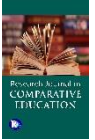


Campus traditional council: Case study of Bia Lamplighter and Dambai Colleges of Education in Ghana



Review article



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Abstract

This article discusses the role of Campus Traditional Councils found in some Colleges of Education in Ghana, the case of Bia Lamplighter and Dambai Colleges of Education. Data were collected and analyzed qualitatively with a descriptive case study as the design. Interview and observation were used as research instruments which enabled the researchers to identify and describe the actual impact of the Campus Traditional Council on student teachers and the learning communities. It came to light that before being enrolled, most of the student teachers in the aforementioned Colleges had no or little opportunity to participate in some cultural performances as a result of religious conversion, migration, modernization and busy family schedules. The evidence pointed to the fact that, about 80% of the student teachers had inadequate knowledge in their own cultural practices and those of other ethnic groups thereby losing the significance therein. This study, however, revealed that the institution of Campus Traditional Councils in these Colleges contribute in training holistic teachers by instilling discipline. It is suggested that these councils be regularised and resourced very well to aid cultural continuity through Ghanaian teachers.

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Public Interest Statement

This study points out to all stakeholders in teacher education that Campus Traditional Council in the Colleges play varied significant roles in educating student teachers on their cultural performances and those of others. It was also evident that the training of teachers who will have high regards for good morals is all not about the classroom engagement but also their involvement in leadership positions which give them the opportunity to instill discipline among themselves. Though many studies were conducted on the role of traditional councils in our societies, this work highlights its significance to our educational communities.

Introduction

Education is one of the basic rights of every child. Its contribution to socio-economic development cannot be over emphasized. This institution (Education) which is an enabling factor for societal development is as well key to sustainable development. The above-mentioned are achieved fundamentally through helping learners at all levels of education make identity of themselves, promotion of social cohesiveness among all and prompting individuals to be responsible citizens based on their cultural values and virtues which are imbedded in the school curriculum. Culture which is defined as the way of life of a group of people in a particular area at a given period of time carries identity, virtues and values which are important and indispensable aspects of any community. Again, Culture is very vital to every community because it gives an individual the opportunity to assess the past, gives a clue for the future and promotes indigenous knowledge for sustainable development. [Onyima \(2016\)](#) agrees in the same line of argument and emphasized that "the past is essentially the key to the present and platform into the future." For this reason, in the African society, culture is passed on from one generation to the other. [Fafunwa \(1974\)](#) as stated in [Idang \(2005\)](#) asserts culture is passed onto a new generation from birth, that is;

The child just grows into and within the cultural heritage of his people. He imbibes it. Culture, in traditional society, is not taught; it is caught. The child observes, imbibes and mimics the action of his elders and siblings. He watches the naming ceremonies, religious services, marriage rituals, funeral obsequies. He witnesses the coronation of a king or chief, the annual yam festival, the annual dance and acrobatic displays of guilds and age groups or his relations in the activities. The child in a traditional society cannot escape his cultural and physical environments.

In Ghanaian traditional societies, the chief and elders, linguist, chief priest and queen mothers are very significant and revered. They also play key role in the activities of the society. Indeed, they are the custodians of the land, they pursue development and maintain law and order and settle

disputes among community members. They also serve as the custodians of the culture and traditions including history. Hence, they make sure cultural practices and traditions are respected and sustained through their implementation (Agordoh, 2002, p. 36).

However, modernization, religion and urbanization are making it very difficult for some individuals to witness, experience and learn some of the vital aspects of the beautiful Ghanaian culture. This is contrary to Fafunwa's observation stated earlier. For instant, it is very rare to witness functions like enstoolment of chief and puberty rites in the urban areas. Usually, many people have to transport their families from far distances just to come and witness how some of these ceremonies are performed. Enstoolment of chiefs in Ghanaian cultural context for example is not an annual event. This is only done when there is the need for a new chief as a result of death or distoolment of the existing one. This makes the period for enstoolment undefined. As a result, it makes it very difficult for an individual to witness a live enstoolment ceremony performed either in the city or their hometowns or villages. Music and dance as a component of the culture of a given people also face similar challenges when it comes to continuity and preservation. A renowned ethnomusicologist - Nketia - noted that many children, especially those in large towns and cities, grow up without experiencing and learning to perform the music and dance of their own traditions (Nketia 1999:2). In a like manner, Agordoh (2002) argued that:

Increasing numbers born, bread and leaving in the urban centers possess not all the basic skills of their country. Their music and concepts are new, being often produced by external influences. Some Africa's contacts with the outside world have been long and close. The possibility of oriental influence cannot be ruled out. (p. 18)

Furthermore, the infiltration of western faith (Christianity and Islam) which has now dominated most communities in Ghana contradicts some cultural practices hence preventing converted nationals from engaging in them. Indeed, Acquah (2013, p. 24) in his article "new trends in Asafo music performance: modernity contrasting tradition" tells us that "the upsurging of Christianity in Mando has created the notion that, Asafo music is associated with *Abosom* (gods), due to this, parents did not want their wards to engage in what they considered fetish." as a result of this and other contrasting religious belief, contexts and conducts of some cultural events in Ghana are changing over time. For instance, in recent times, ceremonies such as outdoorings and naming ceremonies are done, where Christian and Islamic principles and doctrines are followed vividly.

Although puberty rites are performed annually in some Ghanaian communities, not all participants and observers turn up for the entire period stipulated for the rites, to go through the training and nurturing the ceremony has to offer. This by many is because of work schedules of parents and school calendar of the children involved which conflicts with the period of the rites.

These and other contributing factors deprive many people from knowing their culture and traditions.

There has been a lot of research why we have to hold on to our culture. For instance, in a forum on preserving culture and heritage in Minar Sinan University of Fine Arts, in 2014, it was revealed that, culture affirms the identity of a people, reflect and shape their values, beliefs, and aspirations. In Ghana, to honour the earlier submission, as part of extracurricular activities for learners at the first and second cycle institutions, cultural festivals are organized biennially to expose students to varied traditional performances. This however is nonexistent in Ghanaian tertiary institutions. Alternatively, in some Colleges of Education, there exists an institution known as Campus Traditional Council. This council serves as a means of impacting cultural knowledge to student teachers. This institution is a replica of what exists in the traditional communities, thus, structures are acknowledged and respected.

Songs, dance and musical instruments certainly play a vital role in many of the activities of the Campus Traditional Council, yet this noble organization lack traditional instruments for its operation. As a result, these instruments are hired, borrowed or in some cases improvised before used for programs. Also, items like calabash, ornaments, costumes and stools which function as symbols of prestige and authority which could be appreciated artistically are not available for demonstration. More so, in some cases, some tutors lecture during some of the activities of this institution even during weekend, which may educate student teachers culturally as well. Upon all these challenges, the Bia Lamplighter and Dambai Colleges of Education Campus Traditional Councils improvised hence exhibiting the wonderful beauty of the Ghanaian culture thus, necessitated this paper; the role of the Campus Traditional Council in preparing student teachers at Bia Lamplighter and Dambai Colleges of Education.

Research Question

What is the role of the Campus Traditional Councils in preparing student teachers at Bia Lamplighter and Dambai Colleges of Education?

Methodology

This work made use of qualitative method which included interview and observation. For this reason, text and pictorial evidence were used to explain data so to give a good demonstration of the beauty in culture and traditions practiced by the Campus Traditional Councils in the various Colleges of Education. This view was echoed by [Creswell \(2014\)](#) who argues that qualitative method relies on text and image data, have unique steps in data analysis, and draws on diverse designs. The research design was a descriptive case study which focused on two Colleges of Education, i.e. Bia Lamplighter and Dambai Colleges of Education out of the 46 Colleges in Ghana. There was the

need for descriptive case study in order to define the role of the Campus Traditional Councils in students' stay on campus, the case of Bia Lamplighter and Dambai Colleges of Education. Yin, (2003) as stated in Baxter & Jack (2008) agrees and defined that, descriptive case study is a design used to describe an intervention or phenomenon and the real-life context in which it occurred.

The population for this study included all the students and staff of Bia Lamplighter and Dambai Colleges of Education. The whole student body was observed during the traditional councils' programmes with a sample of nine (9) students and a tutor (1) interviewed for the respective setting (Bia Lamplighter and Dambai Colleges of Education). Two non-probability sampling techniques were used in selecting participants in this study. Namely, purposive and Quota sampling techniques. A Purposive sampling technique was used to select the student chief, student queen mother, Student Representative Council (SRC) President and the Dean of Students' Affairs (Tutor) for specific information respectively. Further, Quota sampling was also used to select two students from each level. These were level 100, 200 and 300 for interview in each college. In addition, tools used for the collection of the data included pictures and video footages from digital cameras and field notes. This assisted the researchers to capture what might have been missed in the field note during the interview documentation. Additionally, audio recordings were done with a Nokia mobile phone which enhanced the accuracy of what the researchers gathered from the interviewees.

To ensure systematic and careful collection of data in order to have efficient analysis, observational and interview guides were developed and used to ensure consistency in the data collection which helped the description to be as thorough and accurate as what went on in the study. Permission was sought from the Managements as well as the Academic Boards of the colleges for the entry and conduct of the study. Carrying out observations and interviews to collect data for the study in the Colleges lasted for a semester. Observation was made when the Campus traditional councils had a program within this specific semester while interviews were conducted on days interviewees had no lecture within same semester. Basically, Data was analyzed qualitatively with descriptions and some pictures used to illustrate some aspects of the findings. The process involved identification of themes and patterns which were derived from the raw data collected.

Results and Discussion

The Campus traditional councils in Bia Lamplighter and Dambai Colleges of Education were made up of the chief, queen mother, hall queens, linguist, elders, chief priest, council's secretary, warriors and the chief carriers (students who carry the chief in the palanquin during programs/functions). Respondents stated that, the major roles of the Campus traditional council in the colleges were to reveal to student teachers' vital aspects of the Ghanaian culture they are ignorant about, sustain already known cultural practices and maintain discipline among student teachers.

Disciplinary function

In real traditional societies in Ghana, the chief and elders settle disputes among members of the community. Some of the issues that arouse these disputes are land litigations, misunderstanding in marriages, conflict over property ownership, two people at loggerheads among others. Respondents in this study disclosed that, one of the major roles of the Campus Traditional Council is to help the College authorities to execute school rules and maintain order on campus. This institution is recognized by student teachers and had the stand to resolve issues, especially at the dormitory. From the viewpoint of the respondents, for issues concerning student indiscipline to get to the college disciplinary committee, then it means it is beyond the control of the Traditional Council. When working on disciplinary issues, the traditional setting of a chief's palace is assumed and the student chief and elders sit to listen to cases brought before them. If a case involves two or more students, the chief and his council of elders invite the parties and listen to both sides. After a thorough deliberation and explanation from the petitioner(s) and defendant(s), the student chiefs with the support of his elders pass judgment. In the case where a party deserves a punishment, the chief uses his own discretion and allocates work for him/her or them to do. Some of the punishments given were, scrubbing of bathhouse or the washroom, sweeping, weeding, removal of cobwebs, and any other cleaning work available on campus. These punishments last for a given period allotted by the chief. Usually, these punishments and the area of work go with respect to sex. If you are a male, you work at the male residence and same manner for the female. Some examples of cases handled by the Council are quarrels, cheating and invocation of curses. These issues were vividly dealt with in order to maintain love and peace among student teachers. In like manner, [Assimeng \(1981\)](#) tells us that, "a predominant activity of the chief in the traditional society includes the need to bring reconciliation among and between men and the spiritual forces." a replica of the role the Campus Traditional Council play in the college setting, however leaving out the spiritual aspect of it. .

More so, it is not only when issues are reported to the council, that they act. They also study and monitor happenings among student teachers on campus and call student teachers to order when they are going astray. One way the Campus Traditional Council monitor students is by attending all social gatherings on campus to observe student teachers' comportment. Intermittently, the council organizes a forum at the halls of residence for students to voice out their views and challenges. In addition, the student chief admonishes student teachers to desist from unlawful acts whenever he gets the opportunity to address them. Deserving punishments are also given to defaulting student teachers to also deter others from committing same offense.

Again, the chief and the members of the Campus Traditional Council serve as role models for student teachers. For the sake of these prestigious positions occupied by these student teachers (Campus Traditional Council members), they do their best to comport themselves in all contexts. A

lot of decency is seen in their talking, dressing, haircuts and hair styles, academics, how they approach tutors and even the kind of friends they make on campus. These as a result increased student teachers' confidence in them (Campus Traditional Council members), their activities and pronouncements. For this reasons, Students of these colleges accord their chiefs so much respect and believe they do due diligence when issues are put before them, thus their judgments are taken in good faith.

Greeting

Greeting establishes a very cordial relationship with you and friends, strangers, superiors and inferiors and even sets positive tones for fruitful conversation when two people meet. Akindele as cited in [Mmadike & Okoye \(2015\)](#) mentioned that, greeting involves the exchange of expression, pleasantries or good wishes between two people or a group of people interacting for the purpose of establishing interpersonal relationship. Greeting is very important and gives both positive or negatives impression about a person for the first time. There is always negative impression when greeting is not done well or not done at all and vice versa. [Agyekum \(2008\)](#) in the same line of argument describes that, in the Akan social norms, greeting is used to judge politeness and impoliteness. He mentioned that, the most common formula for politeness in societies are involved with greeting because it is one of the positive politeness which foster good social relationships and solidarity. When greeting is not done well, it is assumed one does not know tradition and when not done at all, either one is ignorant or arrogant. In every tradition, tribe, race etc., there is a peculiar way of greeting which is passed on from one generation to the other. In some cultures, people squat, kneel down, remove headgears or cap, remove spectacles, bow down their heads, shake hands, salute, etc. to greet. In some instances, people were forced to dress properly, stand well, and if necessary remove chewing sticks from their mouth before exchanging greeting. Even more [Crayner 1975](#) as stated in [Agyekum \(2008\)](#) further mentioned that, various ethnic groups have their own rules regarding who should greet, who should be greeted, who should greet first, what greeting is appropriate and how it should be done. Respondents in this study brought to the fore that, some students of Bia Lamplighter and Dambai Colleges of Education did not know some courtesies they must observe when greeting. For instance, when greeting a group of people, one has to start from the right to the left. Also, the young one is supposed to greet the elderly when the two meet. These are a few of some Ghanaian ethics exhibited in almost every culture in Ghana during greeting. These and other moral standards are made known to student teachers through the activities of Campus Traditional Council. For example, in drawing attention to some lessons learned, respondents underscored this fact that, when subjects are greeting the chief or an elderly person, one has to lower his cloth or remove his cap to show respect and submissiveness. Practically, student teachers give reverence to the tutors, student chief and his council members by

always greeting first anywhere they meet. These and other greeting lessons like its importance and benefits learned at college enable student teachers to fit into many societies during and after their training as professionals.

Whiles on campus, student teachers are posted to community schools to have teaching experience, notably "off campus teaching practice". Before these student teachers report to schools posted to, they are led by the college authorities to pay homage to the traditional rulers in towns of selected schools of attachment. Good greeting ethics learnt from college aid student teachers to exhibit good gestures which enable traditional authorities to accept and accommodate them during such period and even after completion and posting. [Egblewogbe \(1990\)](#) in his articles "Social and Psychological Aspects of Greeting among the Ewes of West Africa" made this observation, which to some extent sums up the concept of greeting:

Greeting among the Ewes is thus regarded as a responsibility and a right. It serves to identify the individual with his group and acts as an avenue for expressing solidarity and love as well as showing respect and deference to superiors. Greetings can easily betray ill-feeling and hatred as much as absence of greetings. Refusal to greet a person or respond to his greetings can be hurtful apart from showing that something is amiss.

The above submission grounded in the Ewe cultural setting of Ghana is not different from the concept stipulated in an article "Patterns of Greeting in Etulo" by [Mmadike & Okoye \(2015\)](#) in the culture of Benue and Taraba states of Nigeria, which indicates that, greeting "provides the platform for inquiring about each other's health and wellbeing, showing delight with one who is joyful and commiserating with one who is sorrowful."

Puberty Rite

Puberty rites mark the transition of girls into women and are a normal life event for most traditional societies. These ceremonies, marking this important stage in the life of an individual are sacred and very important indeed ([Hevi-Yihoe, 2003](#)). It has been observed that most students in Bia Lamplighter and Dambai Colleges of Education were not preview to how puberty rites are performed in some cultures in Ghana. This is because it is not performed in all societal contexts in Ghana. Aside, where this is practiced in a culture, some student teachers mentioned that, because of foreign religious worship such as Christianity and Islam which their parents belonged to did not allow them take part in the rite. Even to the extent that, they had been warned by parents not to step foot to where puberty rites are performed. This is as a result of a perceived notion of puberty rite associated with and also seen as an origination from traditional religious practice which

conflicts foreign religious (Christianity and Islam) principles. On the contrary, Klu (2014, p. 18) stated that, the practice of the Nobi recounts that, "contrary to general perception, religion is not necessarily the originator of puberty rites but is only invoked to sanctify and lend weight to the initiation ritual. It is therefore erroneous for people who take the view that the rite originate from traditional religion and therefore not good for Christians." A typical example is the origin of the Krobo *Dipo* puberty rite in Ghana which had nothing to do with religion. Kumetey (2009) has it that, *Dipo* originated out of jealousy and bitterness by a woman whose husband married two wives. The first wife gave birth to male children only while the second females only. Due to patrilineal system of inheritance, as part of the naming ceremonies of these male children, immense activities were organized to welcome and appreciate the new born baby with gifts. As a result of this privilege enjoyed by the first wife, the second wife out of resentment and jealousy requested the then priestess, Nana Kloweki to also organize a ceremony of a sort to honor her girls. Giving heed to this, the priestess, Nana Kloweki introduced a ceremony called *Dipo* for the Krobo girl child between the ages of 12 and 15 years. These girls were quarantined under the umbrella of the priestess for three years to undergo training on cleanliness, reverence for adults, home management, cooking, how to care for children, herbal medication and learning crafts like pottery. After the stipulated period of three years, a grand ceremony was organized for these young girls who were able to undergo the training successfully to initiate them into adulthood. Based on the earlier submission, some student teachers whose communities had puberty rite as an institution were deprived with wrong notion of the rite's origin. Hence these student teachers had not taken part in puberty rite and had not also had the chance to see it performed. Klu (2014) noted the adverse effect as he made a plea that, "Social change often greatly affects people's ideas and actions, rules, values and norms." He continued and mentioned that, African countries experience massive social changes as a result of contact with Europeans in trade, colonialism and missionary work which adversely affected traditional cultures. However, in spite of all the negative effects of social change in Ghana and on student teachers, the display of puberty rite initiated by the Campus Traditional Council in drama form brings to light to many students the proceedings, importance, benefits and why a girl must undergo such rite. Some lessons learned by respondents mentioned were as follows:

- Puberty rite encourages upcoming girls to be chaste.
- Puberty rite gives the girl child the opportunity to learn how to keep the home (i.e. cleaning, cooking, washing etc).
- Puberty rite teaches girls to respect and submit to their husband.
- Puberty rite gives girls and their families some prestige in the society.
- Puberty rite offers girls an opportunity to get a very good husband.

- Performance of puberty rite promotes the customs and traditions of our society.

Even though some of these student teachers who were supposed to have undergone this rite did not get the opportunity to do so because of some reasons, having seen how it is performed and its relevance would edge them to educate their parents, younger ones, and even present their own children in future for such rite.



Plate 1

Drama performance on the *Bragoro* puberty rite of the Akans of Ghana.

Enstoolment of a Chief

In African cultures, a chief is customarily installed, thus after swearing the oath of allegiance, he assumed cultural role and becomes a ruler, religious head, judicial and military or political head (Agordoh, 2002, p. 35). The Campus Traditional Council enstools a new chief every year. For this reason, there must be a thorough search for a merited student teacher to resume the seat. Arhin cited in Asamoah (2012) explained that in the traditional setting the chief is a "person elected or selected in accordance with customary usage and recognized by the government to wield authority and perform functions derived from tradition or assigned by central government within specified areas." One of the substantial features of this definition which is in line with the Bia Lamplighter and Dambai Colleges of Education Campus Traditional Council is the function the chief performs which has its source from tradition. An observation by Osei (2000) as referred to in Amoakohene (2018) discussed some qualities a good chief must possess in the context of the Asante chieftaincy (Asante *Hene*) he said, he (the chief) "has a lot of DON'T'S to guide him. ... not be a drunkard, not involved in games of chance, not flirt with other people's wives". In the same manner, the Campus Traditional Councils in Bia Lamplighter and Dambai Colleges of Education make a careful

observation of a descent, loyal and law-abiding student teacher for consideration to succeed an existing student chief. Undeniably, respondents eluded that, enstoolment done by the traditional council has taught them many lessons they were ignorant of and might not have gotten the opportunity to witness in their life time, because some of the confidential traditional activities in the real traditional setting are done behind closed doors. Students, upon witnessing enstoolment got to learn about how it is done precisely by the Sefwi and Dambai people respectively, the significance of the arts and their meaning. Before all these important event takes off, the existing student chief and elders go to the traditional chiefs of the respective communities (Sefwi-Debiso and Dambai) to seek education and directions on how enstoolment is organized. To be very sure about how this tuition given is impacted by the councils, the traditional chiefs send delegates from their palace to witness and ensure the traditions (Enstoolment) are correctly transmitted. Some of the important expressive elements of the Ghanaian culture exhibited by the Campus Traditional Council in this ceremony, found so educative by respondents were:

- **The Significance of the Sword:** the sword is part of the regalia of the chief and is handed over to a new chief on his appointment as emblem of office (refer to plate 7). Asiedu (2010) makes a similar submission and writes that in the Akan community in Ghana, the sword plays a vital role when authority has been given to a chief to rule and induction into office is achieved through the sword.
- **The Footwear of the Student Chief:** the sandals (*Ahenema*) of the chief play a vital role when the student chief is in public. Respondent eluded that, the footwear depicts the sacredness of the chief, hence he could be distooled when seen bear footed. (See Plate 8.)
- **The role the Umbrella:** the umbrella serves as a protection for the student chief during procession and gatherings. It prevents the Student Chief from the scorching sun and the rain.
- **Traditional Costume:** costume is as well an essential component of artistic display by the student chief and his entourage. What members of the traditional council wear is a showcase of Ghanaian traditional *Kente* and other locally designed cloths made from local textiles. These costumes dressed in by all members of the council were designed in different colors with deferent traditional patterns (see Plate 9 and 10). Another Significant outfit worn by some of the Council members is the *Batakari* (smock). This *Batakari*, as shown in Plate 10 is an attire from the Northern sector of Ghana, locally made from materials in that environment and predominantly worn by the northerners. Seeing such dressing and that of

other cultures imply the diverse Ghanaian cultural affiliates who are members of the Councils. Respondents mentioned they have learnt to be united, patriotic and also promote Ghanaian indigenous culture through the exhibitions of native costumes as portrayed by the Campus Traditional Council.

- **The Headgear/Hat:** respondents submitted that the headgear is part of the visible art forms which dignifies the chief. They mentioned, it also communicates based on the type of symbols shown on it. With reference to plate 8, there is a gold pattern in the headgear of the Campus Traditional Council Chief. This, the innovative student teacher who made it said, represents how wealthy the student chief is.

Procession

Carrying of the chief is done in an improvised palanquin during many occasions, such as procession after the enstoolment rite by the Campus Traditional Councils. [Asiedu \(2010\)](#) described a palanquin as an elongated basket artistically created, for the carrying of chiefs during state occasions. He said the palanquin is a symbol of high office of Akan chiefs; hence only paramount chiefs are allowed to ride in them. Even though the Campus Traditional Council did not use a real palanquin, they improvised by using the layer of a bed and put a mattress on. This was what the student chief sat on for procession through the whole campus. This activity (procession) is a means of communicating. [Amoakohene \(2018\)](#) believes that, just as public relation officers of organizations or communicators look for ways and means to attract the public with enticing images to communicate through what we visualize and conceptualize in our minds, it is the same way local community handlers manage to create positive images about their chiefs through visual displays and gestures indicating the chiefs authority and reputation. Aside that, there are other team members who also express some art forms in verbal method for instance musicians, flutists, horn blowers, drummers, priesthood and militarism during procession ([Amoakohene, 2018](#)). He said, in a concise form of interpretation, the procession is usually consolidated with two forms of communication; verbal and non-verbal. Respondent in the study disclose that the chief is carried after enstoolment and shown to the whole college communities to communicate to all students that, a new chief has been chosen hence he takes over from the already existing student chief who would be doing his teaching practice outside campus. This exercise takes place after the chief has been sworn in by the chief priest. He is carried round the college community to show that he has admitted and has successfully gone through the necessary rituals which qualifies him to be the student chief. In all these instances, the student body is the key stakeholder because it forms part of the college community. However, in the local traditional governance system, [Amoakohene](#)

(2018) indicated that, the stakeholders would include the royals, elders, courtiers, the community and the state; all who can affect or be affected by actions and dealings of the traditional state.



Plate 2:

The Student Chief (Nana Adjapadan II) carried on an improvised palanquin

Although procession is embarked on to show its significance to the student teachers, the traditional council lacks some items for display such as *akyeamepoma* (staff of the linguists), *mena* (elephant or cow tail), and different types of *kyiniye* (umbrellas) as well as *apakan* (palanquin). Also, some ornaments the chief should wear on the shoulder, elbow, wrist, waist, below knee ankle, and fingers were either absent or improvised. Plate 2. displays the student chief carried in an improvised palanquin, made up of the student bed stretch, with a small size mattress on it. A small umbrella meant for shelter under rain and scorching sun is also used for the lack of the very big ones used in the real traditional setting.

Drumming, singing and dancing

Drumming, singing and dancing are art forms that have been an integral element of the everyday activities in African culture over the years. Discussions with informants reveal that, Drumming, Dance and Singing played significant role in the activities of the Campus Traditional Council. [Asiedu \(2010\)](#) cited that, although music and dance play educative and entertainment role, it does away with dullness that may engulf an occasion or ceremony. At this point, all the components of the performing arts are combined to celebrate various programs of the council and entertain student teachers as well. At major programs such as enstoolment of a chief, traditional music is interwoven with the activities lined up to make the program lively and encourage full participation from the audience.

Again, Friday evening before the enstoolment of the new chief on Saturday by the Campus Traditional Council, there was always drumming, singing and dancing. There was no specific ensemble performed during this period. Student teachers could perform an ensemble from any culture once they are capable of playing the drums and sing songs in that ensemble and any other. Dancers were also not obliged to do any specific dance movement but could dance any tribal dance and movements to grace the occasion. The significant of this activity was to announce and express the joy for having a new ruler who will be taking over very soon. In this context, different drumming techniques, dancing styles and songs in different languages were sang and displayed. This imbues in the students the sense of unity as Ghanaians and evokes respect for each other's culture and traditions. This is confirmed in [Agu \(2003\)](#) who illustrates that traditional music is an organ of social cohesion. He explained that, music associated with traditional institutions, generate social experience that binds ethnic groups, thus gives people a sense of belongingness. The respondents in this study described their involvement in the singing, dancing and drumming phenomenon on campus during the Campus Traditional Council programs as overwhelming and intense experience. Conversely, the institution (Campus Traditional Council) lacks the traditional instruments for its operation. Instruments were always hired from the local ensembles in the various communities for use.

Pouring of libation:

This is an activity that remains sacred in the Ghanaian traditional setting. [Essel \(2014\)](#) indicated that;

Africans recognize the presence of the supreme deity (God) and say prayers to him in the form of libation. It is done by pouring a liquid substance (water, palm wine or liquor) on the ground and mostly accompanied by prayerful incantations and appellations." He said "During the pouring of libation, the pourer invokes the ancestors who serve as spiritual interlocutors between the physical and the spiritual world. Anytime it is done the ancestors converged to listen and act as intercessors in the spiritual battle.

It is the form of prayer to the traditionalist hence it was performed in the real context for many purposes. For instance, libation is poured to evoke the spirits, to invite the ancestors and to curse. In the case of the Bia Lamplighter and Dambai Colleges of Education Campus Traditional Councils, although libation is poured, it has no spiritual connotation. That is why common water was used instead of alcohol. This was just to educate the student teachers on how it is done, its significance and its implications in the lives of Ghanaians. Most of the interviewees who believe in western

religion (Christianity/ Islam) and have never seen it done physically, explained they were enlightened having seen it performed live. This is an indication that, the Campus Traditional Councils in these colleges are promoting continuity in Ghanaian culture, exhibited in an improvised manner to portray culture. In the same line of view linking cultural continuity and preservation, Essel (2014) made a strong argument that;

If the younger generations are debarred from practice of libation how can they be enculturated with it? How can it become part of them when they are not taught from infancy? Since it was handed down to the present generation, it will continue to chart the same course, so, removing these discouraging barriers will attenuate its perpetual existence from generation to generation.

He further recommended that a libation manual must be created to encourage its practice by young ones in order to ensure its preservation for the current and future generations.



Plate 3

From right, the student chief priest, student linguist and a student elder pouring libation during enstoolment

Conclusion

This article has underlined the basic roles amidst challenges which necessitated innovations in the operations of the Campus Traditional Councils of the two Colleges of Education under study. Although challenged, these institutions are able to advance cultural education through their activities which has enlightened most of the student teachers who were ignorant about some traditions of their ethnic groups and that of others in Ghana. Bia Lamplighter and Dambai Colleges

of Education student teachers are made up of young adults from diverse ethnic groups across the country. However, the presence of the Campus Traditional Council promotes, inter-ethnic relations which is affable, thus students have avoided major ethnic hostilities and pressure for preferential treatment on campus. Base on the research findings and discussions, it is arguable that in training and educating students, more especially student teachers who would mount our community schools in future, it is necessary to impact cultural knowledge. Obviously, it must be emphasized that the governing of these colleges will be difficult if left only in the hands of the college authorities and student leadership (SRC executives) without the assistance of the Campus Traditional Councils. This institution in these colleges in many ways served as an establishment which maintained discipline at the halls of residence as well as the teaching and learning environment. It is however suggested that the Campus Traditional Councils in Bia Lamplighter and Dambai Colleges of Education are fully recognized by College authorities (Management, Academic Board and Staff) as organizations or institutions on campus. This will augment their authorities in maintaining discipline and also expand their activities in propagating cultural knowledge to student teachers by involving resource persons and philanthropists in and outside the campus in areas of deep and accurate cultural information and funding.

Gallery of Pictures



Plate 4

An improvised staff held by the student chief priest

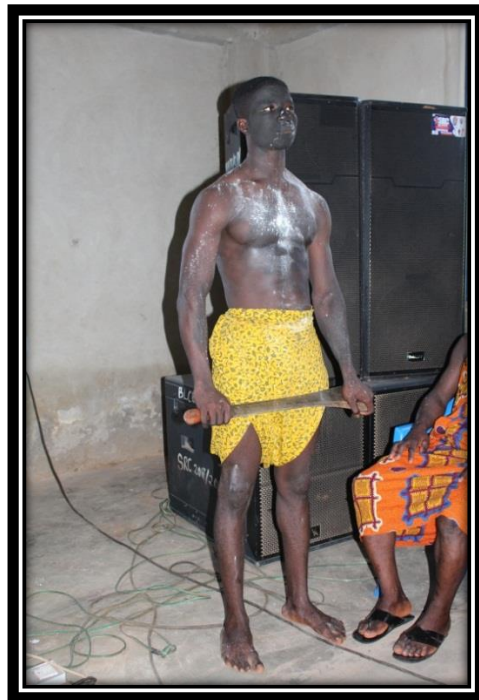


Plate 5

A student warrior in his traditional regalia

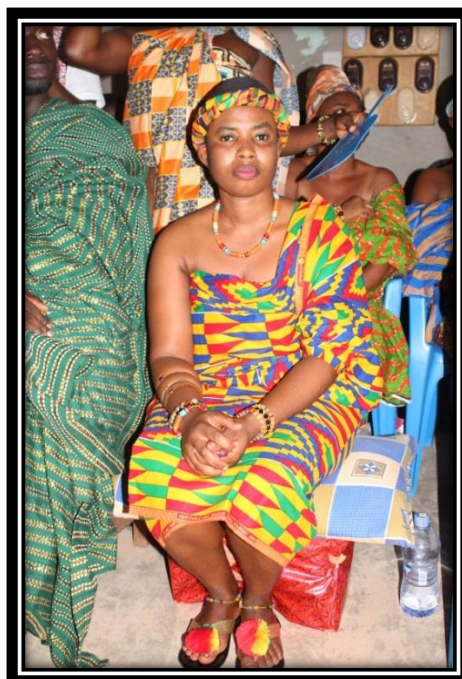


Plate 6

Student queen mother sitting on an improvised stool.

This stool is made up of an ordinary kitchen stool wrapped nicely, with a pillow placed on it.

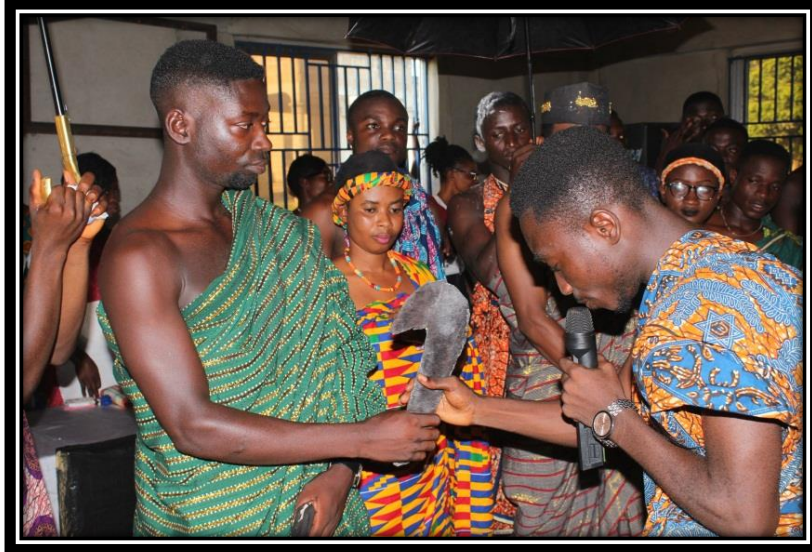


Plate 7
Swearing in of a new chief



Plate 8

In this picture is an improvised sword held by the student chief which is designed from a hard paper and painted black. It is a symbol of authority. The Chief is also sitting on an improvised stool, made up a wrapped chair with a pillow on it. His hat or headgear was sewn and decorated by a student teacher offering textile.

**Plate 9**

Student Queen Mother (left) with other student hall Queens dressed in colorful Ghanaian kente and local prints.

**Plate 10**

A Campus Traditional Council member in Batakari (Smock) costume from the northern part of Ghana



Plate 11

From left, the Student Chief, Students Queen Mother and their entourage seated at one of the council's educative programs.

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