

Exploring the Costume Styling and Material Composition of the Effutu Festival Costumes

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ABSTRACT

This study investigates the costume styling and material composition of Effutu festival costumes. It is delimited to Effutu festival performance costumes. The qualitative design was adopted. The ethnography approach was employed through narrative analysis and oral history. Unstructured interviews and on-site direct observations were the qualitative data collection instrument used for the data collection. The narrative analysis was used to analyse the data. The findings revealed that historically costumes are seen as relics that can tell the story about the exploits and traditional mythologies of the communities. Again, costumes that materialise culture and identities do not just mirror pre-existing sets of ideas or symbolic systems but facilitate values as ‘they form part of an ethnohistorical repository of knowledge. The findings further revealed that, costume styling could be categorised into Royal, Ritual, Asafo (war/battle), Generational, Women ensembles (*Adzewa* costumes) and Fanciful costumes. The basic material composition of costumes includes fabrics (both applied and structural designs), leather, horsetail, metal helmets, pillows, kaolin, beads (plastic and glass), *mpoboa* (shoes), symbolic colours and other material collaboration. It is recommended that costumes used for the Effutu festival be recorded and digitalised for future reference.

Keywords: Costumes, Performance costumes, Effutu festival costumes, Costume styling, Material composition

1. Introduction

History and art connect in the study of material culture, thereby revealing knowledge about the users, the technologies at the time, the period of production, the materials used for production, and the context. Material culture is a significant part of the history of all kinds of material civilization created by mankind, including paintings, sculpture, clothing, and daily necessities and may be seen as works of art, but they are not art in the traditional sense; it is seen as a visible dominant culture. Strand, Frei, Gleba, Mannering, Nosch, and Skals (2010) believed that knowledge of textile history (clothing) is a key to understanding a multitude of human issues. Textiles have enormous potential in archaeological research, being able to tell about social, chronological, and cultural aspects of past societies, and at the same time, giving us a unique opportunity to come very close to the prehistoric individual. This is to say textile has a direct integration in all facets of human life, and it is an essential basic need that is indispensable with virtually all human races. This implies that it becomes an interpretational tool to espouse the chronological historical movements in most human endeavors to the next generation or an appreciator.

Costumes can be referred to as personal appearance, which includes garments, all accessories, hairdressing, and make-up. It can be said that no day passes without an individual costuming him/herself, but the pertinent issues are the level of sophistication and differences due to culture. Utoh-ezeajugh (2021) states that traditional African costumes and body designs refer to all forms of costumes, make-up, and body designs utilized by Africans and non-Africans; and identified as belonging to African design repertoire and possessing African stylistic idioms and embodying African cultural heritage. Srivastava and Goel (2018) share a similar opinion to Strand et al. (2010) and note that costume, whatever might be its origin, provides the visible index of the

homogeneity and the unity of people or their absence. Very often, it expresses some of the structure and aspirations of a society. As the main carrier of Chinese cultural heritage, costume contains a rich social and historical cultural connotation. It carries the history and memory of the development of costume and reflects the development of traditional costume in different periods from the side.

There are varied motivations for the usage of clothing; these include decoration, identification, gender and age differences, status, means of communication, language and modesty. However, all these motivations are guided and underscored by cultural connotations. Smith and Eicher (1982) note that dress (costume), defined broadly, involves modifying the body by the use of cosmetics, scars, coiffures, textiles, apparel, jewellery, and accessories held by or for a person (such as canes, fans, and umbrellas). These range from temporary acts of covering and adorning to permanent acts of modification, such as scarring and skin piercing. All these temporal and permanent acts of modification have their societal underpinning and touch on cultural undercurrents, sensibilities and social acceptance. Costumes and performance culture in their presentations are mostly expected to serve a specific purpose in the framework of society. Many motivations call for their constant observance.

According to Omosule (2009), performance is the bedrock of a festival. He explained that it is the vehicle through which the artistic undercurrents in festivals are brought to the fore. However, through the potent performance vehicle, the gestures, movements, and costumes reveal the significant imports of indigenous performances. This suggests that performances are an integral part of most cultures, and again, it is a platform where artistic potentials and cultural underpinnings are displayed to reveal the power and nature of a society where it is practised. The *Effutu* festival performances have existed for centuries and are as old as establishing their settlements. Their relevance transcends individual preference to communal acceptance. Trends in society have impacted its form and orientation. Time has also modified its narratives with shades of culture and modernization. Symbolic gestures, mime, masks, costumes, body painting, and other visual expressions characterize the manifestation of these performances. These performance costumes are the most obvious features of the material culture of the *Effutu* and possess symbolic cultural values. They have unique visual art traditions, especially in the domain of plural forms, paintings, textiles, and graphical symbols. There is also the display of array of colors in costumes, which gives the performances their colorful ambiance. The color economy displays include costumes, body painting, makeup, and accessories. The *Effutu* cultural ethos underpins varied manifestations of rituals, ceremonies, rites, philosophies, and historical frameworks which inform the performances. These unique cultural manifestations go with delicate, intricate performance costumes that serve as a powerful undercurrent that drives the performers in their performances. All these displays may seem meaningless without a true understanding of their significance. This study tries to explain the importance of the costumes that are displayed during the *Effutu* festival, its meaning and the role they place in the scheme of events. It aims to provide a detailed description on the costumes used during the festival as well as the materials that are used to produce them and their significance.

1.1. Purpose of the study

This paper investigates the costume styling and material composition of *Effutu* festival costumes.

1.2. Theoretical framework

The study adopted the theory of Symbolic Interactionism; this theory's exponents propound that the data source is human interaction. Aksana, Kısaca, Aydın, and Demirbuken (2009) note that the foundation of this theory is meanings. Symbolic interaction examines the meanings emerging from the reciprocal interaction of individuals in a social environment with other individuals and focuses on the question which symbols and meanings emerge from the interaction between people?" All interactionists agree that the source of data is human interaction.

Schenk and Holman (1980) state that symbolic interaction is a dynamic theory because, according to this theory, objects feature meanings within themselves, and individuals formulate their activities in the direction of their evaluation of themselves and also people and objects around them. Thus, the social actors attribute meaning to objects according to this perspective. This theory is appropriate for this work because most of the ideologies, philosophies, and meanings of costume styling and material nexus are nested in context, so without interaction and symbolic interpretation, the real meaning cannot be revealed. Social actors and contextual ramifications are decoded by interactionism. Costume styling and material compositions are saddled with object mythologies, symbolic relationships, and contagious and sympathetic interpretations, which bring meanings within objects themselves; individuals also formulate their meanings and activities in the direction of their contextual appraisals.

Utoh-ezeajugh (2021) noted that over time and in response to fashion trends, environmental and social changes, and technological advancements imbibed changes in the area of styles, fabric types/designs, and color codes. She further notes that traditional African costumes, make-up and body designs, require further classification for a more concise description of African adornment practices. However, distinct identities exist in the different and sometimes similar or parallel design practices of Africa's ethnic groups.

1.3. Conceptual Framework

The study explores critical elements in the *Effutu* festival costumes. It investigates and makes meaning of the Costume Styling and Material Composition of the *Effutu* Festival Costumes. The critical variables present are the festival costumes, costume styling, material composition, and themes developed due to These symbolic interactions resulting in the holistic understanding of the *Effutu* festival costumes. The relationship of the variables creates an intra-cultural interlinkage that provides a comprehensive understanding of the study.

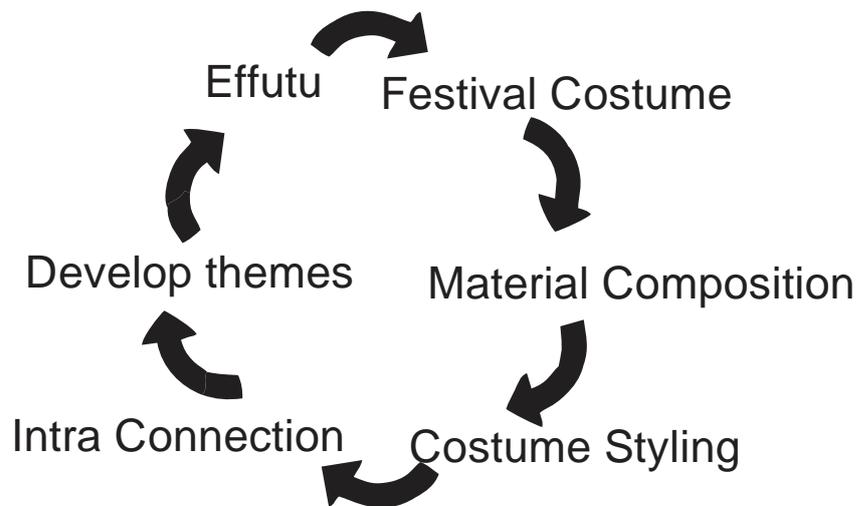


Figure 1. Conceptual framework
Source: Authors Construct (2022)

2. Methodology

The study employed ethnographic inquiry under the qualitative research approach as the concept of cultural discovery and description (Sharma & Sarkar, 2019; Bogden & Biklin, 1998), which enabled the researchers to obtain useful cultural information on the *Effutu* festival performance costumes in Winneba, Ghana. In support, ethnography enables studying behavior, norms, beliefs, customs, values, applied human patterns, and human phenomena as expressed in practice (Shagrir, 2017). Again, it enables understanding of life forms and systems of thought and behavior in different cultural and political cultures, as reflected in daily conversation and local events showcasing their complexities and significance. This standpoint and approach enabled the researchers to interact with the target population in Winneba through an interactive cultural role with research participants to describe, interpret, and analyze the cultural relevance and functions of the *Effutu* festival performance costumes. In the context of cultural relevancy, the gathered data led to an understanding the costume styling and material composition of the *Effutu* festival performance costumes. Because the concept of symbols, philosophies, and ideals is nested in context, only emic perspectives are capable of revealing encrypted folkloric and poetic meanings.

The population for the study consisted of traditional leaders in the *Effutu* Traditional area. The Census Survey method was used since the target population was small. Data was collected from all 32 traditional leaders. Table 1 presents the total sampled traditional leaders in the *Effutu* Traditional Area. The study used an expert type of purposive sampling technique (Vijayamohan, 2022) to select respondents who could analyze and provide accurate descriptions of the costumes, styling and material compositions.

Table 1: Sample of Traditional Leaders

Traditional Leaders	Number
<i>Ahenfo</i>	1
<i>Safohenfo</i>	6
<i>Mbapayinfo</i>	7
<i>Opinion Leaders</i>	3
<i>Costumiers of Asafo kuw</i>	5
<i>Asafombaa</i>	10
Total	32

This sample produced data free from bias and corroborated by all. Unstructured interviews and on-site direct observations were the data collection instruments used for the data collection. This produced the bulk of the data for the study. Face to-face interviews were conducted with permission from participants. Interviews were also recorded, and pictures were taken during the observation. Interviews were transcribed, and narrative analysis was done. This sample produced data free from bias and corroborated by all. Unstructured interviews and on-site direct observations were the data collection instruments used for the data collection. This produced the bulk of the data for the study. Face-to-face interviews were conducted with permission from participants. The verbal interactions and narrations which were audio taped for transcription and analysis. Interviews and extended conversations as entry points produced narrations of indigenous costume knowledge systems of locally produced elements for costumes, its uses, symbolism and philosophies. The researchers did due diligence and asked pertinent questions out of the data, trying to interrogate the data for clarity and scopes for easy analysis. For instance; What are the recurring words, phrases and topics in the data? What concept did respondents use to capture their experiences and activities? What emerging themes of patterns can be identified in the costumes, phrases and answering of questions? What visual resemblance and similarities are observable in costume manifestations?

Narrative analysis was then used to analysis the data. This allowed for sequential thematic generations, of life histories, folkloric expressions, stories, experiences and narrations. It also allowed for coding natural occurring experiences chronologically and sequentially. This guaranteed reliability, validity and confirmability. Furthermore, it helped the researchers to give meaning and deduce interpretations which were validated by respondent validations, extended time on the field and physical examinations to validate elements of indigenous costumes and its elements. Additionally, the data from the narrative analysis offered the researcher a clearer overview of costumes picture sorting and how they manifest in form and function in the Effutu festival. The pictures categorization was relevant since the study had a photographic inclination. Finally, the findings were used to interpreted and draw conclusions and recommendations.

3. Results and Discussion

3.1 *The Aboakyir – Unique festival of the Effutu (Winneba)*

Winneba is a town situated in the central region of Ghana. It is occupied by an ethnic group called the Effutus. The population of the Municipality, according to the 2021 population and housing census, stands at 107,798, with 54,723 males and 53,075 females (<https://www.ghanadistricts.com/Home/District/68>). Geographically, Winneba is about sixty kilometers west of Ghana's capital city, Accra, and located on the Accra Takoradi Road. It is believed that the indigenes of the town, who belong to a larger ethnic group known as the Guans, migrated from Gonja land in the northern region to their present location in the central region of Ghana. Winneba is the principal town of the Effutu State, founded around 1530 AD.

Winneba directly interacted with the early Europeans who set foot on Ghanaian soil. This was due to favorable climatic condition for them; this made the place a haven for them. According to history, *Winneba* originated from sailors who plied along the Atlantic Coast and were often aided along the bay by a favorable wind. From their constant use of the words “windy bay” the name Winneba was coined.

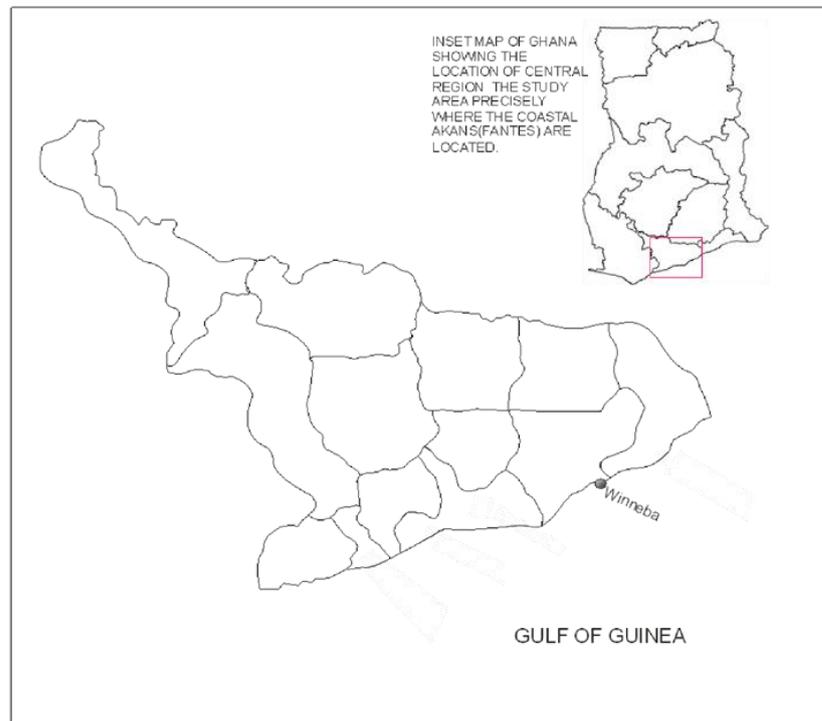


Figure 2. A map showing the study area *Winneba*, in the Central Region of Ghana.

The European contact influenced *Effutu* culture, the diversity of their clothing, and their passion for color, a typical characteristic of European sailors; uniform culture and ship flags for identity. The town has a rich traditional chieftaincy structure with two families as the heirs to the throne. The people of *Winneba* are also endowed with two major festivals, which are nationally acclaimed, the masquerade festival and the *Aboakyir* festival. The masquerade culture is also characterized by costuming in disguise to entertain the cross-section of society. It is competitive between five (5) groups for laurels.

The *Aboakyir* festival is known as the deer hunting festival, literally, 'animal hunt, (Akyeampong 2019). Two rival *Asafo* companies in the *Effutu* traditional area – the *Tuafo* No. 1 Company and *Dentsefo* No. 2 Company hunt and capture a deer (Maclean,2020) The live deer as the sacrifice for the community god (*Penkye Otu*), appealing for the past year and ask for a blessing for the ensuing year. *Aboakyir* festival has extensively been written on by scholars from different perspectives (Adjepong & Obeng, 2018; Ghunney, 2015; Impraim-Swanzy, 2015 Takyi, 2015). For instance, Ghunney, (2015) researched original compositions derived from *Asafo* songs of *Aboakyir* festival of *Winneba*. *Aboakyir* is typically characterized by the use of varied costumes with philosophical use of color, and mythological implication to material collaborations and style. Some have hierarchical connotations and contextual underpinnings. *Aboakyir* itself breeds a lot of competition between the two rivalry *asafo*, so there are a lot of rituals and ceremonies to influence, catch and sabotage others. These traditional priests and priestesses have a major role in the celebration enhancing and influencing activities and outcomes.

3.2. Costume styling

After critical analysis, the varied costumes established at the *Effutu* festival were seen to possess certain essential characteristics that could allow for category tagging. The themes established form the major categorization of costumes scholarly identified and examined. These themes were generated on the bases of consistent essential characteristics and form. Therefore, the discussion concentrates on such issues in terms of description of work, medium, materials, and style, as well as analysis of components and interpretation of evidence. Consequently, any reference to the costumes refers to the performers and the myths surrounding the theme. The emerging themes from the findings are discussed under the following main sub-headings: Royal costumes, Ritual costumes, *Asafo* (war/battle) costumes, Generational costumes, Women Ensemble (*Adzewa costumes*) and Fanciful.

Table 2. Costume Styling of Effutu Aboakyir Costumes

S/N	Costume Styling of <i>Effutu Aboakyir</i> Costumes	Image
1	<p>Royal costumes</p> <p>There are two forms of royal costume manifestation, those for the male- chiefs and the female queens. It is a typical costume amongst the <i>Effutu</i> royals in the locality.</p> <p>(i) Male costume</p> <p>Typical of the male type is a well-draped kente cloth over the shoulder (with intricate pleats and folds) of the wearer flowing down gracefully to the feet. The bulk of pleats, twists, and folds are carried on the left shoulder. Peculiar is an <i>ntwontwoo</i> (loose shorts) or togas underneath as shorts. Mostly accompanied by ornaments and a crown or circlet as enhancers and protection as shown in figure 3</p> <p>(ii) Female costume</p> <p>The female royal costumes comprise two sets of cloth for the drapery. The first is the cloth that is used as an inner wrapper, it is wrapped around the breast area in a tubular form and hangs down to the toes. It is usually of a lighter color than the second drape. The second is the bulk of cloth that is draped like that of their male counterpart, flowing down to the knee or waist level, and hangs over their left hand to create the feel of gracefulness as shown in Figure 4</p>	
		<p>Figure 3. A Chief in a Royal Costume Source: Field Data</p>
		
		<p>Figure 4. A Queen in a Royal Costume Source: Field Data</p>
2	<p>Ritual Costumes</p> <p>It is revealing to know that most of these ritual costumes have succession from an epoch, which is officeholders of different epochs have used them. <i>Effutu</i> ritual costumes come in forms like <i>akomfo</i> costume (traditional priests and priestesses) and <i>adur sua fo</i> (deity carriers). They come in varied materials, from a simple open-width cloth that is draped around the breast area just below the neckline, with other materials in the form of raffia for the construction of the <i>asafre</i> (raffia skirt), which is worn around the waist as a gathered skirt; this can be likened to the kilt of the Scottish culture as shown in Fig. 5. Some come in an ordinary cloth, the draping style can be likened to wearing the cloth like the normal Ghanaian men style of draping cloth around the body and <i>ntwontwo</i> or togas (loose shorts). Characteristics of these costumes are the use of talismanic objects, <i>ntrama</i>, <i>dufa</i> and a host of beads used as accessories and attachments in costumes. Body painting is also peculiar to ritual costuming. Basic materials used for the paintings include <i>shiro</i> from kaolin, <i>kokoadzi</i> from</p>	
		<p>Figure 5. Traditional Priest in <i>Akomfo</i> Costume Source: Field Data</p>

red clay and *gyabiriw* from charcoal dust. They manifest on their bodies as circular or oval shapes around the hands, chest area, and the legs

(i) Akomfo costume (traditional priests and priestesses)

They come in different styles for women and men. The women manifest in varied fabric (polyester, cotton, and lace material) types from a simple open-width cloth draped around the breast area just below the neckline (Figure 6) and flows down to the ankle area. For the men (polyester, cotton, and lace material) their style of wearing the cloth is like the Ghanaian style of draping cloth around the shoulder and body, wearing an *ntwontwo* (loose shorts) underneath. The important perspective in their costume is the use of color to show categories and hierarchy. Typical colours usually used are *kogyan* (red), *tuntum* (black) and *krada* (white).



Figure 6. Traditional Priestess in Akomfo Costume
Source: Field Data

(ii) Adur soa costume

Adur soa is basically expressed as carrying *asafo*, family or community deities, and *tsetse egua* (family generational stools) and parading them through the major and principal streets of the township.

The costumes used are to the barest in order to allow brisk and running movements of the carrier. Typical for the men is the *ntwontwo* (loose shorts), jumper, and sometimes bare chest and *ntwontwo* as shown in Figure 7 and Figure 8 for the *Dentsi* and *Tuafo* Deity carriers. It is always followed by supporters and sandwiched by other *abrefo* (custodians and assistance of the deity) and accompanied by a number of men showing allegiance, as seen in Fig. 8.



Figure 7. Deity Carrier in Adur sua fo Costume
Source: Field Data



Figure 8. Deity Carrier in Adur sua fo Costume followed by his supporters
Source: Field Data

3 **Asafo (war/battle) costumes**

The warrior/battle costumes are characteristic of the *asafohenfo* and *asafomba*. Typical of the *asafo* costume is an *ntwontwo* (a loose trouser or shorts) supported with a jumper or shirt. A variation of the warrior costume is the *batakari* and *agbada* styles for *safohene* (men) and the traditional Ghanaian *kaba* and *slit* for *asafookyre* (women) decorated with *asafo abaa*. An essential component of the warrior costume is the use of beads, *nsakwan* (hand bands), and *ntwaaban* (necklaces), having the colors of their group as insignia for identification and protection purposes. Material-wise, there are no restrictions, but the most important component of the costume is to have a color to identify the wearer's allegiance.

(i) *Asafomba*

The *asafo* system and its activities require trekking, running, guarding, arresting, fighting, and hunting. These call for the creation of costumes that can serve these purposes.

Asafomba costume ranges from the scanty jumper and *ntwontwo* to the barest of dress like a bare chest with body painting and *ntwontwo* to make them brisk, light weight and smart.

(ii) *Safohenfo* and *Asafookyre*

In Effutu tradition *safohenfo/asafo akyere* (leader) are very powerful people who have power and control in the traditional setup. They are sometimes referred to as *Nana*, the highest title in the traditional setup. Typical of their costume is the usage of *batakari* and lace fabric for *agbada* (long jumper) styles for men and the traditional *kaba* and *slit* and sometimes *batakari* for the *asafookyre*, as shown in Figure 10 and 11. It is worth noting that the individual *safohenfo* uses lace fabrics that colorfully depict their groupings. They usually adorn themselves with beads and hand bands (*ntwaaban*) to enhance their beauty and also for protection.



Figure 9. Warriors in *Asafomba* Costume

Source: Field Data



Figure 10. *Safohene* Costume

Source: Field Data



Figure 11. *Safohene* Costume

Source: Field Data

4 **Women Ensemble (*Adzewa/Adoba* costumes)**

This class of costumes is also popular with the effutu community. It is worn by women activists who are the female counterparts of the warrior *asafo* company.

The characteristic of their costume is a uniform style. They use the *kaba* (Ghanaian traditional women's blouse) as seen in Fig. 12. and *slit* (Ghanaian traditional women's long skirt), with an alternative being a T-shirt over *slit* for performance as seen in Figure 13. The *kaba* style they use is prescribed by the group, it is known as *maame payin atar* or *aya atar* (old woman attire) Symbolic is their *akatado* (cover cloth) and *ahondzi* (beads)

They prefer the use of simple fabric designs of African prints for their costume; their watch word is simplicity in



Figure 12. *Adzewa/Adoba* costumes: *maame payin atar* or *aya atar* (*Kaba* and *Slit*)

Source: Field Data

their choice of fabric design and the overall look of the sewn costumes. Their folkloric expressive gestures of praise and shame is the act of ululation and display with their guard.



Figure 13. *Adzewa/Adoba* costumes: maame payin atar or aya atar (T-Shirt and Slit)

Source: Field Data

5 **Generational Costume (*Asaamfo* Costume)**

The generational costume is typically a shirt or jumper over a trouser or loose shorts (*ntwontwoo*) to allow for brisk and acrobatic movements. It is fabricated with locally printed fabrics, preferably lightweight fabrics. Some are custom-made for the group; others are printed fabrics with colors to identify their allegiance, as seen in Figures 14 and 15. The characteristic of the costume is the ‘uniform concept’ and a camboo (footwear to match). Identificational beads are also employed in generational costumes. These generational groupings whose costume type is in this category are referred to as *asaamfo* (successors / young patriots).



Figure 14. *Asaamfo* Costume

Source: Field Data



Figure 15. *Asaamfo* Costume

Source: Field Data

3.3. Analysis of Material Composition of Costumes

The *Effutu* festival performance costumes present varied use of materials based on functional, philosophical, symbolic, aesthetic, historic, contextual, and other possibilities. Srivastava and Goel (2018) note that Tribes (ethnic groups) use a particular dressing pattern according to their deep rooted tradition. The tribal costume has its charm with its traditional textiles and accessories, which shine in their highest glory of beauty. This concept from Srivastava and Goel (2018) is synonymous with *Effutu* festival costume culture. Langi, and Park, (2016) note that a historical timeline gives a clear chronology of influences in each region of Indonesia that show where a sacred cloth is similar to or differs from others by its creation techniques, colors, and patterns. They further note that sacred cloths (costumes) can be classified based on region, period, value, size, material, color, technique, and pattern. The type of style, color and pattern of the costumes also vary according to the gender, age, status and other factors of the characters of the performance different styles and patterns

are used according to the status of the character, and different colors are used according to the psychological activities (Liu, Zhou, Zhu, & Lü, 2022).

The costumes in the current study employ concepts like material collaborations, composite material usage and single material usage. All these material collaborations make potent ceremonies and rituals. Indigenous traditional African costumes, make-up and body.

Uttoh-Ezeajugh, (2008) standpoint corroborates the *Effutu* festival costume analysis and propounds a framework that describes and analyzes most costume elements in most African indigenous traditional costume designs, commenting that designs were initially made with materials derived from plants, animals, and mineral deposits as well as feathers, quills, fronds and the teeth and skin of animals. The body was accessorized with beads made from ivory, corals, seeds, and cowry shells. Others were circlets and anklets derived from tusks and animal horns. Leg rattles made from animal shells, or seeds were used for aesthetic appeal and enhanced sound effects during performances. Make-up and body decorations were made with liquid extracted from leaves, seeds, pods, insects, animal fat, and solutions made out of mineral deposits, plant extracts, and wood ash. The predominant colors of make-up used in Africa are red, black, yellow, brown, and white. Body designs are used to enhance natural beauty, and in the process, some of the motifs, symbols, and patterns become a visual language to depict the cultural, spiritual, and religious disposition of the individual and the community.

The following are corroborations solicited from interviews with participants, custodians, appreciators, and key informants in the *Effutu* community. Kim (2019) notes that costume styling, color, and texture of the clothes are practical and effective methodologies that will create a character. This transforms a person to take an identity to perform a cultural and ceremonial task in the *Effutu* folkloric setup.

Table 3. Material Composition of Effutu Aboakir Costumes

S/N	Costume types	Material Composition of Effutu Aboakir Costumes
1	Royal costumes	<p>Fabrics Structural designs: Loom woven fabrics with symbolic motifs Applied designs: applique, embroidered and printed fabrics depicting symbolic images Leather: for amulets, cross belt, <i>nkaaba</i>, beads, circlets, anklets Symbolic colours (allegiance to object of benevolence) red, yellow, white, Blue Undergarment: <i>Ntwontwo</i>, cross belt, <i>talismans (bansir)</i> Body art: Kaolin, <i>kukuadzi</i>, <i>hyirew</i>. Footwear: <i>Mpaboa</i> (traditional sandals) Headdress: Turbans, circlets, Tiera, crown, symbolic bands, <i>seb3 ky3w</i>, <i>ntrama ky3w</i>, <i>fo ky3w</i> Motifs: Animal motifs, symbol of their objects of benevolence, symbols of memorable events, adinkra symbols and simple geometrical and stylized forms, patterns are philosophical in nature. Motifs and symbols form repetitive designs creating symbolic and meaningful patterns indexed in cultural idioms. The concept of Animism is present in most costumes and costumes elements.</p>
2	Ritual costumes	<p>Fabrics Structural designs: laced, plain white and red fabrics depending on status of wearer. Applied designs: Printed fabric with objects of benevolence, white on white appliqued fabrics. Fabric analysis: sacred cloths give a person status and power; fabric and costumes are seen as receptacles. Rituals are mostly performed for these costumes to energize the spiritual potencies.</p>

Leather (for amulets, cross belt, *nkaaba*, *ntrama*, beads, circlets, anklets, *nsa kwan*, *ntwabaan*, *kwan mu adzi*).

Symbolic colours (allegiance to object of benevolence) white, red, yellow, white, Blue.

Power objects: short broom, horse tail, pillows, perfumes, *dadze piaw* (sword)

Body art: Kaolin, *kukuadzi*, *hyirew*, *gyabiriw*. The body art manifestation comes in ringed circles, solid circles, broken lines, long and short dashes, total body smearing of white. Typical locations for art include the neck and chest areas, from the feet and the ankle. Some are localized and well-planned design arrangements.

3	Asafo (war/battle) costumes	<p>Fabrics</p> <p>Structural design: woven fugu fabrics (smocks), tapestry fabrics, plain white and blue and red, golden yellow fabrics depending on allegiance or object of benevolence. The type of <i>asafo</i> costume depicts costume.</p> <p>Applied designs</p> <p>Visual display of prints of their benevolent symbols, totems, chanting icons and slogans and represented in their fabrics. Detailed applique designs showing heroic adventure of the group, both on-layed and in-layed designs. Uniformed dresses and prescribed costume styling is widely present in the form of <i>ntwontwo</i> and matching shirt or jumper of corresponding colour.</p> <p>Head dress</p> <p><i>Dadzie kyew</i> (Metal helmets), <i>fo Ky3w</i>, <i>Ntrama Ky3w</i>.</p> <p>Power object <i>Asafo Abaa</i>, sword, <i>nsakwan</i> (handbands) and <i>ntwaaban</i> (necklaces) anklets, circlets</p> <p>Under garment <i>Ntwontwo</i></p> <p>Body art: typical body painting is with <i>Shiro</i> (Kaolin), <i>kukuadzi</i></p> <p>Designs include; circular shapes, wavy lines, broomlike textures, solid rounded shape, complete smearing of substance on the body</p>
4	Generational costumes	<p>Fabrics</p> <p>Applied Designs</p> <p>African prints of uniformed designs. Prescribed uniform for young males and females respectively aspiring to be <i>Asafo</i> members</p> <p>Uniform dress</p> <p>Coiffure/Hairdressing</p> <p>Stylized coiffure radiating energy and readiness for action. Indigenous hairstyling fused with contemporary fashion hairstyles. Braids, hair dyed with earth colours and artificial colours, contemporized <i>Takua</i>, cropped and natural long braids</p> <p>Headdress</p> <p>Stylized headdresses in the form of <i>fo ky3w</i>, turbans of symbolic colours, bandannas, hats, mufflers, stylized <i>ntrama ky3w</i>.</p> <p>Mpaboa(camboo)</p> <p>Typical is a bamboo/ athletic canvas or running trainer for brisk movement. Colour of bamboo/canvas/trainer should synchronize with the colour of costume to create the needed visual representation of the group.</p>
5	Women ensemble (<i>Adzewa</i> costumes)	<p>Fabrics</p> <p>Structural: laced fabrics as slits for their <i>kaba</i>, typically red and yellow for <i>Dentsi Asafo</i> group and bules with white for <i>Tuafo</i>.</p> <p>Applied designs: Ghanaian printed mummy cloths. Uniformed designs for identification (<i>maame payin atar</i> or <i>aya atar</i>). Colour and motif in the prints prescribed by group and its leaders. Colour and design elements in the cloth compliments that of their Male <i>Asafo</i> groups.</p>

Kaba and *slit* the typical costume used the *Adzewa* ensemble. Sleeveless *kaba* or with sleeve.

T shirt and a *slit* is also an option in *Effutu* culture.

Symbolic colours: colour is critical in their costuming. Yellow and red indexing the concept of *Dentsi Asofo adzewa* group and the whites with blues for the women ensemble of the *Tuafo Asafo*.

Power object: music making instrument *mfoɔba* (gourd), *nsakwan* (handbands) and *ntwaaban* (necklaces) and Philosophical music (*abibidwom*)

4. Conclusion

The *Effutu* festival performance costumes provide a structure for the community in terms of cultural festivity to reaffirm its social values, symbolic indexes, cultural specifications, communal experiences, and folkloric mythologies and sensitivities. The performance costumes give meaning to the cultural world by linking the past to the present and the present to the future. It was established that the performance costumes and their material composition represented cultural idioms and reflected the people's social, political, economic, and cultural realities. These reflections were distinctively associated with symbolic indexes, cultural specifications, communal experiences, and folkloric mythologies and sensitivities through royal costumes, ritual costumes, *Asafo* (war or battle) costumes, generational costumes, and women's ensembles (*Adzewa* costumes), with basic material compositions of fabrics (both applied and structural designs), leather, horsetail, metal helmets, pillows, kaolin, beads (plastic and glass), *Mpoboa*, symbolic colors, and other materials. The performance costumes worn during the *Effutu* festival were frequently special to the occasion and materially symbolic. Compared to casual circular dresses in the community, which are based on individual caprices and preferences, performance dresses reflect cultural preferences characterized by different costume styles and material composition. *Effutu* festival performance costumes are an inclusive concept that combines religious belief with social and political concerns through the use of textiles, cosmetics, scars, coiffures, apparel, jewelry, and accessories held by the ethnic group called the *Effutus*. Visual references on the material composition of *Effutu* performance costumes and other hierarchical societies in Ghana should therefore be scholarly documented for academic posterity.

Findings from the study revealed a lot of sources of inspiration that can be sourced as unadulterated elements for adoption for textile design. Interesting elements that were revealed for the purpose of textile designing include symbolic and unique motifs, sources of textures, the interplay of colors, pattern layouts, and costume style lines. It can be suggested that the analysis of these elements, especially of the colors of *Effutu* costume, can be adopted and applied in contemporary textile design.

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6. Conflict of Interest

There is no conflict of interest

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