the strange traditional art of making cloth with designs stamped into them (Rimpsey, 2013; Agbo, 2011).

In similar but different context, Marfo, Opoku-Agyeman, and Nsiah (2011) contend that the Gyaaman people invented the symbols and first adorned clothing with them, and that the Asante people felt insulted when the king of Gyaaman, Adinkra, wore clothing decorated with the spiritual symbol that represents the Asante people's unity, the Golden Stool. After being insulted, the Asante

people engaged the Gyaaman in battle and won. The Gyaaman people's possession of the adinkra emblems and, more importantly, the use of adinkra-adorned objects was taken as a prize by the Asante people (Marfo et al., 2011). This disproven theory is corroborated by Danzy (2009) that this oral tradition is more credible.

According to Danzy (2009), in the Asante history, it is believed that Okomfo Anokye, the first chief priest, prayed to the heavens to bring down the golden stool, an object that later came to represent the authority of Osei Tutu, the first king of the Asante nation, as well as the authority of each and every Asantehene after him. He adds that theories hold that Adinkra cloth originated in the seventh century and was placed on top of the stool that was brought down from the skies.

In Ghana, among traditional symbols, the most prominent are the Adinkra symbols. Adinkra symbols are described as symbols which through stylized pictures convey the philosophy of the Akans of Ghana, the culture to which they belong. Adinkra symbols use aspects of nature, scenes from flora and animals, the human body and its components, abstract concepts, and diverse observations of people and things (Danzy, 2009). Adinkra symbols are therefore representations of objects such as birds, vines, chains, and body parts that have deeper meanings when interpreted in the Asante culture.

Since new symbols were developed over time, many ancient symbols have lost their meaning. As a result of societal, cultural, and historical developments, new symbols have emerged that reflect the new concepts that have emerged. The meanings of Adinkra symbols have endured the test of time, but they have also changed to reflect the social, cultural, and historical shifts that characterize

contemporary Ghanaian society (Danzy, 2009). Ankyiah et al. (2020) and Owusu (2019) discuss how Adinkra symbols have validated their authenticity and originality by avoiding alteration and appropriation for years since the pre-colonial era and even continue to keep their originality even in modern times as it is believed by some historians that Adinkra Symbols cannot be replicated. The re-invention and duplication of adinkra symbols have been a component of indigenous artworks ever since they were created during the pre-colonial era, according to Ankyiah et al. (2020). Therefore, the Adinkra Symbols cannot be exempted from the practices of restaging and re-production since its creation, as it has been inspired by nature, animals and based on human believes and ideas it was invented. Again, the philosophy embedded in Adinkra symbols were appropriated and adapted from nature and animal's visual forms (Ankyiah et al., 2020; Aboagyewaa-Ntiri, Campion & Kemevor, 2018).



2.6 Meaning of Selected Adinkra Symbols

- i. **Gye Nyame:** According to Rachel (2010), the 'Gye Nyame' symbol is the most common adinkra symbol in Ghana. The literal translation of this symbol is "Except for God," "I fear nobody except God," and "God's dominance". Additionally, Dzobo (2004) explains that this symbol is an abstract representation of God's faithfulness that simply means "Only God." The dominance, power, and supremacy of God over all circumstances and creations are reflected in this sign, according to Rachel (2010). This symbol can be used with other signs or symbols, according to Rachel (2010). For instance, when the Gye Nyame symbol has a circle around it, it signifies "Nyame Ye Ohene," which is another way of saying "God is King." Dzobo (2004) stated that the indigenous people of the traditional society use the adinkra cloth as an appropriate canvas for displaying traditional symbols which express their unique apprehension of reality.



Figure 2.1: Gye Nyame

- ii. **Adinkrahene:** The symbol, adinkrahene means the “chief of adinkra symbols,” showing greatness, charisma, and leadership. The symbol is well known for serving as an inspiration for the creation of new symbols, making it the most powerful of all symbols. This symbol conveys the importance of being motivating and exercising leadership. The Adinkra printing is likewise based on it (Rachel, 2010).



Figure 2.2: Adinkrahene

- iii. **Akofena:** The symbol is well known among Ghanaian as it is used as state ceremonial swords. Rachel (2010) argues that when a chief or president of the nation is first enstooled, or put into power, he uses this Akofena to swear his loyalty to the people. It is thus the symbol of authority and gallantry, courage and valor.

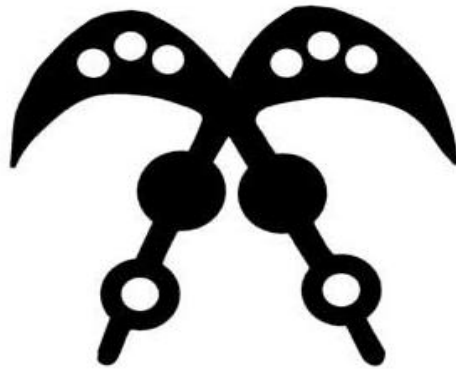


Figure 2.3: Akofena

- iv. **Sankofa:** Literally, this symbol means “return and take.” The “Sanko” means “return” and “fa” means “take.” Therefore, putting those together means “return and take.” According to Rachel (2010), the symbol is depicted in two separate signs as a bird taking the seed from its back, signifying "return to our roots," repentance, and the idea that it is acceptable to look to the past in order to make sense of the future (Rachel, 2010). This specific emblem places a strong emphasis on cultural significance and the historical cultural values that are still relevant now. It has long been accepted that prior events have a significant impact on how life develops. According to Rachel (2010), Sankofa offers us the wisdom of using what we can from the past to develop the future. Additionally, it educates people to value and cherish their culture. The sankofa symbol is widely accepted and used by the indigenous society including African Americans in the Diaspora. It is commonly seen on printed T Shirts and other designed fabrics, which makes the symbol more popular one.



Figure 2.4: Sankofa

- v. **Nkonsonkonson:** Clement (2011) explains this symbol as a link or chain. The symbol is used to express the link in both life and death. In continuation, symbol indicates as opined by Glover (1992) that those who share common or blood relations never break apart. The symbol therefore depicts the interpersonal relationships between individuals or entities. Furthermore, Clement (2011) suggests that the symbol is made up of a chain that typically includes interconnected circles or ovals. He contends that life is a web of interconnected circles. An individual flows into others, just as the chain contains circles. If the connection is very strong, like in the case of a family made up of several members connected by a shared lineage, it cannot be severed.



Figure 2.5: Nkonsonkonson

Even in marriage, the link is strong and one depends on the other (Clement, 2011). The belief surrounding the usage of this symbol includes the myth that the living is constantly protected by ancestors. Again, it serves as a reminder to give a helping hand to strengthen the communities we live in, and encourages the veneration of the ancestors in order for them to keep in touch with the living. I have also heard a variation that says there is a link between life and death (Rachel, 2010).

- vi. **Owu Atwedee:** Dzobo (2004) explains the symbol as “the ladder of death, everybody will climb it one day to go to God.” The symbol represents the inevitability of death, which is not a curse but a home going to one’s father. Death is no respecter of persons, and everyone will eventually die. It is a symbol for mortality (Rachel, 2010).



Figure 2.6: Owu Atwedee

- vii. **Akoma:** The symbol when translated means “the heart,” which signifies patience and tolerance. Rachel (2010) asserts that the heart is believed to be responsible for a person’s emotion including anger, hatred, love, joy, grief, etc. he further argues that one is said to

“have a heart in his stomach” when such person is very tolerant. The symbol is meant to teach the importance of tolerance in the face of provocation. It stresses patience in all endeavors of life (Rachel, 2010).



Figure 2.7: Akoma

- viii. **Ese Ne Tekrema:** The literal meaning of this symbol is “the teeth and the tongue,” which indicates friendship and interdependence. Rachel (2010) opines that the teeth and the tongue are both found in the mouth but serve various, interrelated functions. Even though the tongue can bite the teeth, they nevertheless share the same home. The relevance of the symbol in human existence, which depicts peaceful and interdependent interactions between individuals and nations, makes it one of the most popular adinkra symbols (Rachel, 2010). In Ghana, it is mostly used by speakers, religious leaders etc. in advising married couples to complement each other in all.

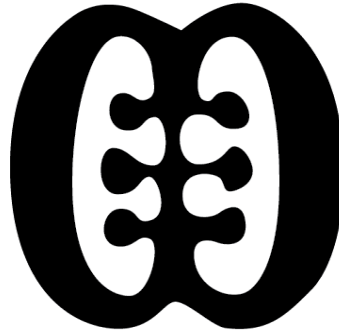


Figure 2.8: Ese Ne Tekrema

2.7 Global Fashion and Textile Industry

Prior to the mid-19th century, most clothing was custom-made (Alizadeh & Chavan, 2018; Asare, 2019). According to Asare (2019), it was handmade for individuals, either as home production or on order from dressmakers and tailors. By the beginning of the 20th century, thanks to the development of new technologies like the sewing machine, the expansion of global capitalism, the development of the factory system of production, and the growth of retail establishments like department stores, clothing was increasingly being mass-produced in standard sizes and was available for purchase. It can be stated that textiles started to cross borders almost as soon as men did, back in the days of antiquity (Pozzo, 2020). On the other side, beyond the exchanges and hybridizations, which constitute the essence of the textile product, there are specific traditions that closely reflect the culture in which they were born and for this very reason, textiles have always been a perfect vehicle to establish, express and maintain people's cultural identity (Pozzo, 2020; Reinach 2006).

Globally, cosmopolitan cities such as Paris, Milan, New York, Tokyo and London have had a long history of a thriving fashion industry, which has contributed significantly to their respective

nations' development. Paris has earned the title of garment manufacturing capital of the world due to its reputation as a global leader in fashion (Scott, 2004). In terms of financial turnover, the fashion industry in Italy comes in second place only to the mechanical engineering industry (South Africa Fashion Week Report, 2005). France's fashion industry grew to be so significant to the country's economy in the fifteenth century that Charles VII was petitioned to create a Ministry of Fashion (Asare, 2019).

In the mid-1960s, emerging economies accounted for nearly 15% of world textile exports and less than 25% of world clothing exports. These proportions were greater than 50% and 70% in 2000, respectively (Jauch & Traub-Merz, 2006; Korley, 2011). It is clear that developing countries have dominated the global textile industry, especially those from Asia. In 2003, China alone accounted for 20% of all textile exports and 28% of the world's exports of apparel (Jauch & Traub-Merz, 2006; Korley, 2011). Due to the intense global rivalry now present in the industry, the fashion and textile sectors in African nations are essentially nonexistent and severely uncompetitive. However, the fashion and textile sectors' trade developed more swiftly than all other trade in products between 1962 and 2001, and it will continue to be a significant economic engine for development in a number of developing countries (Korley, 2011).

John (2018) and Asare (2019) assert that the early twentieth century saw the most significant changes in technology for garment manufacture. This paved the way for the development of market for mass manufactured clothing. Technological advancement in garment manufacture machinery further reduced the time and production cost of clothing (Asare, 2019). According to Asare (2019) and Among (2004), the broad adoption of computer technology in the apparel sector in the late

20th and early 21st centuries sparked a fresh round of technological advancement. Computer technology has improved the effectiveness and efficiency of the product development cycle for new designs. New CAD-based software, according to Taylor (1990), makes it easier to create, alter, and process patterns as well as grade patterns and create markers. The creation of garments in the textile sector, according to Asare (2019), is one of the main reasons encouraging industrialization in emerging countries.

Although the fashion industry developed first in Europe and America, presently it is an international and highly globalized industry, with clothing often designed in one country, manufactured in another, and sold worldwide. For instance, a Chinese fashion company may source the fabric from China, have the garments made in Vietnam, completed in Italy, and transported to a US warehouse for distribution to retail stores abroad (Alizadeh & Chavan, 2018).

In Africa, fashion has always been a reflection of the culture of the people (Akinbileje, 2014). The term ‘culture’ refers to the language, beliefs, values and norms, customs, roles, knowledge, skills and all other things people learn that make up their ‘way of life’ ‘especially’ dress (UNESCO, 2008). In addition to their substance and importance to society, these distinct art cultures have mostly been studied by art historians or ethnologists in terms of their artistic forms and aesthetic idiosyncrasies (Banjoko, 2009). The art of fashion develops from society since it permeates every aspect of peoples' lives. Bewaji (2003) asserts that clothing and textiles are important examples of African fashion art and play important roles in the cultural environments of the people (Akinbileje, 2014). Additionally, textile manufacturing has contributed to national development in most countries by attracting fashion enthusiasts (tourists) to those places, giving jobs to people. Rolfe

& Woodwar (2005) and Asare (2019) espouse that in Africa, Madagascar is viewed as an example of successful industrialisation in Africa thanks to its garment and accessory industry, which contributed 35% of the country's overall exports, double the amount of the next-largest exporting sector (fish, crustaceans, molluscs and other aquatic invertebrates). The possibilities for poverty alleviation through employment creation and economic growth make the clothing industry stand out among other creative arts industries (Sashes, 2005). Technology has always been important to the struggle for competitive position in the garment industry and is still largely controlled by the 'older' established industries of Japan, Europe and the USA (Taylor, 1990; Asare, 2019).

The fashion and textiles industries of many developed consumer countries are struggling to maintain their share of the total value which is created throughout the entire chain of apparel design, production and distribution (Asare, 2019). For instance, the predominance of small-scale set ups in the garment industry in Ghana is characterised by low productivity as a result of the source of skill acquisition, financial problems and lack of machinery required for quality product production among others (Asare, 2019; Sarpong, Howard, & Osei-Ntiri, 2011). In Ghana, the garment manufacturing industry is dominated by small scale firms based on the kind of machineries and number of workers employed (Sarpong, Howard, & Osei-Ntiri, 2011). They further discovered that small-scale firms predominate in the garment industry in Ghana, which is characterized by low productivity due to the apprenticeship system for skill acquisition, financial difficulties coupled with a lack of machinery that can improve the production of high-quality garments. According to its Industrial Statistics, the Ghana Statistical Service (GSS) classifies businesses as Micro and Small-Scale Enterprises if they have less than 30 employees. Businesses

with more than 29 employees are classified as medium and large-scale firms (Kayanula & Quartey, 2000; Asare, 2019).

2.8 Fashion and Textiles Industry in Ghana

Historically, as well as currently, the fashion and textiles industry in Ghana is a low concentrated area of business dominated by the informal sector (Ghana Statistical Service 2016; Senayah, 2018; Asare, 2019) because entrance into the business is relatively easy requiring little or no capital with low skills (International Labor Organization, 2015; Senayah, 2018). Senayah (2018) argues that all one needs to get started in the garment manufacturing industry in Ghana is a sense of style, sewing expertise geared toward a specific market, and a little amount of operating capital. The garment industry in Ghana has the most establishments in the manufacturing sector and employs the most people in the industrial sector due to the fact that it is a low-concentrated area of business (Senayah, 2018). Concerning employment history, Quartey (2006) stated that in 1977, the textile industry in Ghana employed roughly 25,000 people, or 27% of all manufacturing jobs. However, by 1995, there were only 7,000 people employed in the subsector, and by 2000, that number had dropped to 5,000. It accounted for 23% of employment in the manufacturing sector as at 2003 (Senayah, 2018). As the situation continues to deteriorate, employment continues to decline; as at March 2005 the four major textile companies in Ghana employed a mere 2,961 persons. A survey of 40 textile and garments industries in 2005 also confirmed that the situation is getting worse (Quartey, 2006).

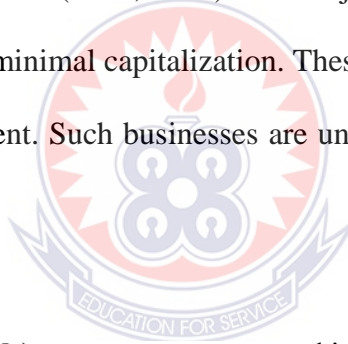
By mid 1970s about 16 large and medium sized textile companies had been established in Ghana. The garment industry also had some 138 medium and large-scale garment manufacturing companies during that time (Quartey, 2006). However, the reduction in the activity levels of the

sub-sector has been mostly attributed to the inconsistent government policies over time. The Ghana Textile Manufacturing Company (GTMC), Akosombo Textile Limited (ATL), Ghana Textile Product (GTP), and Printex are the four major businesses that have endured the subsector's turmoil as of 2002, with GTP continuing to dominate the market. The garment industry was made up of various sole proprietorships and small-scale businesses that produced clothing for both the domestic market as well as for the military, hospitals, schools, and other governmental agencies, as well as for the export market. The garment industry, however, depended directly on the textile industry. Investments within the textile industry are mainly by local firms. A survey of 40 textile and garment industries within Accra-Tema revealed that only 5% were involved in joint ventures with foreign investors. The rest (95 percent) were locally owned and none was solely foreign owned (Quartey, 2006).

Available data according to Asare (2019) indicates that Ghanaian exports of cotton textiles, jersey pullovers, knitted and crocheted cardigans, females' suits, and males' shirts amounted US\$ 2,674,160 in 1999. Ghanaian apparel exports have also received a boost from preferential trading agreements. Ghana benefits from duty-free manufactured exports to European Union markets under the GSP Multi-Fibre agreements of textile quotas till 2005. Furthermore, the United States passed the African Growth and Opportunity Act (AGOA) over the last five years, under which Ghana is one of 34 Sub-Saharan African countries that enjoy duty-free exports to the United States. In addition to cost effectiveness, competitive businesses in this market are tied to the capacity to generate designs that capture tastes and preferences, and even better impact such tastes and preferences. The essential functions of enterprises serving this market segment are usually

concentrated in industrialized countries, frequently in small geographical areas or clusters within these countries, with Ghana being no exception (Asare, 2019).

The garment industry can be divided into four major markets: women's, men's and boys', children's and miscellaneous apparel including accessories. An analysis of the total number of firms reveals that each market represents approximately 68%, 17%, 10%, and 5% respectively (US Census Bureau, 1995; Asare, 2019). According to government figures, the garment industry employs more people than any other sector of manufacturing enterprises (JICA, 2008; Asare, 2019). More specifically, the garment manufacturing industry employs roughly 242,000 workers. The reason for this is because four out of every five females who select vocational education choose training in garment production (GSA, 2016). The majority of these businesses, however, are micro or tiny enterprises with minimal capitalization. These are typically used in the informal sector using conventional equipment. Such businesses are unable to compete globally (Quartey, 2006; Asare, 2019).



Small apparel manufacturers (SAMs) are more concentrated in the women's wear industry, which consists of high fashion, characterized by rapid change, differentiated styles and multiple product lines. Larger manufacturers typically produce standard or basic items with long runs, limited style changes, and large lot sizes, which are products associated with men's and boy's wear. Christerson and Appelbaum (1995) and Asare (2019) also suggest that product meant for SAMs are varied and they undergo quick style changes. When the proportion shift is examined, the miscellaneous apparel and accessories market expands for enterprises with fewer than 50 employees. These products are also thought to have rapid style changes and are frequently small and/or customized items (e.g., bags, caps, belts) that require human manipulation. The differences between SAMs

and large apparel manufacturers in terms of the concentration of the firms within the industry may be indicative of other differences between these two segments. Small apparel manufacturers are typically geographically close to the market for which they produce (Christerson & Appelbaum, 1995; Asare, 2019).

According to a report by the Japan International Cooperation Agency (JICA) (2008) on promotion and development of local industries in Ghana, individual customers form the largest market for apparel products, followed by sales to open-market vendors, private enterprises, government organizations, sales agents, supermarkets as well as producer's outlets. The apparel produced for domestic consumption are mostly traditional and western styled clothes where the influence of fast-fashion is minimal and there is a constant demand for such staples for funerals, church, daily wear or special occasions (Senayah, 2018). Fugu or Batakari (smock), kaba and slit, men's shirts and pants, and women's sheath or skirt and top are all examples of such essentials. These clothing are mostly produced through custom-made methods by tailors and seamstresses, and production time might range from a week to many months (Senayah, 2018).

In terms of skills factor, Ghana's garment manufacturing is dominated by small scale firms based on the kind of machineries and number of firms' employees. Studies show that the Ghanaian fashion industry has been globalized, and as a result Ghanaian fashion producer, particularly, the semi-skilled ones operate in big challenging and competitive businesses (Asare, 2019). Sarpong, Howard and Osei-Ntiri (2011) espouse that most of the small-scale seamstresses and tailors may not have in depth knowledge in the application of new technologies for garment production. As a result, Sarpong et al. (2011) showed that hardly can unskilled labourer produce quality garment.

However, in Ghana the typical small and family-owned garment production shops offer limited advancement opportunities to employees. Thus, there is a significant amount of entrepreneurship in the industry; becoming a shop owner is another avenue for advancement open to Ghanaian small garment workers (Asare, 2019). For pattern makers, learning the computer-assisted design (CAD) system can be a path to broadening opportunities (Conway & Loker, 1999; Asare, 2019). Many Ghanaian consumers of fashion choose to buy second-hand and foreign ready-made clothing, which is a blatant sign of the fierce rivalry in the country's garment industry. They consider these garments to be more affordable and to have been well-made and designed (Sarpong et al., 2011; Asare, 2019).

In Ghana, the fashion industry is supported by Universities and National Vocational Training Institutes, which provide basic practical and theoretical training in tailoring and dressmaking. Also, practically all of the sixteen regional capitals now have offices for the Ghana National Tailors and Dressmakers Association (GNTDA). There are 48,000 tailors and dressmakers that are members of the organisation, and each one employs roughly 10 to 12 apprentices (Asare, 2019). Custom clothes have a long history in Ghana. Kaba (fitting top), slit (fitted long skirt), boubou (loose, embroidered garment), kaftan, and fugu are traditional clothing designs related to Ghana. Additionally, modern designers create western-style coats, jackets, shirts, skirts, and trouser suits, frequently adding African-inspired patterns. Most of the Ghanaian apparels are produced from printed local African wax fabrics, batik, tie-dye and screen-printed fabrics, linens and silks (Nuruddeen, 2010).

2.9 Textile Design and Symbols

Development of textiles has its root in Africa as early as 2000 years ago when cotton was domesticated and used for fishnets and woven cloth (Moody, 2013). Whenever people of African heritage have migrated, emigrated, or were forcibly relocated, symbols from ancient African writing systems have been incorporated into woven and quilted fabrics around the world (Moody, 2013). According to Moody, these symbols stand for the traditional African belief system in birth, life, death, and reincarnation as well as in the spirit realm and the language of the dead. The design philosophies of all cultures, according to Aboagyewaa-Ntiri (2013), draw their identities from their customs, social structures, and technological advancements. The majority of Ghanaians continue to identify with Ghanaian textiles because of their visual and tactile presentation as belonging to their ethnic and cultural heritage. Made in Ghana fabrics with adinkra symbols in various markets have several uses starting from households and beyond. Traditional values in the form of proverbs, idioms and popular expressions, motif and colour of textile fabric are crucial to the choice of selection made by consumers (Aboagyewaa-Ntiri, 2013). According to Fletcher (2010), clothes are much more than the fibre and chemicals needed to produce them. Fletcher (2010) and Aboagyewaa-Ntiri (2013) maintain that they are unspoken language and symbols, communication of culture, newness and custom.

Adinkra textile design comprises a world of knowledge about the past, present, and future of Akan society and the nation of Ghana (Martino, 2018). Ghanaians frequently wear clothing with colorful patterns and themes that have symbolic implications. Designers translate analyses of semiotics (function of signs), semantics (meanings of signs), syntax (visual representation), and pragmatics (effect of signs on recipients). Most often, people dress in a way that conveys their emotions on specific occasions. There are clothes for joyful occasions including festivals, durbars, outdoorings

of youngsters, puberty and initiation rites, and marriage ceremonies. The wearing of various clothes is required for sad occasions like funerals (Pathd'negroe, n.d.). For instance, cheerful celebrations are typically associated with white and vibrant colors, but funerals and other activities related to mourning are associated with hues like dark red, blue, brown, and black. People who have just lost a close family like to dress in burnt sienna or dark red. The color conveys an intense feeling of melancholy. Continual mourning over the loss of a loved one, such as a mother, father, child, husband, son, or daughter, is symbolized by a dark or indigo-blue cloth (birisi) (Pathd'negroe, n.d.).

Martino (2018) contends that Adinkra design is one of the best-known textiles of Africa. The cloth dates to at least the early nineteenth century in among the people of Akan in the Ghanaian society, and quite likely the eighteenth century, as a stamped textile printed with carved calabash stamps and a dark-colored handmade dye. Ghanaians have historically used adinkra symbols in nonverbal communication through various artifacts like gold weights, regalia, and architectural designs (Martino, 2018). Adinkra, he explains, is still important today because it appeals to a broad audience in Ghana and elsewhere. Adinkra has become widely recognized as a symbol of Ghana and Africa among Africans living abroad in addition to its cultural significance within Akan society (Martino, 2018). It is important to remember that Ghanaian clothing's color and design have significant implications. According to Pathd'negroe (n.d.), materials used for Ghanaian costumes frequently feature figurative symbolism. These symbols' importance is indicated by their names. The meanings are associated with the day-to-day activities of the society and express the general beliefs and ideas of the people. These motifs are known as adinkra symbols and they are usually stamped all over the surface of the cloth. Studies including Gott (2010), Kraamer (2005),

Richards (2014), Ross (1998) and Martino (2018) argue that the utilization of adinkra symbol cloth which is common among the indigenous people in Ghanaian has transformed from its uses to represent Ghanaian and African identity.

2.10 The Use and Misuse of Adinkra Symbols

It is not enough for designers to believe that they are “honoring” another culture using symbols. In a time when information is just a few clicks away, there is no longer any excuse not to fully understand the embedded codes of the items that are being used as inspiration. Many cultural symbols have prescribed uses, often ceremonial and sacred, and their misappropriation for other uses can be interpreted as a dishonor to the culture. With an increased media spotlight on cultural appropriation, ignorance is no longer bliss (Le Souk, 2017). In extant studies, data gathered indicate that the adinkra symbols were only adorned on cloth in the early days of their creation into Asante (Akan) cultural representations (Marfo, Opoku-Agyeman & Nsiah, 2011; Danzy, 2009). Contemporary, according to Ankyiah et al. (2020), Adinkra symbols which have been used to decorate cloth for funeral go beyond its role and unlimited colours are mostly featured to raise different sentiments for different events. They further contend that Adinkra symbols provide a profound significance to the objects on which they are placed as they can be seen in architecture, sculptures, pottery, and even incorporated in company logos.

Accordingly, it is worth noting that the wearing of adinkra cloth is to communicate one’s thoughts, needs, state of being and this is validated by Davis (1992) assertion that fashion may endorse one’s cultural identity. Kent (1971) also opines that in West Africa, tradition-based clothing could speak louder than words. However, in recent times as intimated by Marfo et al. (2011), the symbols are also carved or put on wooden wares, walls and pillars of buildings, greeting cards, etc. Obviously,

the current uses of the symbols in most cases are merely for the purpose of decorative designs and aesthetic. This goes a long way to suggest the aesthetic of the symbols to indigenous people, including foreigners (Marfo, Opoku-Agyeman & Nsiah, 2011).

In Ghana, most of the local textile designs are being made with traditional symbols in them. The observation made by the researcher indicates that, many of the symbols are sometimes misused by some designers without considering their implications. According to Clement (2011), the Twi term "di nkra," which means "to say goodbye," is the source of the word "adinkra." Ordinarily, the cloth is worn "to say farewell" to the deceased and to show sympathy for the bereaved family. In accordance with Akan custom, adinkra symbols are incorporated into the fabric to signify mourning. In the past, the adinkra cloth was used to signify the final stage of royal funerals, but things have changed, and it is now used for any occasion.

Maame (2015) also opines that Adinkra cloths were traditionally only worn by royalty and spiritual leaders for funerals and other very special occasions. They are now worn by anyone, stylishly wrapped around women or men on any special occasion. Adinkra symbols have a decorative function but also represent objects that encapsulate evocative messages that convey traditional wisdom, aspects of life or the environment. However, there are other Adinkra symbols that are sacred and are not supposed to be used in designing. They are only kept in the Royal Palaces. Therefore, misusing such symbols will lead to sanctions from the traditional authorities. In the words of Hanna and Eubanks (2000), Akan art works are decorated with visual symbols that refer to proverbs and can be read, much like written text. They went on to say that proverbs are indirect

remarks that are used in Ghanaian cultural symbols. According to Hanna and Eubanks (2000), the symbols of Akan teach individuals how to live, see, love, labor, and worship.

Marfo et al. (2011) maintain that following an earlier observation that adinkra symbols were used for adorning clothes only, it is assumed that having them on clothes is the normal usage of them. Accordingly, each adinkra-adorned cloth constitutes a vehicle that conveys the thought of the person who is wearing it. They further say that one does not or should not wear an adinkra-adorned fabric if he or she does not mean to transmit the thought hidden in that adinkra sign. They reiterated that adinkra-adorned clothing was only worn at funerals to respect the deceased, and that the symbols embroidered on mourners' clothing expressed the attributes given to the deceased. While this discovery supports the notion that (most) adinkra symbols deliver farewell messages, it is crucial to emphasize that the information they transmit is not limited to the dead. As a result, they are not specifically and inevitably related to death (Marfo et al., 2011). In agreement with Asamoah-Hassan (2011), it is obvious indication since one can say that almost all traditional symbols have meanings, proverbs or metaphors attached to them that are related to societal behaviours, attitudes and expectations. Therefore, the uses of traditional symbols on works such as carvings to jewelry, wearing of apparel to decorations in houses and on walls, these symbols either convey ordinary or elaborate meanings meant as information or lessons for the society to learn from (Asamoah-Hassan, 2011). Studies by Mchunu (2019), Quaynor (2018) and Williams (2011) indicate that the adinkra symbols are used by the living on doorways, on objects such as jewelry and clothing although the word Adinkra means a message one gives to another when departing. Mchunu continues that Adinkra symbols appear visually and contain a proverbial message that is expressed orally through aphorisms and proverbs that accompany them. In their

study, Marfo et al. (2011) discovered that some of the information provided by symbols does not indicate individual attributes. Rather, they offer some general socio-cultural knowledge that counsels, cautions, persuades, and so on. As indicated, proverbial symbols are notably used as an 'alleviative' communication strategy in the conveyance of information that may be insulting to authority, for instance (Marfo, et al., 2011).

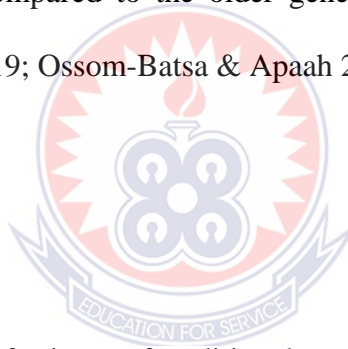
According to Danzy (2009), Adinkra symbols and their meanings have transcended time yet they have adapted to the social, cultural, and historical changes that characterize modern Ghanaian society. An example of this is the Adinkra emblem of a chain link, which was formed prior to the slave trade with Europeans. The original implication of the emblem upon creation depicted law and justice, which suggests that in the past, persons who committed crimes were sold into slavery. However, in recent times, the sign has come to represent "the uncompromising nature of the law," with the penalty for committing a crime in Ghana being incarceration. Another emblem that has changed over time is the "Gye Nyame" or "Except for God" symbol. This symbol in the past reflected the Akan's belief in the supremacy of God. Today it also stands for the supremacy of God; however, it is applied to the Christian God (Danzy, 2009).

Aboagyewaa-Ntiri, Campion and Kemevor (2018) opine that the word Adinkra has been known because of its socio-cultural significance and extensive usage in Ghanaian community and specifically the Akan ethnic group. They also point out that the adinkra symbol may be seen in a variety of things around the country, including building blocks, plastic chairs, carvings, furniture, pottery, souvenirs, and clothing. Some Ghanaian postal stamps have Adinkra symbols printed on them. The adinkra symbol has previously been used in Ghanaian currency, such as the ten thousand

(10,000) cedi currency notes (Aboagyewaa-Ntiri et al., 2018). The Adinkra symbols are recognized and appreciated by the majority of Ghanaians, particularly the Akan. Certain Akan items have been transported north as well as south into Ewe and Ga Adangbe locality. Aboagyewaa-Ntiri et al. (2018) and Cole and Ross (1977) are of the view that Akan and particularly Asante's culture traits were either imposed upon non-Akan people or were willingly adopted by them. Among the number of products that are designed from Adinkra symbols, Adinkra cloth is the most popular because the cloth has enormous usage and value in the Ghanaian society (Aboagyewaa-Ntiri et al., 2018).

The adinkra symbol, according to traditions as indicated by Owusu (2019) embodies the event which Asante fought Gyaman. Therefore, some Adinkra symbols are used to symbolize notable victories in the past and the incorporation of other communities to constitute the amalgamated Akan kingdom of Asante. Studies (such as Owusu, 2019; Quarcoo, 1994; Damuah, 1982) mention the "Funtumfunafu" (an icon of siamese crocodiles signifying unity in diversity), and the "Kontre ne Akwamu" which signifies the incorporation of people of the erstwhile Denkyira and Akwamu kingdoms into the leadership of Asante as having ceremonial visibility among the Akan people. According to Mchunu (2019), the employment of symbols may appear to imply that civic involvement is the obligation of a citizen as a spiritual entity. At this level, the utilization of traditional symbols such as adinkra appears to invoke a platform for the spiritual to exist in a higher education setting. Adinkra symbols have also been utilized in teaching and learning to inspire thought on themes of citizenship and democracy (Mchunu, 2019). Quaynor (2018) and Mchunu (2019) contends that the messages in symbols and sayings are useful in emphasizing the balance of beliefs about citizenship and involvement that exist within the same society.

Ossom-Batsa and Apaah (2018) as cited in Mchunu (2019) elaborated on the inscription and incorporation of Adinkra symbols in different Ghanaian Religious Bodies such as Methodist and Roman Catholic churches. They further discussed the adoption of different symbols as logos or their incorporation into architectural designs and liturgical art is shown. In their study, symbols such as dweninmmeen (the sign of the lamb), Ohene Aniwa (the King's eyes), adwo (symbol of peace), Gye Nyame (except God), fihankra (safety and security) and mate masie or ntesie (symbol of confidentiality) are among those used in these places of worship to mould a form of Ghanaian Christianity. They argue that while the newer generation lacks the proficiency in reading the symbols and their meaning as compared to the older generation, they do offer insights into indigenous theology (Mchunu, 2019; Ossom-Batsa & Apaah 2018).



2.11 Theoretical Review

The study focused on the extent of misuse of traditional symbols by textile designers and their implications on Ghanaian cultural ethics. Based on this notion, the following theories namely theory of aesthetics and symbols, theory of signs and symbols and social practice theory underpin the study.

2.11.1 Theory of Aesthetics and Symbols

According to Lopes (2015), the term Aesthetics, derived from the ancient Greek *aisthanesthai* (to perceive), refers to a dynamic and complex set of relationships in human sensory perception. These include the sensory perception of things like nature or art, the emotions evoked by these

experiences, the nature (or design) of the things themselves, and the sharpness of the subjective judgment connected to these perceptions (Lopes, 2015). Kant (1970) as cited in Lopes (2015) indicated that aesthetic judgment is dependent on the shape or style of previously encountered (natural) objects as they coalesce into concrete phenomena. According to Bernstein (1992), Kant's theory of aesthetics, which holds that a beautiful object's form and design are the secret to its essential qualities of purposefulness. An object is beautiful because it promotes internal harmony or 'free play' of our faculties. Adorno (1997) is also of the view that art is beautiful because it is functional and brings about harmony in a society. In the Ghanaian traditional setting, especially Akans, it is evidential as traditional symbols such as Adinkra symbols serve as a unifier and provide beautiful textile designs in our society.

2.11.2 Theory of Signs and Symbols

According to Wechner (2000), theories under which signs and symbols operate are that, signs and symbols rule our lives. They also communicate and educate (Atiase, 2012). In Ghanaian traditional society, the application of this theory is obvious, as traditional symbols indicate their significance and the meanings are associated with the day-to-day activities of the society and express the general beliefs and ideas of the people. The traditional symbols in Ghana especially among the Akan people reflect their ideas and values. For instance, we cherish honesty, respect, honour, hospitality and hardwork. Again, religious concept and the rites of passage (birth, puberty, marriage and death) also reflect some of our values expressed with symbols. Traditional signs and symbols, according to Uche (2012), are dynamic human activities that have an impact on all facets of life which support meaningful growth and harmonious cohabitation in Africa society. Symbols also convey various concepts related to citizenship and democracy. The employment of particular

symbols, such as the Adinkra sign, according to Quaynor (2018), as cited in Mchunu (2019), indicates how sayings and messages in symbols can be utilized to highlight the balance of ideals of citizenship and participation that exist within a given society. Therefore, it is asserted that traditional symbols are indigenous Ghanaian artwork that primarily acts as a usual translation of thought and ideas, expressing and symbolizing the values and beliefs of the people among whom they emerge (Kuwornu-Adjaottor, Appiah & Nartey, 2016). According to Kuwornu-Adjaottor et al. (2016), these works of art have also occasionally taken on symbolic meaning as a result of the arbitrary imposition of particular concepts or proverbs. In almost every ethnic group in Ghana, traditional symbols rule the lives of people through symbolic art forms such as textiles, pottery, stools, umbrella tops, linguist staff, etc.

2.11.3 Social Practice Theory

According to Gosling (2018) and Shove et al. (2012), social practice theory (SPT) describes both action and social order by explaining the significance of the shared symbolic structures of knowledge, social practices and the dynamic processes inherent in other realms of everyday life. In the early 2000s, the SPT was proposed as an alternative to sociopsychology theories. It suggests that social practices and their connected components make up most of what makes up the world. According to theory, daily conscious activities that are extremely routine and numerous instead of logical decision-making determine human behavior (Breadsell, Eon & Morrison, 2019). SPT is increasingly being used to analyze human behavior, especially in the context of usage and consumption, according to Morris, Marzano, Dandy, and O'Brien (2012). The main finding of SPT is the recognition that human "practices," such as methods of carrying out an activity, "routinized behavior," and habits, are actually arrangements of various interconnected "elements," such as

physical and mental activities, norms, meanings, technology use, and knowledge, which together make up peoples' actions or "behavior" in the course of their daily lives (Reckwitz, 2002; Morris et al., 2012). These practices are a confluence of ingrained behaviors - sayings and doings - that direct how people behave and that make sense to both the actor who performed them and to outside observers from the same culture (Schatzki, 1996; Shove et al., 2012; Gosling, 2018). Practices do not exist unless recurrently enacted (Gosling, 2018). If new practices are to take hold, they have to become embedded in the details of daily life and thus in the ordering of society (Shove et al., 2012; Gosling, 2018).

Morris et al. (2012) discussed that the model emphasises on the material contexts (also socio-technical infrastructures) within which practices occur, drawing attention to their impact upon behaviour (the production and reproduction of practices). Specifically, the model highlights three main elements which constitute the “practices” as described above. These elements according to Shove (2012) include materials (things, technologies, tangible physical entities); competencies (skills, know-how and techniques); and meanings (symbolic meanings, ideas and aspirations). While materials such as adinkra symbols are incorporated in textile designs in the fashion and textile industry, skills and symbolic meanings (thus how to use the adinkra symbol, social acceptance of use, and a reason to use) can only travel if there is a foundation of existing techniques and social understanding on which to build. In this regard, adinkra symbols can only be modified and used if the skills, materials and symbolic meanings allow for it. As such, when the links between the elements of practices are no longer sustained the practice of modifying, decorating and commercialization disintegrates (Shove et al., 2012; Gosling, 2018).

Gosling (2018) established that social practice theories directly relate to culture and cultural boundaries, and the mechanisms of cultural change, and therefore provide the backdrop for the conceptualisations of usage cultural elements such as symbols that follow. A similar change mechanism might be applied to the cultural artifacts or elements that are present in a society if the changes to the interconnected elements of practices (competencies, materials, and meanings) explain the changes within a society (Shove et al., 2012). A key requirement in defining a culture is the identification of those practices, or bundles of practices, that define social construct, perhaps through a series of snapshots over time, each capturing the competencies, materials, and meanings involved at each phase or era (Gosling, 2018). The application of the theory is discussed accordingly.

Materials: this according to Kuijer (2014) refers to the tangible, material elements used, which form part of the sayings and doings of people (practices). Shove et al. (2012) summarized that they can be divided into four categories: tools, infrastructure, objects, and the body itself. In this study, cultural objects like adinkra symbols are socially shared since different groups of people may have access to the same or something comparable, though not necessarily in the same way. For instance, symbols like "sankofa" and "ti koro nko agyina" express the customary behaviors, sayings, and actions that direct how people behave and are understood to both the actor or user and spectators from the same society or culture.

Skills: this relates to the learned bodily and mental routines, including know-how, techniques and ways of feeling and using the traditional symbols in the society (Kuijer, 2014). The crucial aspect of this is that the practice, as represented in textile designs, is considered as including ways of

thinking about and recognizing the essence of adinkra symbols. Additionally, designers' abilities are demonstrated by their awareness of appropriate behavior as well as their ability to discuss and comprehend the cultural implications of the symbols used in textile designs (Kuijer, 2014). Accordingly, Kuijer (2014) claims that competency in using adinkra reflects learned knowledge of such rich traditional artifacts in the culture as well as (inherently shared) information about what is good, normal, and appropriate (and what is not).

Symbolic meanings (Images/symbols): these are socially shared ideas or concepts associated with the practice that give meaning to it; reasons to engage in it, reasons what it is for (Kuijer, 2014), or as Shove et al. put it, 'the social and symbolic significance of participation at any one moment' (Shove et al. 2012:22). Shove and Pantzar (2005) emphasized how symbols, like adinkra symbols, convey ideas about affiliation, relative positioning, norms, values, and ideologies. Wide-ranging effects on practice-oriented design result from explicitly treating meaning as a component of practice rather than something that is separate from it and acts as a motivating or driving factor (Kuijer, 2014).

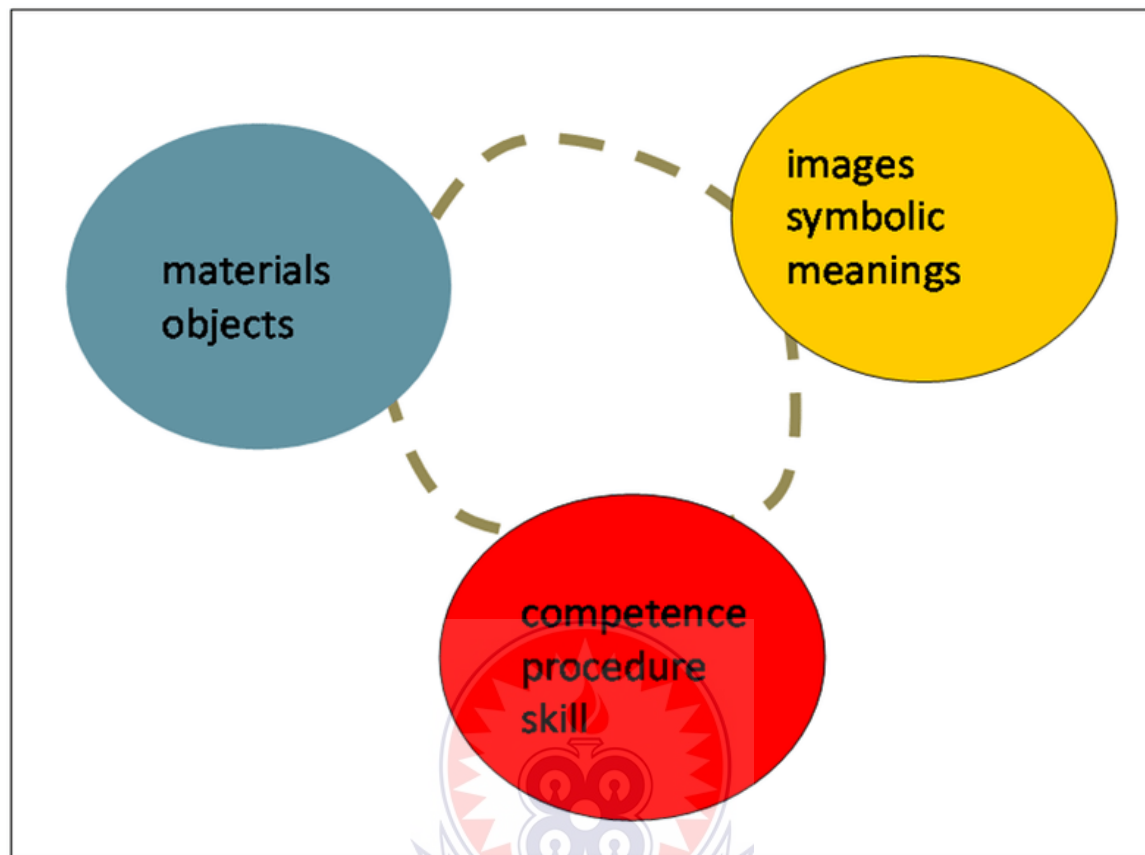


Figure 2.9: Three Elements Model.

Source: Shove et al. (2012)

It has to be noted that, although seemingly straightforward, the three elements model overlaps and mutually influence and shape each other (Kuijer, 2014). SPT suggests a plethora of new routes to understand and explain behaviour, and a similarly broad range of potential responses. The primary insight is, of course, a need to focus not on individual behaviour but on social practice and on the interaction of people's practices and their material contexts in particular (Morris et al., 2012). Therefore, to understand the practices of textile designers or people within the society, regarding the use/misuse of adinkra symbols, the links between the elements are just as important as the elements themselves. To Shove et al. (2012) these practices consist of elements that are connected

together in and through performance or actions. The study adopted social practice theory because it allowed the researcher to make sense of people routine behavior, actions or performances in using traditional adinkra symbols in textile designs against structures of practice of the society (such as the norms and customs) and histories (Holland & Lave, 2009; Penuel, DiGiacomo, Van Horne, & Kirshner, 2016).

2.12 Conceptual Framework

Conceptual framework is an analytical tool involving several variations and contexts. A conceptual framework explains the structure in which the natural progression of research concepts or phenomena is expressed by the study (Camp, 2001). Thus, it is used to make conceptual distinctions and organize ideas. The conceptualization of the study variables is important because it forms the basis for exploring the research questions formulated. The conceptual blueprint underpinning the study is presented in figure 2.10.

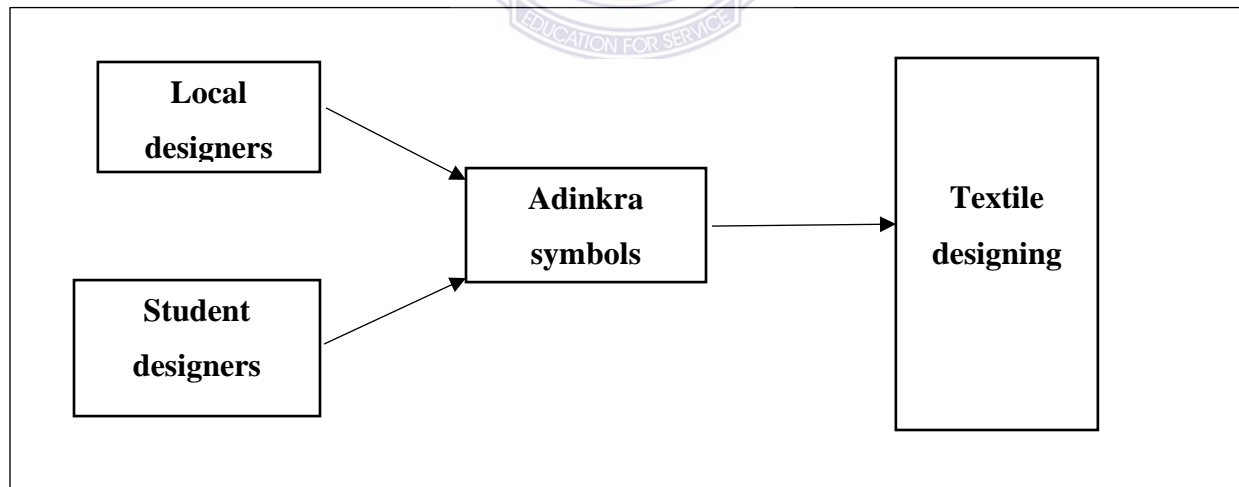


Figure 2.10: Framework Showing the Use of Adinkra Symbols for Textile Designing

Source: Author's Construct

The framework connects the concepts used in the study. Thus, it describes the extent of use (misuse) of adinkra symbols by textile designers in textile designing. The study focused on local

and student designers in the conduct of the study. Thus, the study explored how local and student designers use and misuse traditional adinkra symbols for textile designing. In this study, local designers refer to unprofessional or uneducated individuals with skill set in textile designing. Also, student designers include individual designers with formal knowledge in textile designing. Thus, individuals who have gone through formal education and have acquired skills in textile designing. The use of adinkra symbols as revealed in extensively in the literature include decoration of cloths, buildings (Asamoah-Hassan, 2011); commercial purposes which include adoption such as logos designs, incorporation into architectural designs and liturgical art as well as educational purposes (Mchunu, 2019; Ossom-Batsa & Apaah 2018).



CHAPTER THREE

METHODOLOGY

3.1 Introduction

The chapter discusses the overall framework used for the study which includes the study design, study area and population, sampling and sampling techniques, instrument for data collection, validity and reliability, method of data analysis and ethical consideration for the study. The chapter also highlighted anticipated constraints in conducting this study.

3.2 Research Design

According to Vosloo (2014) research design is viewed as the functional plan in which certain research methods and procedures are linked together to acquire a reliable and valid body of data for empirically grounded analyses, conclusions and theory formulation. In this study, descriptive design involving qualitative analysis was used since it attempts to provide an accurate descriptive or picture of a particular on-going situation or real-life event (Cooper & Schindler, 2006). Therefore, descriptive design enabled the researcher to describe how traditional symbols were being misused by local designers. Moreover, qualitative analysis according to Gay (2012) and Creswell (2014) is useful for investigating a variety of problems, including assessment of attitudes, opinion, demographic information, condition and procedures. Bryman (2012) asserts that qualitative research method emphasizes on words rather than numbers in the collection and analysis of data because in qualitative analysis Kaplan and Maxwell (2014) explain that the goal

of understanding a phenomenon from the point of view of the participants in its particular social and institutional context is largely lost when textual data are quantified.

In addition, qualitative research analysis stresses on how people interpret, and make sense of their experiences to understand the social construct. It uses interviews, diaries, journals, observations and open-ended questionnaires to obtain, analyze, and interpret the data content analysis of visual and textual materials, and oral history (Zohrabi, 2013; Mohajan, 2018). Polkinghorne (2005) and Mohajan (2018) maintain that qualitative method is exploratory, and seeks to explain ‘how’ and ‘why’ a particular social phenomenon, or program, operates as it does in a particular context. Therefore, qualitative method helps to understand the social world in which we live, and why things are the way they are.



3.3 Study Area

The study was conducted in Kumasi metropolis in the Ashanti region of Ghana. The Kumasi Metropolitan is one of the 30 administrative districts in the Ashanti Region. Kumasi Metropolitan is one of the thirty (30) districts in Ashanti Region. It is 250–300 meters above sea level and situated between Latitude 6.35°N and 6.40°S and Longitude 1.30°W and 1.35°E. The Metropolis is bordered to the north by the Kwabre East and Afigya Kwabre Districts, to the west by the Atwima Kwanwoma and Atwima Nwabiagya Districts, to the east by the Asokore Mampong and Ejisu-Juaben Municipality, and to the south by the Bosomtwe District. Its surface area is around 214.3 square kilometers, or 0.9 percent of the region's total land area. However, it accommodates around 36.2% of the region's population.

Kumasi became the capital city of the new Asante State built from a voluntary amalgamation of about a dozen city states. The Asanteman Traditional Council, the traditional governing authority of the old Asante Kingdom, was restored by the British Colonial Authority in 1935 and Kumasi became the seat of the Council though without political powers which were kept by the British Colonial Government with its seat in Accra (Adu-Boahen, 1965).

Kumasi Metropolis is considered one of the important centers of African culture and traditions not only in Ghana and Africa but the world as a whole. This has made the Metropolis a vibrant tourist destination in Ashanti Region. Manhyia Palace, the seat of the Asante Kingdom and a notable tourist destination, was built in the 17th century. Additionally, the palace is home to the Royal Museum, which is filled with noteworthy Ashanti Kings and Queens in life-size effigies as well as rare and unusual royal artifacts.

Centre for National Culture, the first of its kind to be established in Sub-Saharan Africa in 1952 is another tourist attraction in the Metropolis. It houses the Prempeh II Museum, craft center, center for cultural display and tutorials and a gift shop. These facilities showcase the rich history and culture of the Asante Kingdom, traditional craftsmen displaying their skills in kente weaving, pottery and blacksmithing, teaching and learning traditional dances, traditional leatherworks, carvings and other Ghanaian artifacts (Ghana Statistical Service, 2014).

3.4 Population

Kenton and Scott (2020) defined population as the entire aggregate or pool from which sample unit is drawn. The target population of the study comprises the textile designers in Kumasi metropolis which include local textile designers, student textile designers, and custodians of traditional adinkra symbols in Kumasi Metropolis and tertiary institutions.

3.5 Sampling Size and Sampling Technique

Sampling is the process of selecting the best representative element from the population and enables the researcher to collect data from a subgroup rather than using all possible cases or elements (Saunders, Lewis, & Thornhill 2019). Sampling of study units becomes very imperative where access to study units is not feasible. In such instance, a sample is drawn to represent the population of interest upon which generalization is made. According to Kumar (2011), sampling in qualitative research involves gaining in-depth knowledge about a phenomenon concerning aspects of an individual on the assumption that such an individual is typical of the group therefore, will provide insight into the group. He further maintained that in accessing the potential study participants in qualitative study, the researcher's perception that the participant has adequate knowledge about a phenomenon, episode, or/and event of interest may influence the sample size or selection of sample size for the study.

Considering the sample frame, purposive sampling which is a non-probability sampling technique was used to select 15 participants from the accessible population for the study. The choice of purposive sampling was necessary because it is argued there is an assumption that a researcher's knowledge about the population and its elements is used to hand pick those deemed appropriate or

typical for the study (Polit, 2014). Therefore, it allows for a more homogenous group to be studied thereby increasing the ability to transfer findings as well as the ability to apply the knowledge gained in managing similar situations in the future as observed by Adugu (2018). Again, the technique enables the study units (participants) that happen to meet the study purpose and available at the time of data collection to be selected. This benefited the researcher as he engaged with study units (designers and custodians) who were available and ready to be participants of the study. Table 3.1 presents the categories of participants for the study.

Table 3.1 Categories of Participants

Categories	Number of participants	Percentage (%)
Student textile designers	6	40
Local textile designers in textile industries in Kumasi	6	40
Custodians of traditional Adinkra symbols	3	20
Total	15	100

3.6 Instrument/ Tool for Data Collection

The main instruments used by the researcher for the data collection were pretested interview guide and audio tape recorder. The interview guide contained questioning items that are open-ended based on the study objectives. The interview guide for the study was personally developed to elicit responses from sampled stakeholders including local designers, student designers and custodians of traditional adinkra symbols in Kumasi metropolis, Ashanti region of Ghana. The audio tape

recorder was used to collect participant's responses on the misuse of traditional symbols by textile designers and its implications on Ghanaian cultural ethics.

3.7 Data Collection Procedure

The data collection was in two phases. In achieving Objective One of the study, the first phase involved collection of data from textile designers in Kumasi whereas the second phase engaged custodians of adinkra symbols in achieving Objectives two and three of the study. Prior to the engagement of participants, their attention was first sought before they were made to respond to the items in the interview guide. Afterwards, the researcher explained to participants the objectives of the study. Also, during the interview section, the questions were explained to participants and probed where necessary. Again, issues raised by participants served as a hint for subsequent probing. Interview guide was later checked for completion. The participants were given the opportunity and adequate time to provide certain responses on their own as required from the interview guide. These responses were audio taped and distinguished by assigning pseudonyms to participants.

3.8 Validity and Reliability

As it is imperative that qualitative research be conducted in a rigorous and methodical manner to produce meaningful and useful results, the validity and reliability (thus the trustworthiness) of qualitative research are important. Therefore, the following principles were considered as suggested by Lincoln and Guba (1985):

- Credibility is the confidence that can be placed in the truth of the research findings. The credibility of the study was ensured by the researcher through suggestions and approval from experts in the area of study, especially the supervisors. Recommendations obtained helped to improve the structure and suitability of the tools used such as the focus group interview guide. Moreover, the interview guide was pretested for purposes of modification, comprehension, and suitability.
- Transferability relates to the transfer of findings to other contexts. The current investigation ensured transferability by examining the findings of similar studies, which also informed the interview guide.
- Dependability entails ensuring that the research process is logical, traceable and clearly documented. Dependability was ensured in this investigation by adopting a systematic research methodology and carefully documenting and transcribing all interviews. All the interviews were recorded.
- Conformability implies that the researcher's interpretations and findings were clearly derived from the data and that the researcher demonstrated how conclusions and interpretations have been reached. Confirmability was ensured by developing objective interview questions based on the research objectives and carefully documenting the entire process.

Baker (2004) and Nowell et al. (2017) summarized that when credibility, transferability and dependability are all achieved, confirmability is established.

3.9 Data Analysis

According to Saunders *et al.* (2007), there is no standardised approach to the analysis of qualitative data. In qualitative study, researchers usually adopt inductive reasoning, make observations and then draw inferences about larger and more general phenomena. In the current investigation, the researcher used thematic content analysis to analyse the data. Thematic content analysis is a useful method for examining the perspectives of different research participants, highlighting similarities and differences, and generating unanticipated insights. A major advantage of thematic content analysis is the flexibility it affords the researcher and it can be modified according to the needs of different studies, providing rich and detailed data (Nowell et al., 2017).

In performing the thematic content analysis, the researcher employed the six-phase framework of Braun and Clarke (2006) as outlined below:

1. **Become familiar with the data:** The interview data transcribed and the researcher scrutinised the recordings and transcripts several times to form initial ideas. The listening of the recordings repeatedly enabled the researcher to generate themes, where emphasis was on counted occurrences of a word or phrase for analysis.
2. **Generate initial codes:** The data organised in a meaningful and systematic way. Through coding, the data was reduced to many smaller chunks.

3. **Search for themes:** At this stage, the codes were organised into potential themes, along with the data relevant to each theme.
4. **Review themes:** The themes identified in step 3 were reviewed, modified and developed further.
5. **Define themes:** The themes were named, and definitions were provided for each theme.
6. **Write-up:** Quotations within the data were selected to provide evidence of the identified themes.



3.10 Ethical Considerations

Approval to collect data or consent to partake the study was first sought from the participants. The right of the participants' privacy was ensured with a coded number known by only the participants and researcher after given their consent. The researcher also sought approval from the school research ethics committee before conducting the study.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter captures the interview conducted with textile designers and custodians of adinkra symbols as indicated in the methodology section. The well-known adinkra symbols in Ghana are embedded with ideologies and values which provide illuminating insight on the need to demonstrate positive behaviours. This emphasises on their social ramifications in Ghana; hence their adoption should reflect cultural relevance. Both the social and cultural values of the adinkra symbols diminish when they are wrongly used. Following this, the study seeks to provide answers to the following research questions;

1. To what extent do textile designers misuse the traditional adinkra symbol in their design?
2. What are the norms governing the use of traditional adinkra symbols?
3. What is the appropriate use of traditional adinkra symbol in the Ghanaian textile design?

Overall, 15 participants including 6 student textile designers, 6 local textile designers and 3 custodians of traditional adinkra symbols within Kumasi metropolis were purposively and conveniently involved in an interview as discussed in the methodology (section 3.4). Discussions of findings from this study are presented as follows;

4.2 Responses from Interview Guide for Textile Designers

This section captured interview conducted with textile designers in Kumasi metropolis. Thus, the section provides findings to research question one of the study namely: to what extent do textile designers misuse the traditional adinkra symbol in their design?

4.2.1 Demographic Characteristics of Textile Designers

The section presents information gathered on demographic characteristics of student and local designers engaged in phase one of the investigation.

Question one of the interview guide required participants to indicate their age. The finding from this inquiry is presented below

Table 4.1: Age Distribution of Participants

Age Range	Number of participants
20-25 years	6
26-30 years	2
30-35 years	3
35 years and above	1
Total	12

Findings from Table 4.1 above indicate that most of the participants (6) interviewed were in the age group of 20 to 25 years while few of the participants (2) were found in the age range of 26 to 30 years. This suggests that most of the textile designers engaged in the study were youthful.

Moreover, **Question two** of the interview guide considered the gender of the participants. This is presented and discussed below.

Table 4.2: Gender of Participants

Gender	Number of participants
Male	8
Female	4
Total	12

From Table 4.2, majority of the textile designers (8) engaged in the study were male whereas 4 of the textile designers were females. The findings could be attributed to the non-probability sampling technique adopted for the study. Otherwise, it may suggest that the textile design industry is flooded with male designers.

The study further inquired the religious background of participants in the study. This was captured in **Question three** of the interview guide. Finding from this investigation is presented in Table 4.3;

Table 4.3: Religious Background of Participants

Religion	Number of participants
Christian	11
Muslim	1
Total	12

As indicated in Table 4.3, 11 of the textile designers interviewed were Christians while only 1 of the textile designers was a Muslim.

Again, the study investigated the educational background or qualifications of textile designers engaged in the study. This was captured in **Question four** of the interview guide. Results from this investigation are discussed below;

Table 4.4: Educational Background of Participants

Educational background	Number of participants
JHS/SHS	6
Diploma	1
Degree	4
Masters	1
Total	12

Records from Table 4.4 show that most of the textile designers (6) sampled for the study were having high school qualification, SHS (4) and JHS (2); followed by 4 textile designers with degree qualification in textile and design whereas the number of participants having both diploma and masters qualification in textile and design was found to be one (1).

In a further enquiry, participants from the study were asked to indicate their status whether local designer or student/professional designer. In this regard, local designers refer to those participants with no formal educational skill or training relating to textile designing whilst student/professional designers refer to those participants with formal educational skill or training relating to textile designing. This enquiry was captured in **Question five** of the interview guide. Findings from this investigation are presented in Table 4.5;

Table 4.5: Category of Textile Designers

Category	Number of participants
Local designers	6
Student/professional designers	6
Total	12

As indicated in Table 4.5, 6 participants each represented both categories namely local designers and textile designers.

Finally, in order to validate the effectiveness of data collected, participants in the study were asked to indicate the number of years they have been using adinkra symbols in textile design. **Question six** of the interview guide was dedicated for this investigation. Findings from this study are presented in Table 4.6;

Table 4.6: Years of Using Adinkra Symbols in Textile Designing

Years of using adinkra symbols	Number of participants
1-5 years	6
6-10 years	3
11-15 years	2
16-20 years	1
Total	12

From table 4.6 above, information gathered indicates that most of the textile designers (6) have used adinkra symbols for less than five years. This was followed by 3 textile designers using

adinkra symbols for almost ten years. Lastly, only one textile designer has used adinkra symbols for almost 20 years.

4.2.2 Discussion of Results for Research Question One

Findings from the interviews conducted are presented and discussed below.

Question 7 of the interview guide focused on whether textile designers use adinkra symbols in textile designing. Evidence gathered from this enquiry is presented in Table 4.7.

Table 4.7: Using adinkra symbols for textile design

Using adinkra symbols for your textile designing	Number of participants
Yes	12
No	0
Total	12

Information in Table 4.7 shows that participants unanimously indicated that they use adinkra symbols in their textile design.

Participants were further required to indicate some of the adinkra symbols they use in textile designing in a follow up question. This was captured in **Question 8** of the interview guide. Findings from this study revealed that adinkra symbols commonly used among textile designers included *Gye Nyame, Akofena; Sankofa; Adinkrahene; Tokoro Nko Agyina; Akoma; Nsoromma; Nyame Dua; Owuo Atwede; Ohene Aniwa; and Akoben.*

Based on the response given above, the study required participants to indicate their knowledge on the traditional implication of those adinkra symbols used in textile designing. This investigation was considered in **Question 9** of the interview guide. Findings from this study are shown in Table 4.8.

Table 4.8: Knowledge on Traditional Implication of Adinkra Symbols

Response	Number of participants
Yes	8
No	4
Total	12

As revealed in Table 4.8, many of the textile designers (8) indicated ‘Yes’ that they have knowledge on the traditional implication of adinkra symbols used in textile designing while few of the textile designers (4) also affirmed ‘No’ that they have no knowledge on traditional implication of adinkra symbols used in textile designing. Among those participants who indicated no knowledge on the traditional implication of adinkra symbols used in textile designing, one expressed that;

“I only know that some of the adinkra symbols are royal symbols but I am unaware of its implication in the society even though I am told there is existing meaning of those symbols.” (Participant 3)

Participants who responded ‘Yes’ to indicate knowledge on the traditional implication of adinkra symbols were probed to state the implications of adinkra symbols used in textile designing.

Question 10 of the interview guide catered for this investigation. Information gathered from this investigation is discussed in Table 4.9;

Table 4.9: Traditional Implications of Some Adinkra Symbols

Adinkra symbol	Implication
Gye Nyame	<i>“This symbol shows the supreme power or authority of God, meaning “Only God”. ” (Participant 5)</i>
Sankofa	<i>“This symbol implies encouragement.” (Participant 9)</i>
Akofena	<i>“This symbol is mostly used by rulers or chiefs in special occasions to signify authority or power. For instance, during inauguration, the president is sworn in with akofena which is an adinkra symbol. Also, chiefs use this symbol during festivals or durbars.” (Participant 2)</i>
Ohene Aniwa	<i>“This symbol symbolizes the ruler (chief) and its territory, meaning the ruler sees many happenings in his territory. He oversees affairs of his territory.” (Participant 5)</i>
Nsoromma	<i>“As an Akan name for ‘star’, it implies strong belief and dependence on Supreme Being. The symbol also demonstrates love and the conviction that the Supreme Being (God) is with us all.” (Participant 11 and 7)</i>
Nyame Dua	<i>“The symbol literally means “God’s tree”. This symbol implies the protection and presence of God in one’s life.” (Participant 2)</i>
Akoben	<i>“This symbol is horn for war. The symbol is chiefly used to imply one’s dedication or readiness for an action.” (Participant 6 and 2)</i>

Information in Table 4.9 describes the traditional implications of some adinkra symbols as gathered from the interview.

In gathering more evidence for research question one, participants were asked to outline reasons for using adinkra symbol in textile design. This was the focus of **Question 11** of the interview guide. Responses from participants in this study are captured in Table 4.10.

Table 4.10: Reasons for Using Adinkra Symbol in Textile Design

Theme	Extract from transcript
It shows rich cultural heritage	<p><i>“Adinkra symbols are traditional symbols and are rich for us Ghanaians especially among Akans. Therefore, using adinkra in textile designs makes an individual looks richer and more traditional as it reflects one’s identity.” (Participant 3)</i> Again, <i>“some of these symbols are royal symbols and they describe one status within our community.” (Participant 6)</i></p>
Cultural preservation	<p><i>“...in Ghana we value adinkra symbols because we claim that those symbols are one of our own. So, I use adinkra just to prevent it from fading out in our textile industry.” (Participant 1)</i></p>
Decoration	<p><i>“In the past, adinkra symbols were used by our ancestors for royal and spiritual purposes, however it is adopted in modern design in textile and fashion industry for adornment because these symbols are beautiful.” (Participant 4)</i></p>
Communication	<p><i>“What I know is that adinkra symbols speak. It is able to show one’s belief. For instance, wearing of ‘Gye Nyame’ designed cloth or material speaks about individual’s strong believe in God that ‘Only God’ can help in times of trouble.” (Participant 6)</i></p>

Popularity	<i>“...because of its widely recognition both in the international and local market.” (Participant 4)</i>
Economic reasons	<i>“Because of its popularity, we are able earn considerable amount of money from it design.” (Participant 12)</i>
Customers preference	<i>“...at times customers come with their own adinkra symbol(s) to be used for designing. In this regard, we use it as demanded” (Participant 10)</i>

In Table 4.10, rationale for using adinkra symbols for textile designing as discussed in the interview is reported.

The study further proceeded to inquire from textile designers whether adinkra symbols are being misused in the textile industry. This enquiry was captured in **Question 12** of the interview guide. Evidence collected from this investigation is presented below.

Table 4.11: Misuse of Adinkra Symbol in Textile Industry

Response	Number of participants
Yes	12
No	0
Total	12

The investigation as shown in Table 4.11 established that all the participants (12) believe that adinkra symbols are being misused in the textile industry.

Based on this response in Table 4.11, participants were probed to indicate the extent textile designers misuse the traditional adinkra symbol in their designing. This was catered in **Question 13** of the interview guide. In this regard, by large extent implies that textile designers predominantly misuse the symbol without knowing the meaning, how, where and when to use specific adinkra symbols in textile design. Also, medium extent implies that textile designers slightly misuse the symbol without knowledge on the meaning, how, where and when to use specific adinkra symbols in textile design. Lastly, small extent implies that textile designers rarely misuse the symbol without knowledge on the meaning, how, where and when to use specific adinkra symbols in textile design. Findings from this investigation are presented Table 4.12.

Table 4.12: Extent Textile Designers Misuse Adinkra Symbol in Their Designing

Category	Number of participants
Large extent	6
Medium extent	5
Small extent	1
Total	12

As shown in Table 4.12, most of the participants (6) affirmed that textile designers misuse the adinkra symbol in designing to a large extent. This was followed by five (5) participants who expressed that adinkra symbols are misused to a medium extent. In addition, only one (1) participant indicated that adinkra symbols are misused to a small extent.

The research further probed participants based on the response to question 12 of the interview guide to discuss some of the ways traditional adinkra symbols are misused by textile designers.

This investigation was captured in **Question 14** of the interview guide. Responses collected from participants are described Table 4.13.

Table 4.13: Means of Misusing Adinkra Symbol by Textile Designers

Theme	Extract from transcript
Modification of adinkra symbols	<i>“Some designers alter the shape of the symbols to another different form.” (Participant 1)</i>
Neglecting the inherent meaning of adinkra symbols	<i>“For some designers, they do not consider the meaning behind the adinkra symbols before usage. However, as a good designer you should communicate, therefore one should incorporate the meaning of the symbol in the design thus, the symbol should describe the message you want to convey in the design. So, if there is a mismatch, it means one is misusing the symbol.” (Participant 1)</i>
Marketing purpose	<i>“In recent times, a lot of people use the adinkra symbol for selling their products which wrong according to my belief. Some of these symbols are royal and sacred symbols and not supposed to be displayed on any product like that in the name of advertising or marketing reasons. For instance, sacred symbols such as “Gye Nyame” and “Adinkrahene” are wrongfully displayed on plastic chairs, footwear, T-shirts” (Participant 1)</i>
Decoration	<i>“Because of its (adinkra symbols) aesthetic design, some designers go the extent of decorating footwear with royal</i>

	<p><i>adinkra symbol. But how can one use royal symbol for such decoration?” (Participant 3)</i></p> <p>Another participant also indicated that;</p> <p><i>“Sometimes in an attempt to create awareness of these symbols, we (designers) land ourselves in misusing it by altering its shape, wrong placement of symbols on clothes or wears.” (Participant 5)</i></p>
<p>Combination of adinkra symbols</p>	<p><i>“I think the adinkra symbol is misused when two or more different adinkra symbols are put together in a single design. For instance, if one combines ‘Gye Nyame’ which shows God’s authority with a different symbol (such as Owuo Atwede) which is unrelated, the question is what message is the designer conveying? Also, when an ordinary person puts on designed royal adinkra symbol which is meant for royals. In this case, such person is misusing the symbol.”</i></p> <p>(Participant 7)</p>

The above discussion in Table 4.13 depicts some of the means textile designers misuse traditional adinkra symbols in designing.

Illustrations of the means by which adinkra symbols were misused by textile designers are presented in Figure 4.1; 4.2; and 4.3.



Figure 4.1: Adinkra symbols for building (wall) decorations

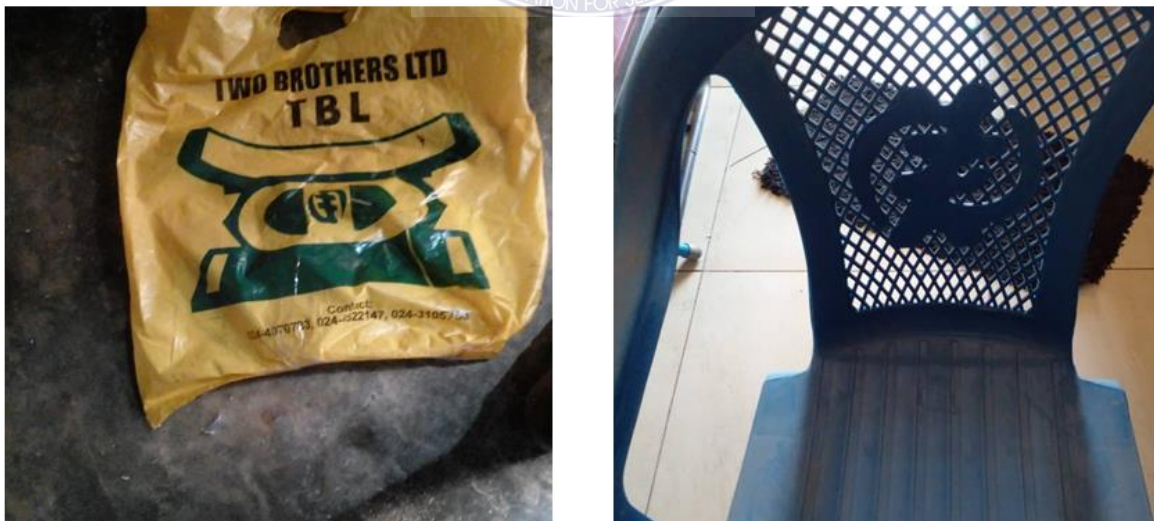


Figure 4.2: Adinkra symbols for commercial purposes



Figure 4.3: Adinkra symbols for dress designing



4.3 Responses from Interview Guide for Custodians of Adinkra Symbols

This section also discusses findings obtained from the interview conducted with custodians of traditional adinkra symbols in Kumasi metropolis. Overall, three (3) custodians were purposely engaged in the study due to their knowledge on adinkra symbols and its cultural ethics.

4.3.1 Demographic background of custodians

This subsection captured the demographic background of participants engaged in the study. This includes the gender of respondents, religious background as well as the status of respondents in his/her society.

The study first required respondents to indicate their gender whether male or female as captured in **Question 1** of the custodians' interview guide. Findings from this enquiry are presented below.

Table 4.14: Gender of Respondents

Category	Number of participants
Male	2
Female	1
Total	3

As revealed in Table 4.15, most of the custodians (2) were male whereas only one (1) was female.

Question Two (2) of the interview guide investigated the religious background of respondents engaged in the study. Results from this investigation are presented below.

Table 4.15: Religious Background of Respondents

Religion	Number of respondents
Christians	2
Traditionalist	1
Total	3

From Table 4.15, most custodians (2) were Christians whilst one (1) respondent was traditionalist.

In **Question Three (3)**, the study focused on the status of custodians engaged in the study. The finding is shown in Table 4.16.

Table 4.16: Category of Custodians

Category	Number of respondents
Clan head	2
Linguist	1
Total	3

From Table 4.16, most of the respondents (2) were clan heads while one (1) respondent was linguist. This distribution could be linked to the non-probability sampling technique employed for the study.

4.3.2 Discussion of Results for Research Question Two

Findings relating to research question two of the study are discussed below.

Question four (4) of the interview guide gathered information on whether is any traditional custom or ethics (norm) for regulating the use of adinkra symbols. Evidence gathered from this interview is presented in Table 4.17.

Table 4.17: Existence of Traditional Customs for Regulating Adinkra Usage

Response	Number of respondents
Yes	0
No	3
Total	3

From Table 4.17, all the respondents (3) affirmed that there is no custom for regulating the use of adinkra symbols in the society.

In a further investigation, **Question 6** of the study requested respondents to highlight some of the implications of wrong usage of adinkra symbols on Ghanaian cultural ethics. Information gathered from respondents is presented below.

Table 4.18: Implications of Wrong Usage of Adinkra Symbols on Ghanaian Cultural Ethics

Theme	Extract from transcript
Abuse of culture	<p><i>“...if we are not careful, we will get different forms of adinkra symbols in the market which people have modified and claim to be adinkra symbols which are actually not authentic adinkra symbols. In such situation is an abuse because you cannot take somebody’s symbol and misused it” (Participant 14)</i></p> <p>Another added that;</p> <p><i>“Wrong usage may show disrespect or bad influence on our culture because a symbol meant for royals should not be used by ordinary person for decoration sake.” (Participant 15)</i></p>
Devaluates adinkra symbol	<p><i>“The symbols lose its value once they are misused in the society because they become common and are wrongfully used by people for any ordinary occasion. However, these symbols are culturally unique therefore we should not stand aloof for people to wrongfully use them in the society.” (Participant 13)</i></p>
Fading-out of adinkra symbols	<p><i>“If we continuously misuse adinkra symbols, a time will come these authentic adinkra symbols will disappear and replaced with modified symbols claimed as genuine symbols.” (Participant 15)</i></p>

From table 4.18 above, the implications of wrong usage of adinkra symbols on Ghanaian cultural ethics are discussed.

4.3.3 Discussion of Results for Research Question Three

This section captures information gathered from respondents relating to research question three of the study.

From **Question seven (7)** of the interview guide, respondents were asked to indicate whether traditional adinkra symbols are being misused in our community. Findings from this investigation are discussed below.

Table 4.19: Misuse of Adinkra Symbols in the Community

Response	Number of respondents
Yes	3
No	0
Total	3

As displayed in Table 4.19, all the participants (3) interviewed affirmed that adinkra symbols are misused in our society.

Based on the information gathered in question seven, respondents were further asked to suggest measures for regulating the usage of adinkra symbols in the textile industry. **Question eight (8)** of the interview guide was dedicated for this investigation. Findings obtained are discussed below.

Table 4.20: Measures for Regulating the Usage of Adinkra Symbols

Theme	Extract from transcript
Classification in terms of usage	<p><i>“Specific symbols should be used by particular people in the society such as royals, religious bodies etc. Failure in this manner could attract some fines or other lose punishment as determined by our traditional rulers.” (Participant 15)</i></p> <p>Another respondent discussed that;</p> <p><i>“There should be classification in terms of its usage. For instance, certain symbols should be used by particular age group, class of people in the society unless for educational purpose.” (Participant 13)</i></p>
Standard setting	<p><i>“I think traditional authorities should set the standard of using the adinkra symbol for other institutions and individuals to apply accordingly (Participant 8). For instance, designation of specific days for wearing of adinkra symbols by ordinary people for specific occasions.”</i></p> <p>(Participant 15)</p>
Extensive education	<p><i>“Textile designers must have knowledge on the adinkra symbol chosen and of which purpose the symbol is selected to portray whatever design he/she intends to show.”</i></p> <p>(Participant 13)</p> <p>Similarly, another respondent indicated that;</p>

	<p><i>“Most people especially designers are unaware of the right usage of adinkra symbols in our society, therefore there should be extensive education on the usage of adinkra symbols among the general public such as workshops and seminars for designers.” (Participant 14)</i></p>
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From Table 4.20, describes the appropriate use of traditional adinkra symbols in the Ghanaian textile industry.

Finally, **Question 9** of the interview guide for custodians captured implication of appropriate usage of adinkra symbol on Ghanaian cultural ethics. Information collected relating to this interview indicated that appropriate usage of adinkra symbols has the tendency to promote culture heritage, reflect identity, enhancing the value of symbols, increasing patronage of traditional symbols, creation of awareness, etc. One of the participants from the interview expressed that;

“I believe that if a foreigner will patronize our symbols it depends on us the indigenes, so it is our responsibility to act or use the symbol rightly for others to acknowledge its significance. When it happens like this, then we can generate some income from this rich cultural artifact.” (Participant 15)

Another respondent emphasized that;

“I believe that right usage of these symbols will go a long way to promote or enhance communication in the society as well as creating awareness on existing adinkra symbols and usage.” (Participant 13)

The Figure 4.4 is an image showing how adinkra symbols are used by custodians in the metropolis.



Figure 4.4: Designed adinkra symbols on a Royal house (distinguishing it from others)



CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This chapter captures summary of the current study, conclusions drawn from the study as well as recommendation based on the findings.

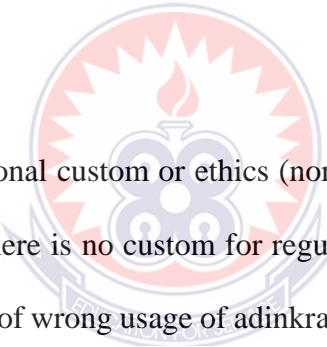
5.2 Summary of Findings

Adinkra symbol as a traditional heritage portrays historical ideas, educational as well as values, norms, and beliefs of the Ghanaian people. The adinkra symbols play significant role in transmitting traditional values and structures in Ghanaian society especially among the Akans. The current study, in view of this, investigated the misuse of adinkra symbols by textile designers and its implication on Ghanaian cultural ethics. Thus, the study sought to establish whether traditional adinkra symbols are misused by textile designers, moreover, the norms and ethics of Ghanaian culture relating to the use of adinkra symbol was explored. Finally, appropriate means of using adinkra symbols for textile designs was further examined. The investigation covered traditional adinkra symbols and had mainly focused on textile designers in the Ashanti region. Again, literature relevant to the study including theoretical and empirical were discussed. In this section, specific adinkra symbols were selected and discussed, moreover, existing studies on use/misuse of adinkra symbols were reviewed.

The researcher employed descriptive methods involving qualitative analysis. These methods enabled the researcher to qualitatively describe how the traditional adinkra symbols are being misused by textile designers and its implications on cultural ethics. Based on the nature of the study, a purposive sampling technique was used to recruit 15 respondents including student/professional designers (6), local designers (6) and custodians of adinkra symbols (3). To collect data from sampled respondents, audio tape recorder and pretested interview guide with set questions based on the research objectives was used to elicit information from study units. In producing meaningful and useful outcome in this study, the validity and reliability thus the trustworthiness of qualitative research as suggested by Lincoln and Guba (1985) were followed. Again, data collected in this study were analysed using Braun and Clarke (2006) thematic content analysis to qualitative study in examining perspectives, highlighting similarities and differences and producing unanticipated insights. Information gathered in this study was mostly presented in tables. Demographic data gathered from this study were in two phases. The first phase captured information on textile designers which show that majority of textile designers interviewed were males and found in the age group of 20 to 25 years. Again, 6 participants each represented both categories namely local designers and textile designers. Most of the textile designers have used adinkra symbols for almost five (5) years. The second phase also captured demographic information of custodians. It showed that most of the custodians engaged in the study were males, Christians and clan heads.

Findings from the study revealed that most textile designers misuse adinkra symbols in textile designing to large extent even though textile designers in this study have expressed knowledge about the traditional implications of these traditional symbols. In addition, some of the commonly

misused adinkra symbols included as highlighted in the study include '*Gye Nyame, Akofena; Sankofa; Adinkrahene; Akoma; Nsoromma; Nyame Dua; Owuo Atwede; and Akoben*'. The study further reported some of the reasons for adopting adinkra symbols in textile designing. It was established that textile designers use adinkra symbols in an attempt to promote the rich Ghanaian cultural heritage, preservation of culture, decoration, communication purposes, popularity of adinkra symbols, economic reasons such as income generation and as a result of customer preference. The investigation also uncovered some of the means by which adinkra symbols are misused by textile designers including modification of adinkra symbols, neglecting the inherent meaning of adinkra symbols, marketing purpose, decoration and combination of adinkra symbols.



In gathering information on traditional custom or ethics (norm) for regulating the use of adinkra symbols, the study affirmed that there is no custom for regulating the use of adinkra symbols in the Ghanaian society. Implications of wrong usage of adinkra symbols were associated with abuse of culture, devaluating adinkra symbol and fading-out of adinkra symbols. Custodians in this study also affirmed that adinkra symbols are being misused in Ghanaian community. Relating to appropriate usage of adinkra symbol, the research identified extensive education, standard setting and classification in terms of usage as part of the measures to safeguard appropriate use of traditional adinkra symbols in the Ghanaian textile industry.

5.3 Conclusions

This section presents conclusions on the key findings that emerged from the qualitative analysis. Thus, the implications of the research results that were uncovered are linked with existing literature and theoretical concepts. The section below details the conclusions of the study according to the research questions of the study.

5.3.1 To what extent do textile designers misuse the traditional adinkra symbol in their design?

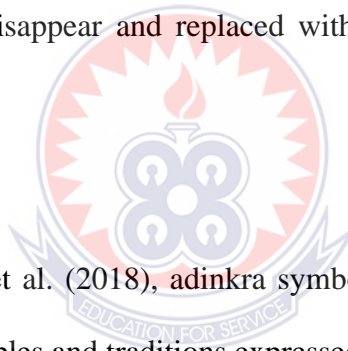
The Ghanaian adinkra symbol is widely recognized due its socio-cultural implications and extensive usage in Ghanaian community especially among the Akan ethnic group. Adinkra symbols are traditional symbols and are laden with Ghanaian cultural values as a result using adinkra in textile designs reflect ones' identity. Most of these symbols are royal symbols and are able to describe the status of the user. Danzy (2009) posits that mostly adinkra symbols are not acknowledged for the messages that they communicate but rather their aesthetic design features. Previously, adinkra symbols were used by our forefathers for royal and spiritual purposes, however, it is adopted in modern design in textile and fashion industry for adornment because of the beauty these symbols produce. In the process of adopting these symbols, textile designers misused them as some even lack the implication of the specific symbols they select for designs. Others too although aware of the implications but wrongfully use these symbols for decorative purpose. However, Aboagyewaa-Ntiri et al. (2018) discuss that to advance the inherent meaning of adinkra symbols and create good textile design, a user of adinkra symbols should understand the meaning and then ponder over its implications. According to Nkansah-Obrempong (2002) and

Kuwornu-Adjaottor et al. (2016), adinkra symbols are unique and reflect religious, aesthetic and cultural values of the Akan faith and tradition.

The outcome of the study projects that most textile designers misuse adinkra symbols in textile designing to large extent even though some textile designers possess knowledge on the traditional implications of adinkra symbols. In this view, some textile designers alter the shape of the symbols to another different form while others do not consider the meaning behind the adinkra symbols before usage. This is confirmed in a study by Osei-Tutu (2017) that the adinkra symbols are being modified on international scene to create attractive backpack which is traded for profits. In addition, designers sometimes in an attempt to create awareness of adinkra symbols, misuse it by combining two or more different adinkra symbols in a single design. For instance, if one combines ‘Gye Nyame’ which shows God’s authority with a different symbol (such as owuo atwedee) which is unrelated, the question is what message is the designer conveying? In this case, such person is misusing the symbol. A study by Danzy (2009) found misinterpretation of adinkra symbols such as *Gye Nyame* and *nkonsonkonson* in Ghanaian locality. However, a good designer should communicate, therefore the meaning of the symbol should be incorporated in the design thus, the symbol should describe the message the designer wants to convey in the design. In this regard, one is misusing the adinkra symbol when there is a mismatch.

5.3.2 What are the norms governing the use of traditional adinkra symbols?

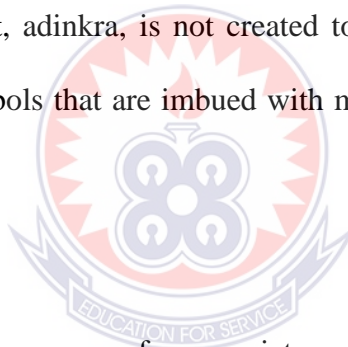
The outcome from the interview with custodians of adinkra symbols showed that there are no norms or customs for regulating the use of adinkra symbols in the Ghanaian society. This indicates that adinkra symbols are used according to the preference of the user without any safeguarding measure against inappropriate usage. This consequently has implications on the Ghanaian cultural ethics as established in the study that it contributes to abuse of culture, fading-out of adinkra symbols and devalues adinkra symbol in the sense that wrong usage will result in bad influence on our culture because a symbol meant for royal purpose should not be used by ordinary person for decoration sake. Again, continuous misuse of adinkra symbols will result in period where authentic adinkra symbols will disappear and replaced with modified symbols claimed to be genuine symbols.



According to Aboagyewaa-Ntiri et al. (2018), adinkra symbols serve as visual metaphors with names and imbued cultural principles and traditions expressed in the Akan language. As a result, these symbols are socially created for the people and are required to have collective understanding, agreement and acceptance in terms of its usage. Mawuli (2019) continued that the ability of adinkra symbols to reflect identify and motivate good social life offer substantial evidence to their implications and the fact that they deserve the necessary measures to safeguard their use in the society. She further noted that protection and promotion of cultural heritage are relevant not because they offer cultural continuity however it helps to understand the way of life of people relating to their religious attachment, beliefs and traditional systems. It is worth noting that safeguarding of traditional symbols such as adinkra is crucial in developing and cultivating the values and traditions that make up the identity of society.

5.3.3 What is the appropriate use of traditional adinkra symbol in the Ghanaian textile design?

The investigation uncovered that in general adinkra symbols are misused in most Ghanaian communities as a result traditional authorities are endeavor to enact laws or customs to safeguard misuse of this symbols in the society. Adinkra symbols are expressive heritage which is performed, worn or displayed as artifact, therefore, measures relating to appropriate usage of adinkra symbols should recognize that social actors are crucial in advancing knowledge systems that represent social actors (Mawuli, 2019). This is because, Osei-Tutu (2017) reports that the adinkra symbols reflect the beliefs and identity of the Akans and have been handed down through generations. In this regard, the traditional artifact, adinkra, is not created to be used for purely beautification purposes, but rather they are symbols that are imbued with meaning in the context of Ghanaian culture (Osei-Tutu, 2017).



Mawuli (2019) maintains that the essence of appropriate usage of adinkra symbols lies in the resilience of these knowledge forms and cultural spaces and thought patterns re-discovered for the benefit of future generations. She further argued that the appearance of adinkra symbols on various objects and platforms such as internet, buildings, cars, and clothing is not ideal reflection of the functional purposes for which they are created resulting in disappearance of the rich cultural heritage. Therefore, the manner in which the symbol is used, place where it is used and time of usage should reflect the traditional purpose for which the symbols were created. The current study revealed that measures relating to appropriate usage of adinkra symbols include but not limited to classification of whom, how and when to use this symbol, setting of standards for adinkra usage as well as extensive education on the appropriate usage of adinkra symbols. Moreover, the

outcome of the study contributes that appropriate usage of adinkra symbols has the potential to promote culture heritage, reflect identity, enhancing the value of symbols, increasing patronage of traditional symbols as well as creation of awareness.

5.4 Recommendations

Based on the findings of the study, the following recommendations were made;

1. **Extensive education:** It is worth noting that adinkra symbols are not only used for aesthetic designs in Akan society, but as a medium to convey message as well as a repository to rediscover history. If a person uses Adinkra symbols and understands the meanings, then pondering over them may help to arrive at set of values that is acceptable to the Akan culture and personal life expectations. As indicated by Aboagyewaa-Ntiri (2018), if extensive education is provided on the meaning and role of Adinkra symbols in our communities, social interaction may improve and subsequently harmony may prevail in the relevant societies. In this regard, the study recommends textile designers to have knowledge on selected adinkra symbol and of which purpose the symbol is selected to portray whatever design he/she intends to show. This because a number of people especially designers are unaware of the right usage of adinkra symbols in our society, therefore there should be extensive education on the usage of adinkra symbols among the general public such as workshops and seminars for designers to advance knowledge on adinkra symbols. This should be the priority of stakeholders including, custodians of adinkra symbols such as chiefs, linguist, royals; government institution such as the ministry

for culture and chieftaincy and to some extent the education ministry; and non-governmental organisations with cultural priorities.

2. **Usage classification:** Classifying usage of adinkra is imperative as it will help safeguard cultural elements (such as shape and meanings) associated with the symbols. Consequently, negative implications of wrong usage of adinkra symbols in our society will be curtailed. In this regard, specific symbols (such as royal symbols and sacred symbols) should be used by particular people in the society such as royals, religious bodies etc. Failure in this manner could attract some fines or other lose punishment as determined by our traditional rulers and other institutional bodies in charge of cultural heritage. Again, certain symbols should be secluded to particular age group, class of people in the society unless for educational purpose.

3. **Standard (norms) setting or enactment of laws:** Adinkra symbols are believed to influence lives of people through their adoption in textile designs. Again, the symbols are noted of exposing the rich cultural artifacts of the Ghanaian, projecting the country on high pedestal, cultural development as well as promoting tourist activities in the country. As a result, traditional authorities or custodians of adinkra symbols should set the standard of using the adinkra symbol for other institutions and individuals to apply accordingly. For instance, designation of specific days for wearing of adinkra symbols by ordinary people for specific occasions. Thus, enacting laws or norms to outline who, how and when to use traditional adinkra symbols in our societies to ensure appropriate usage. Relating to whom and when to use the symbol, specific symbols should be used by specific people for specific occasions, for instance designing ‘OWUO ATWEDE’ as adinkra symbol for funerals, ‘GYE NYAME’ for religious activities, ‘AKOFENA’ for royals/rulers’ celebrations etc.

Again, regarding how to use the symbols, there should be a norm or law to prevent modification and wrong combination of symbols in designs. In terms of constitutional laws, the study agrees with conclusion made by Osei-Tutu (2017) that international protection for cultural heritage is necessary to protect cultural symbols and designs across borders.

4. **Stakeholder's involvement:** In general, the study recommends the need for stakeholders to help safeguard and create awareness on specific adinkra symbols to promote culture and tourism in the country. It is believed that promoting adinkra symbols largely depends on indigenous actors; therefore, it is the responsibility of stakeholders to set the standard for others to acknowledge its significance.
5. **Suggestion for further research:** The study recommends textile designers to undertake more research works to innovate adinkra designs with philosophical meanings that will not alter the shape and meaning of the symbols but to despise social vices and promote good behavior in people. Again, an in-depth study, preferably quantitative, should investigate the current study specifically the implications of wrong usage of adinkra symbols on Ghanaian cultural ethics.

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APPENDIX A: INTERVIEW GUIDE FOR TEXTILE DESIGNERS

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

Research Title: Misuse of Traditional Symbols by Textile Designers: Implications on Ghanaian Cultural Ethics.

Introduction

The purpose of the study is to examine the misuse of traditional symbols by textile designers and its implications on Ghanaian cultural ethics. I wish to know your opinion on misuse of adinkra symbols. However, there are no benefits for participating in this study. Any information provided will be held in absolute confidence and data collected in this study are strictly for research purposes. Anonymity will be highly ensured in this study as participants will not be identified by their names.

Demographic characteristics

1. Age of participant
2. Gender of participant
 - a. Male
 - b. Female
3. What is your religious background?

- a. Christian b. Muslim c. traditionalist d. other specify.....

4. What is your educational qualification or background?

- a. JHS/SHS b. diploma c. degree d. masters d. PhD

5. Which of the following describes your status?

- a. Local designer b. student/professional designer

6. How long have you been using adinkra symbols in the textile industry?

.....

OBJECTIVE ONE: TO ESTABLISH WHETHER TEXTILE DESIGNERS MISUSE THE TRADITIONAL ADINKRA SYMBOL IN THEIR DESIGN



7. Do you use adinkra symbols for your textile designing?

- a. Yes b. No

8. If yes, what are some of the adinkra symbols you use for your designing?

9. Do you know the traditional implication(s) of those adinkra symbols you use in your designing?

- a. Yes b. No

10. If yes, what are some of the traditional implication(s) of those adinkra symbols you use in your designing?

11. Why do you use adinkra symbols in your designing?

12. Do you believe adinkra symbols are being misused by some local designers in the textile industry?

- a. Yes b. No

13. Probe: if you believe, to what extent do textile designers misuse the traditional adinkra symbol in their designing?

- a. Large extent b. medium extent c. small extent

14. Probe: if your answer to Q12 is 'Yes', what are some of the ways traditional adinkra symbols are being misused by local designers in their designing?



APPENDIX B: INTERVIEW GUIDE FOR CUSTODIANS OF ADINKRA SYMBOLS

UNIVERSITY OF EDUCATION, WINNEBA

COLLEGE OF TECHNOLOGY EDUCATION, KUMASI

DEPARTMENT OF FASHION DESIGN AND TEXTILES EDUCATION

Research Title: Misuse of Traditional Symbols by Textile Designers: Implications on Ghanaian Cultural Ethics.

Introduction

The purpose of the study is to examine the misuse of traditional symbols by textile designers and its implications on Ghanaian cultural ethics. I wish to know the norms governing the use of traditional adinkra symbols. However, there are no benefits for participating in this study. Any information provided will be held in absolute confidence and data collected in this study are strictly for research purposes. Anonymity will be highly ensured in this study as participants will not be identified by their names.

Demographic characteristics

1. Gender of participant
 - a. Male
 - b. Female

2. What is your religious background?
 - a. Christian
 - b. Muslim
 - c. traditionalist
 - d. other specify.....

3. Which of the following describes your status or background?
 - a. Clan head
 - b. traditional priest
 - c. Linguist
 - d. Traditional Artist
 - e. other specify.....

OBJECTIVE TWO: TO IDENTIFY THE NORMS GOVERNING THE USE OF TRADITIONAL ADINKRA SYMBOLS

4. Do you believe there is any traditional custom or ethics (norm) for regulating the use of adinkra symbols?
 - a. Yes
 - b. No
 - c. Unaware
5. Probe: if yes, are those norms abused? And mention some of those norms for regulating the use of traditional adinkra symbols in our society.
6. What are the implications of wrong usage of adinkra symbols on Ghanaian cultural ethics?

OBJECTIVE THREE: TO SUGGEST APPROPRIATE USE OF TRADITIONAL ADINKRA SYMBOL IN THE GHANAIAN TEXTILE DESIGN

7. Do you believe the traditional adinkra symbols are being misused in our community?
 - a. Yes
 - b. No
8. If yes, suggest appropriate use of traditional adinkra symbols in the Ghanaian textile industry?

9. Based on your suggestions, what is the implication of appropriate usage of adinkra symbol on Ghanaian cultural ethics?

