THE INTERNATIONAL JOURNAL OF HUMANITIES & SOCIAL STUDIES

The Golden Stool and Ozonkpo Heritage Site as Preservers of History, Art and Culture among People of LogbaTota, Ghana

Ndah Divine Selorm

Tutor, Department of Creative Arts, SDA College of Education, Koforidua, Ghana

Kokro Francis Kojo

Lecturer, Department of Industrial Art, Tamale Technical University, Ghana

Oppong Christian

Teacher, St Monica's Senior High School, Ashanti Mampong, Ghana

Priscilla Walden

Head, Department of Creative Arts, St Monica's College of Education, Ashanti Mampong, Ghana

Abstract:

LogbaTota is one of the Guan speaking states found in the Volta Region of Ghana. The people had an encounter with the people of Asante either through war or Co – existence. The study focused on establishing the relationship that existed between them in addition to identifying the assets that are found in the research area which are believed to have associated with the Asante people. The study being a qualitative one, made use of Observation as well as interviews to gather data. Purposive and Snowball sampling techniques were also used to sample the respondents for the study. The target population consisted of Chiefs, Historians, Educationists and Senior Citizens. It was revealed that, the LogbaTota people indeed associated with the Asante people for that matter had legacies to show to that effect.

Keywords: Cultural assets, heritage site, golden stool, cultural preservation, Asante Mountain

1. Introduction

LogbaTota is one of the Guan speaking communities in the Afadjato South district of the Volta Region of Ghana. History has it that, the people migrated from Nortsie in the Republic of Togo together with the ewe communities. Oral narratives also explained that, the Logba people were the pathfinders of the Ewe people during their exodus from the cruel King Agorkorli. This assertion has been confirmed by Dovlo (2004), Ndah (2014) and Agbaku (2015). LogbaTota is situated on the Togo Atakora Mountains with its serene atmosphere and fertile land which is noted for the production of food crops such as Cocoa, Coffee, Oranges, Avocado Pears and others

The people in the area are very hospitable and uphold Art and Culture in highest esteem; some of which manifest during the celebration of festivals, funerals as well as Chieftaincy rites. There are many artefacts to buttress the point that, the community is endow with art and culture as all the seven Clans in the area have Royal drums (*PREDEM*), Chiefs' / Queens' regalia, in addition to traditional musical ensembles such as *Borborbor*, *Obrim*, *Adevu*. Besides, the observation of funeral rites which tightens the bond of the community members. There are other natural geographical features such as the *Akpom* waterfalls, *Abayeme* caves with the Stalagmites and Stalactites in addition to a natural bridge over river Galee which are found among the people of LogbaTota.

1.1. Statement of Problem

Many Cultural and Historical assets are found in the LogbaTota enclave as a result of the Asante – Ewe wars but are hardly heard of by the younger generations and historians. This study is therefore done to document as well as showcase these cultural and historical legacies for posterity; as it would serve as a reference material for historians as well as anthropologists.

1.2. Objectives of the Study

- To establish the relationship that existed between the Asante people and the Logba (Ewe) people in the past.
- To showcase the cultural and historical artefacts that became legacies of the Ewe- Asante war and their importance to the people of LogbaTota and the world at large.

2. Review of Related Literature

2.1. Ethnographic Account of the Logba People

Oral narrations had it that, Logba people in general migrated from Sudan through to Nortsie in current republic of Benin before finally settling at the current location. According to Tobani (2012), as a result of the tyrannical deeds of

TogbeAkorkoli, most Ewe groups including the Logba people run away after they were able to break the fence wall that was built to protect the community. He also said that, Logbas were not Ewes but Guans who were found in the area behind the wall. They therefore led the way for the Ewe groups until they got to Agu in the current republic of Togo where they made their first stop.

Logba communities are made up of Seven Settlements with their adjoining villages. These are Tota, Klikpo, Alakpeti. The rest are Adzakoe, Akusame, Ogorme and Vuinta (Agbaku, 2015). He cited Dovlo (2008) to established his view that the Logba people are believed to have being on the forefront clearing the path for the Ewes during their migration. He discusses that, they were hunters who were outside the walls of Nortsie. He stated that, the Asantes were occupying the land before the Logba people came and were met with unfriendly acts from the Asantes. Agbaku cited some episodes to support the fact that the Ewes and the Asantes Co existed. One of such is the *Ozonkpo* (Asante Mountain) which is still located in the Tota enclave currently; where it is believed the Asante people hid their Chief during one of the wars with the Ewes. He states another reason why it could be established that the Asantes and the Ewes once lived or shared things together as the naming system, which he gives examples as Palm fruits are called *Abe* in Twi and is called *Abe* as well by the Logba people. Another evidence giving was the process of giving birth which Asantes called *WO*, that same phenomenon is as well referred to as *WO* by the people of Logba.

Ndah (2014) collaborates that, the institution of Chieftaincy for example was learnt by the Logba people from the Asante people; so many of the dances such as Adevu, Akpi which are warrior musical ensembles were legacies from the Asantes; not forgetting the Vuga(Ukunango) which is similar to that of the Fomfo from the people of the Asante.

According to Kquofi et al (2015), Logba people in general and Tota people in particular hold their socio-cultural activities in highest esteem. They state that, they bury their dead with funeral rites. In addition, they do name ceremonies as well as *Avotata* (initiation into womanhood). Because they are predominantly farmers, they celebrate Yam festival which serves as a tool to re unite the community members from far and near. Ndah (2014) again explains that, Tota community can boast of eight musical types namely, Ogrim, Akpi, Adevu and Borborbor. The rest are Gabada, Gawwordor.

2.2. Perception of Stools in the Ghanaian Cultural Setting

Stools in the Ghanaian culture are regarded as sacred and for that matter bind the members of a community together. According to Adu- Agyem et al (2013), stools are Art forms but have functions and meaning among the Akan Cultural settings. They explain further that, anyone who occupy a stool in the Akan land is regarded as both spiritual and physical leader. They further add that, a stool stands out as the most important regalia in the chief palace; as it provides the record of history, measure of wealth as well as gives cultural identity. They discuss that, the designs that are found on stools communicate non- verbally as they stand for proverbs, and philosophical sayings. They explain that, whenever the stool is not in use, it is tittered towards one side to avoid any spirit coming to occupy it. They emphasized that, stools contain the soul and spirit of society; therefore, anything that happens to the stool affects the society as well.

Nkansah (2008) as well shares that, stools in a traditional parlance are ceremonial objects on which a chief or queen is enstool on. She discusses that, the chief or queen is placed on the stool for three times as a sign of enstoolment. She adds that, the Stool is always in display whenever the chief is performing a rite connected with the ancestors. She gives an example of the Golden Stool of the Asantes and explain that, it provides a link for joining all stages of Asantes history. She cites the thoughts of Fosu (1994) that any design used on stool has a message to convey; so, the craftsmen of such stools are so careful in the choice of their colours and the designs. She adds that apart from other ceremonial stools that could be display or showcase to the general public, the black stool is not open to ordinary people except the royals. She shares further that all forms of Art works or Artifacts stand for expressions of aesthetics. She continues that, such art forms need to be studied because they explain the part of a community as well as expressing the values and philosophies of society in them. Also, the art works relate society and individuals to creation.

According to Adjei (2015), stools are essential components of the regalia among Chiefs and Royals in Asante. He admits that, the symbols and designs found on the Stools carry wisdom and power. Further, he discusses that, the designs and symbols on the Stools communicate the virtue of the Chiefs and their throne. In addition, he adds that, they serve as mediums through which the past dead chiefs and the ruling chief are linked. Furthermore, he discusses that, Stools serve as a shrine for the late Chiefs soul and for that matter the subordinates; so, could serve as a protector for the people even after death, using the Stool as a point of contact. He states that, Stools directs their occupants in the manner in which they should rule their subjects. He emphasizes that the Stool leads them whenever there is war; as they believe that the presence of the stool in war could lead them to victory.

In a similar direction, Arthur (2009) shares that, the Golden Stool of the Asante people is believed to have the soul, Spirit and the authority of the member states. She explains that, the stool is revered and protected at all times even during wars. she gives an example that, it was the protection of the Stool that forced YaaAsantewa to fight against the British in 1900; and that even though the Asantes were defeated, they still hold the view that, they have won since the aim of protecting the Stools was achieved. Kumah (2009) equally describe Stools as artifacts which are mostly carved and revered. He outlines some functions that stools perform among Ghanaian cultural setting as:

- Stools are domestic materials that are sat on for relaxation.
- Stools associate with the rites of passage; which he explains that when a child begins to crawl, the father gives him or her a stool to signify that the child has survive the dangers of infancy, and can proceed on with life. In addition, during puberty rites (Bragro), a girl is placed on a ceremonial stool in public to show her initiation or smooth passage into Womanhood. Also, when a man gives it to newly wedded wife, it means continuity or everlasting of the marriage.

- Stools serve as sacred objects as they are believed to possess spirits of the one who sits on it. He explains that, because of the above assertion, when the stool is not in used, it is placed on its side.
- Stools are powerful regalia as they denote the power and authority. He adds that, the occupant of a stool is considered the leader of that community Politically, Culturally as well as religiously.
- Stools equally bind the members of a community and that of the past to the current Chief.
- Stools serve as a symbol of unity towards its clan members. He shares that, whenever a Stool is captured during war, it signifies a defeat for that community, and the consequences of that could be hardships and death on the community since the spirits guiding them could be lost.
- Stools also serve as a means of communicating non - verbally to the general public through the designs and the symbols on them.

2.3. Asante – Ewe War Encounters

There are many oral narratives which explained that there were many wars that were fought between the Asantes and the Ewe people in the past.

According to Asante (2018) the Ewe people and the Asantes fought in 1852 where the people of Peki (Krepi) led the Ewes against the Asante people and their Akwamu allies. She again states that, there was another episode of the Asante – Ewe war with this time Avatime people a Guan community and neighbours of LogbaTota people, serving as allies of the Ewe people in 1874.

She discusses that, Asantes invasion of the Volta Region run from 1869 to 1872. She states that, the British allies were Ada, Akwapim and the Krobos all against the Anlo people.

She also asserts that, Akwamu people sorted assistance from the Asante to help them attack the Ewes (Krepi land). A situation he bemoaned affected the missionary works of the Bremen missionaries in the Region. He states that this particular war ended in 1874.

Yayoh (2015) also shares his thoughts that, Krepi was a corrupted form of Peki by the Danes. He adds that Krepi land covered many communities in the Volta Regions including the Ewedome (mid Volta). He admits that many Guan speaking communities within the mid Volta migrated there as a result of many attacks on them by the Akan around the 16th Century. He continued that, the people of Asante and Akwamu dominated the wars on the people of mid Volta in the 18th and the 19th Century. He shares further that, the Akwamu people attacked the people of Mid Volta in 1733 and had dominion over them for about 100 years. He continues that, the Asante people equally invaded the Ewedome in 1869 ruled until 1874 when they were driven away by the British. He explains that, the encounter with the Akan brought about the Akan – Style of Chieftaincy system among the people of Ewe. He further discusses that, the Avatime people (Guans), Kpando and the Ho people participated purely in the Akwamu- Asante wars. He adds that, the Asantes suffered defeat in the hands of the Avatime people in 1869. He opines that many Ewe communities sought refuge at Avatime during that particular war which saw Asantes defeated.

According to Gbagbo (2012), the Asante people were really torn in the flesh of the Ewe / Guan communities. He opines that, Asantes dominated many Ewe states and Guans such as Avatime people until 1869 when they were defeated near Mt Gemi. (Seen on Fig. 1 below):

Figure 1: Mountain Gemi Surrounded with Amedzofe Township

Source: Authors Field Note

In agreement of Gbagbo, Owusu- Ansah (2018) discusses that, the Krepi confederation that was formed in 1833 to resist the dominion of the Asante and the Akwamu people on the land included the Ewe speaking states as well as the Guan speaking states on the Ewe land, under the leadership of TogbeKodzo Dei I.

The thoughts of all the scholars on the sub topic under review therefore point to the fact that indeed, there were wars and encounters between the Ewe people and that of Asantes.

2.4. Art and Cultural Assets as Preservers of Culture and History

Many cultural and historical artefacts showcase the culture of a community. According to Doughan (2012), cultural heritages are legacies of physical artefacts and tangible phenomena of groups of people that are passed on from past generation to future generation. He identifies the cultural heritages as buildings, monuments, landscapes, books and works of Art (visual objects). He adds that others that fall under the category of intangible heritages are folklore, traditions, language and knowledge. He further explains that, such cultural assets are basis of history and culture of a society. He therefore advocates that such assets should always be preserved for posterity. Ida et al (2014) equally shares that, Art, Culture and tourism are some of the mediums through which some hidden assets in a society are preserved. They discuss that, assets could be well packaged and preserved at a museum to serve as a tourist destination; and in so doing would preserve the history and cultural ideology of a society. They cite an example that, in Ubud, they have added the performing Arts (Music and Dance) to their tangible assets at the museum to showcase the history and culture of the people to the outside world. They maintain that, museums are established for the general public for collecting, preservation and conservation of cultural heritages of a society for purpose of reference, research and leisure. They summarize their assertion that, once the cultural assets are preserved at a museum, a life of a society could be easily seen there.

According to Adebayo (2018), culture is one of the means through which a society is identified. He states that, culture could be divided into 2 namely, material and immaterial. He outlines the material culture as things that can be touched such as Sculpture, Craft, Paintings, Artworks, Pottery etc. immaterial are also identified as Proverbs, Music, dance and greetings. He discusses that, the availability of the cultural assets tells a lot about a society. He gives an example that among the Nigerians, the culture, history and the philosophy is seen through their visual and performing Arts.

The Cultural Policy Document (2004) as well acknowledges the following as cultural assets: Traditional regalia, Cultural artefacts, Sacred Stools, religious objects, Stools houses, graveyards and sacred grooves that are associated with Chieftaincy. The policy document also explains that, the above stated objects showcase the history and Cultural orientations of a society and for that matter must be preserved for generations. The policy therefore recommends that, museums should be built for such assets so that they may not be forgotten because they serve as social and cultural history of society.

Dedzoe- Dzokotoe (2014) as well shares her thoughts that, African Indigenous Knowledge manifest in many forms such as Leather works, Art and Craft and music and folklore. She also emphasizes that; such assets are cultural and historical foundations of every society. She therefore strongly advocates for their preservation. She adds that, such historical remains should be digitized and preserve properly for generations to come. She cites Linden (1991) and shares how 1,600yrs assets were burnt in fire outbreak. She therefore bemoans that, society that lacks such cultural assets has no history. She therefore suggests that all ancient artefacts and assets should be digitized and preserved in a digital library to last longer to continue to tell the history of communities.

3. Methodology

3.1. Research Design

The main designed adopted for the study was the qualitative. Qualitative research deals with the state or behavior of phenomenon (Anderson, 2006).

The sampling techniques used for the study was purposive, as the researchers had in mind some group of population who could provide tangible responses to the study. Snow ball was equally used as during the study the researchers were re- directed by other respondents to other knowledgeable people in terms of the focus of the study for useful information.

The main instruments for collecting data for this study was interviews and observation. 20 senior citizens were formally and informally interviewed bearing in mind the focus of the study. In addition, 10 retired educationists as well as 5 historians were interviewed. 2 Chiefs were equally interviewed from the study area. There was an interview guide to help in the line of questioning so as to touch on all the aspects that the study seeks to cover. The responses were written down as well as questioned with the use of technological devices, which were later played and transcribed and conclusions drawn appropriately. Observation was as well done by the authors through visiting some of the sites in question as well as the ancestral home of the people of LogbaTota to draw conclusions on some of the phenomenon in the research area.

3.2. Results and Discussions of Findings

An informant of the study explained that, there is indeed a Golden Stool under the custody of the people of LogbaTota. It was revealed that, each of the supporting legs of the Stool has special rings on them. The image of the Stool can be found on figure 2 – 4 below:

Figure 2: The Stool Showing the Rings on The Supporting Legs

Figure 3: The Stool Showing Its Base

The Photographs on figure 2 and 3 is by the authors

*Figure 4: The Stool in Tilted Position
Photograph by the Authors*

He narrated that; the artefact was discovered on 7th September, 1982 at Petegu near Dzado the ancestral home of the people of LogbaTota. The stool was then given to the head of the Ahadzi clan and was subsequently brought to the Royal house of the *Ahadzi* clan. It is the believed of the people that the Stool might have been captured by the LogbaTota people during one of the wars that were fought along that route; an assertion confirmed by Yayooh (2015). It was revealed that, the Stool might have gotten lost at the ancestral home after the Asante people were defeated there under the leadership of one of the warriors of LogbaTota who was nicknamed named *Avafia* (War chief) due to his extra ordinary skills and powers that he exhibited. The study made it clear that, the stool was guarded by a sword. And after their defeat, the Sword was brought home but the Stool was never found. The elders were therefore of firmed conviction that, the Stool might have been equally captured during the war. (Adjei (2015) asserted that, Akan carry their Stools to war because of the belief that, it would grant them victory).

The study revealed also that, the Stool currently serves as preserver of Culture and history in the community; since it reminds the people of the encounters the community had with the other ethnic groups in the past. The above point confirms the thoughts of Doughan (2012) that the cultural assets of old or captured from war situations serve as preserver of history and culture of a society. The stool equally tells a story of how culturally minded the ancestors were even far back those days in conceiving the idea of carving Stools to guard them spiritually. The Stool also reminds the general public of the status and the wealth of the other states; as only wealthy and powerful states could afford to carve a Golden stool. The Stool in the community as well signifies the Victory that the people of Tota had over their enemies. Stools are considered symbol of authority and for that matter, the community that keeps it boast of Victory and the party that lost it concedes defeat. This confirms the assertion of Kumah (2009) that whenever a state loses its stool to an enemy on a battle field, it shows a defeat to the state that loses the Stool.

The Presence of the Stool in the community confirmed the oral traditions of the people that **Dzado** was the ancestral home of the people of LogbaTota as the Stool was equally found on that land.

The Stool currently serves as an object of Art as it is showcased any time there is traditional festival and durbars in the community.

The study truly established the fact that the people of LogbaTota and the Asante at a point in time co- existed as the mountain and the place where they were believed to be hiding their chief *Ozonkpo* (Asante Mountain) is currently located in LogbaTota enclave. The Asante Mountain and the structured rocks where the Chief is believed to have been hidden are seen on Fig. 5, 6 and 7 below:

Figure 5: *Ozonkpo (Asante Mountain)*
Photograph: Authors

Figure 6: *Structured Rocks on Ozonkpo*

Figure 7: A Resting Place for the Chief on the Mountain

Photographs on Figure 6 and 7 is by the authors

An information from <https://www.fiandadghana.com> limited confirmed this above assertion that, during the war encounter between the Logba people and the Asantes, the Asante people hid their Chief in a rock structure on a hill called *Ozonkpo* (Asante Mountain) which is about 45 minutes walk from the LogbaTota township. The naming system among the people of LogbaTota was also inherited from the Asante people as objects such as Palm nut in Twi is called *Abe*, that same fruit in Logba dialect is also called *Abe*. The phenomena of child birth among the Asantes is *iswo*. It is so among the Logba people as well in current days. One could equally find names such as *Adipah* (Something Good) and *Adiborni* (Bad thing). Others are *Obimpe* (No one likes) and *Wudiesu* (Yours is big). This confirms the study of Agbaku (2015). Another informant from the royal clan at LogbaTota revealed that, the surname of the Royals in Tota thus Akotia was given to their great forefathers as they were crossing river Anyor on their way to Kpedze. Because of how short they were, they were describing them as Akora tie tia (the short person) that was how the name *Akotia* has come to associate with the Royal members of the *Aganu* clan in LogbaTota currently.

The study also revealed that, some of the musical assets of the LogbaTota people are still sung in Twi even in the modern times. For example, some of the Asafo songs such as:

Yannom Kotoko

Yanom Kotoko

Yen aniabre ne oo

Yanommee yen aniabre ne oo

Yanommee yen aniabreene o

Yanommee yen aniabreene o

Yannomm

Musically notated below:

CALL Trancribed by
Selorm NDAH

Voice

Yaa nom ko - to - ko yaa nom ko - to - ko yen ani abre ne oo

5 RESPONSE

yaa nom ee yen ani abre ne oo yaa nom ee

10

yen ani abre ne o yaa nom ee yen ani abre ne o yaa nom

15

yaa nom ee yen ani abre ne o yaa - nom

Figure 8

Translated as my people we are in sad mood today. This is a song that is sung when something sad such as death has occurred in the community. Another warrior song goes for:

Asafo see Yee! Asafo see Yee!
Asafo see, Yee! Asafo see Yee!
Asafo see Yee
Asafo see, yen ntem yen ko

Musically transcribed as

Figure 9

Translated as fellow warrior, hurry lets go for war

The talking drum of the Chief equally communicates in the Twi language. When something bad has happen and the Chief wants to summon members, the text of the drum goes:

Logba foe! asem aba
Asem aba, mom mra
Mom mmra

Read as people of Logba, come around for something has happen.

The study as well revealed that, the Great Oath of the Chief which is regarded as a sacred which should not be mentioned by any person in and around the community; because it is regarded as a sad moment for the chief is even recited in Twi i.e., *Takyi Amanehunu* (Takyi the Chief's sad moment), just because of the affiliation of the Logba people with the Asante people. This assertion was equally confirmed by Yayoh (2015) who discussed that the Avatime Guans who are neighbours of the Logba people have similar Oath which is regarded a Taboo for anyone to make reference to it.

4. Conclusion

The aim of the study was to establish the relationship or the co- existence of the people of Logba in general and that of Tota in particular. In addition, to showcase the heritage sites and some of the Cultural assets that are associated with the co- existence of the Asante people and the Ewes during those periods of wars. It has been established that, indeed there were encounters between the Logba and Ewes and as a result left some legacies behind to serve as the cultural and historical assets. One of that is the *Ozonwokpo* heritage site where the study revealed that, the Asantes hid their king at a point in time. Another asset is the Golden Stool which is equally believed to have belong to the Asante people but was captured after their defeat in one of the wars with the Ewe people. These two assets serve as preserver of Culture and History among the LogbaTota people. This confirms the point of Doughan (2012) that Art and cultural assets serve as preserver of Culture and history of society. The system of naming as well were influenced by the association with the Asante people. So, in current days, there are names that originate from the Asante Twi. In addition, some musical themes and sayings are as well performed in Twi.

These have gone to intensify the assertion of Kqufi et al (2015) and Agbaku (2015) that the Asante people and the LogbaTota people co- existed and have influenced each other in their social lives.

5. Recommendations

- The LogbaTota community should liase with the Tourism Board to develop the heritage Site, use it as a tourist attraction to generate income for the community and the district.
- The Golden Stool should be nicely display in a museum built for it in the community to as to attract tourist to the place for a fee.
- A cultural festival could be instituted between the Asante people and that of the LogbaTota community to help strengthen unity and good relations between the two ethnic groups.

6. References

- i. Agbaku, M.K (2015) Sociopragmatics of Request in Logba. Thesis submitted to the University of Ghana. Retrieved from <http://ugspace.ug.edu.gh>
- ii. Adu-Agyem, J, Agyapong, K.A., &Adjei, K. (2013). The Philosophical and AestheticsSignificance of the Silver – Stool of Mampong Asante. *International Journal of Innovative Research and Development. No (4)*. 119 – 126. Retrieved from www.ijrd.com
- iii. Adjei, M (2015) Evolution of Communication Systems in Kona and Agona in Ashanti. MphilThesis submitted to the School of Graduate Studies, KNUST.
- iv. Arthur, N. P. (2009). The role of performing arts in the Asante culture. ThesisSubmitted to the school of graduate studies, Kwame Nkrumah University of science and technology, Kumasi.
- v. Asante, O. L (2018) The impact of the Bremen mission in the Volta Region of Ghana. MphilThesis submitted to the University of Ghana. Retrieved from <http://Ugspace.Ug.edu.gh>
- vi. Adebayo, T.A (2018) Nollywood as preserver of Nigerian Culture: A case Study of TundeKelami'sArugba. A project work presented to Department of Theatre and Media Arts, University of Oye- Ekiti
- vii. Anderson, J. D. (2006). *Qualitative and quantitative research*. Retrieved from <http://www.lcoe.org>.
- viii. Cultural policy document of Ghana (2004). Retrieved from www.ghanaculture.gov.gh
- ix. Dedzoe- Dzokotoe, P. F (2014) the role of Ghana Public Libraries in the Digitization of Indigenous Knowledge: Issues and Prospects. The journal of Pan African Studies Vol 6 nos 10. 20 - 3610.
- x. Dovlo, K. (2008). A grammar of Logba (IKPANA). Lot Jankerhof 133512 BL Utrecht, the Netherlands. Retrieved from <http://www.lotschool.nl>.
- x. Doughan, J.E. (2012). The use of art in the preservation of history: A case study of WinnebaandMankessim. Unpublished thesis submitted to the school of graduate studies,Kwame Nkrumah University of science and technology, Kumasi.
- xi. Gbagbo, D.K (2012) Continuity and Change in the musical traditions of the Avatime ofGhana. M.A Thesis submitted to College of Arts, Kent State University.
- xii. Ida, B.K.S, Wayan, I, Nyoman. D.P, Nyoman I. M (2014) Museums as Cultural Tourism Attractions in Ubud. Thesis submitted to the School of Postgraduate Study, Udayana University. *E journal of Tourism*. Vol. 1. Nos 2. 114 – 127. Retrieved from <http://ojs.unud.ac.id>
- xiii. Kumah, D (2009) Stools in Asante Culture. A thesis submitted to the School of graduate Studies, Kwame Nkrumah University of Science and Technology. Retrieved from dspace.knust.edu.gh
- xv. Kquofi, S., Ndah, S., &Tabi-Agyei, E. (2015). Serendipitous Socio- Cultural Dynamics of Logba Traditional Musical Ensembles in Ghana. *European Journal of Research and Reflections in Arts and Humanities*.Vol 3Nos 1, 13 – 25. Retrieved from www.idupublications.org
- xvi. Ndah, S (2014) *The Role of traditional musical ensemble in the lives of people of Logba Traditional Area*. Mphil Thesis submitted to the school of Graduate Studies, KNUST.
- xvii. Nkansah, P.K (2008) Documentation of Queen Mothers' Regalia in the Kwawu Traditional Area. Thesis submitted to the School of Graduate Studies. KNUST. Retrieved from dspace.knust.edu.gh
- xviii. Owusu – Ansah, D (2018) AnArchaeology of NkonyaWurampong and its German Encounters, Volta Region Ghana. Thesis Submitted to the University of Ghana. Retrieved from <http://ugspace.ug.edu.gh>
- xix. Tobani, E. K. (2012). A case study of the roles of chiefs in establishment of Evangelical Presbyterian Church at Logba. A thesis submitted to the Evangelical Presbyterian Church of Ghana Headquarters, Ho.
- xx. Yayoh, W.K (2015) Ethnographic Research, Local Power Brokers and political Reorganization of Colonial Ewedome, British mandated Territory, 1914 – 1930. *Contemporary journal of African Studies* Vol. 3, Nos 2. 39 – 70. Retrieved from <http://dx.doi.org>