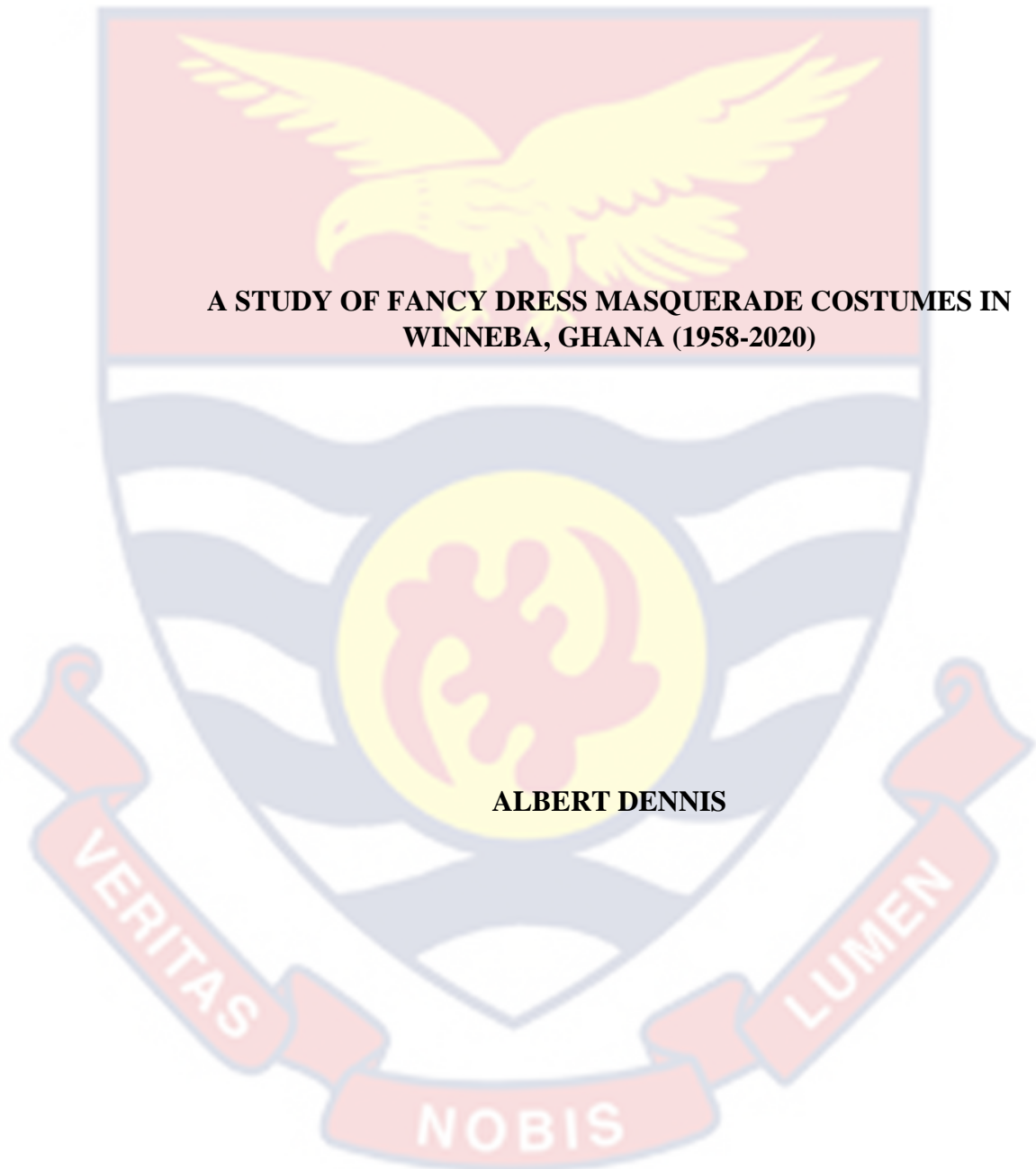


UNIVERSITY OF CAPE COAST



**A STUDY OF FANCY DRESS MASQUERADE COSTUMES IN  
WINNEBA, GHANA (1958-2020)**

**ALBERT DENNIS**

2021



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University of Cape Coast

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**A STUDY OF FANCY DRESS MASQUERADE COSTUMES IN  
WINNEBA, GHANA (1958-2020)**

**BY**

**ALBERT DENNIS**

**Thesis submitted to the Centre for African and International Studies of  
the Faculty of Arts, College of Humanities and Legal Studies, in partial  
fulfilment of the requirements for the award of Doctor of Philosophy  
degree in African Studies**

**DECEMBER 2021**

## DECLARATION

### Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature..... Date.....

Name: Albert Dennis

### Supervisors' Declaration

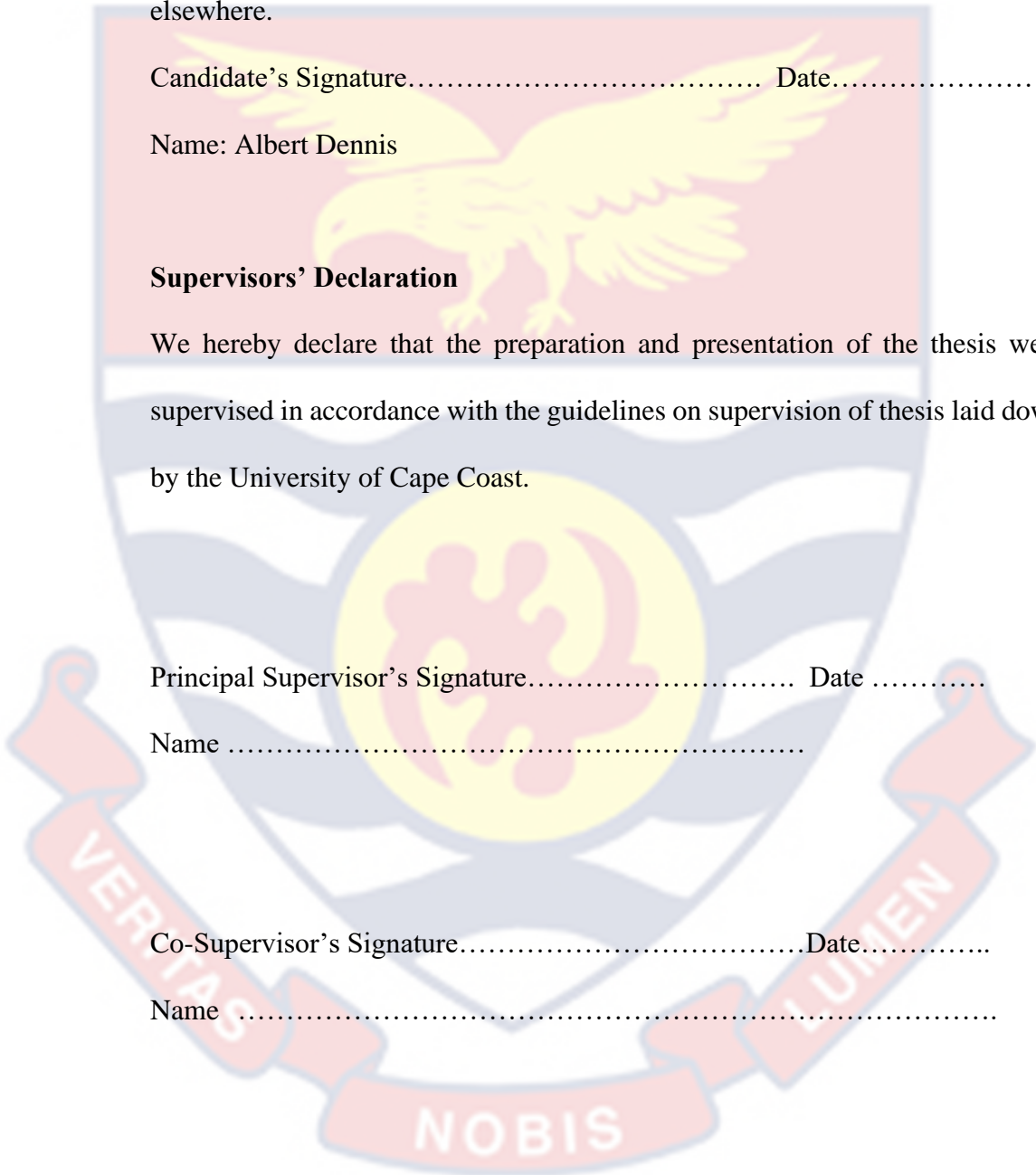
We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature..... Date .....

Name .....

Co-Supervisor's Signature.....Date.....

Name .....



## ABSTRACT

The careful representation of Fancy Dress masquerades in the Ghanaian space, especially in Winneba, has been held in high esteem over the decades as part of Ghana's popular culture. Undoubtedly, the use of costume in this performative art serves as the pillar on which masquerading hinges. Although Fancy Dress masquerade costumes contribute greatly to the success of the performance, there appears to be little or no empirical study on the use of costumes in this performative art in Winneba. This study sought to explore and document the use of Fancy Dress masquerade costumes among four masquerade clubs in Winneba from 1958 to 2020. Using the qualitative approach and multiple instruments (semi-structured interviews, observation and document study) to collect data, thematic and document analytical frames were used to analyse the data. Anchored on Goffman's (1959) Impression Management Theory, the findings revealed that the designing of Fancy Dress masquerade costumes is based on the diverse inspirations of the various clubs with the use of varying materials and the costumes characterised by various forms of aesthetics and significance. Ultimately, the study contributes to scholarship on the use of costumes for masquerade performances. With a treasure trove of findings, I recommend a study be conducted on Fancy Dress masquerade costumes in other Regions in Ghana to add to the discourse on Fancy Dress masquerade costumes.

## KEY WORDS

Aesthetics

Fancy Dress masquerade costumes

Masquerader

Materials

Performance

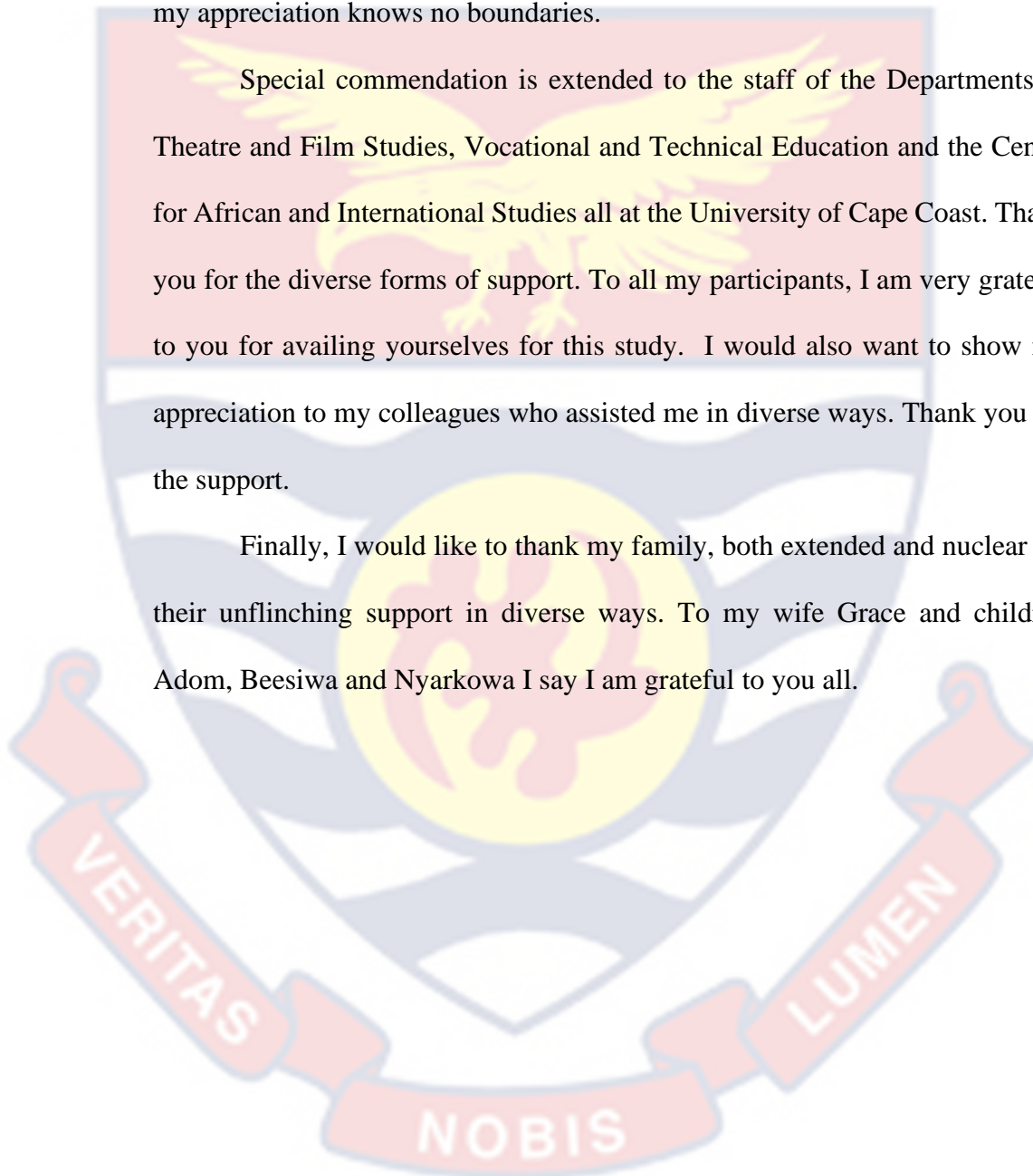


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**DEDICATION**

To my family





## TABLE OF CONTENTS

	<b>Page</b>
DECLARATION	ii
ABSTRACT	iii
KEY WORDS	iv
ACKNOWLEDGEMENT	v
DEDICATION	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	xii
LIST OF FIGURES	xiii
CHAPTER ONE	1
INTRODUCTION	1
Background of the Study	1
Statement of the Problem	9
Purpose of the Study	11
Objectives of the Study	11
Research Questions	12
Significance of the Study	12
Delimitation	13
Limitations	14
Definition of Terms	15
Organisation of the study	16
CHAPTER TWO	18
REVIEW OF RELATED LITERATURE	18

Introduction	18
The concept of Fancy Dress masquerading	18
Fancy Dress masquerading: A historical perspective	20
The concept of costume design	49
Costume: A vehicle that drives Fancy Dress masquerade performance	57
Sources of inspiration for designing Fancy Dress masquerade costumes	61
Types of Fancy Dress masquerade costumes	71
Materials for constructing Fancy Dress masquerade costumes	78
Costume aesthetics	84
Ways of achieving aesthetics in Fancy Dress masquerade costumes	87
Significance of Fancy Dress masquerade costumes	93
Theoretical framework	100
Summary of literature review	102
<b>CHAPTER THREE</b>	<b>103</b>
<b>RESEARCH METHODS</b>	<b>103</b>
Introduction	103
Research Design	103
Profile of the study area	107
Population of the study	113
Sampling	115
Data collection	117
Reflexivity	125
Ethical issues and trustworthiness of the study	126
Summary of the chapter	129
<b>CHAPTER FOUR</b>	<b>130</b>

FINDINGS AND DISCUSSIONS	130
Introduction	130
General biographical data	130
Sources of inspiration for designing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)	131
Watching Films	132
Through dreams	133
Pictures from books, magazines and newsprint	134
Personal ideas	135
The internet	136
Happenings in the community or country	137
Previous designs of masquerade costumes	139
Discussion of results	140
Types of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)	149
Hunters Fancy Dress Masquerade Costume	151
Animal Fancy Dress Masquerade Costume	153
Cowboy Fancy Dress Masquerade Costume	155
Cowgirl Fancy Dress Masquerade Costume	158
Simple Dress Masquerade Costume	161
Roman Soldiers Fancy Dress Masquerade Costume	164
Robin Hood Fancy Dress Masquerade Costume	165
Scout Boys Masquerade Costume	168
Traditional Fancy Dress Masquerade Costume	170
Supernatural Fancy Dress Masquerade Costume	172
Discussion of Results	172

Materials used for constructing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)	192
The use of Fabrics	193
The use of Leather	198
The use of Jute bags	201
The use of foam	202
The use of Agricultural Products	204
The use of paper, strawboards and used packaging boxes	206
The use of Net, wire mesh and fibre	209
The use of plastic sachets	210
Discussion of findings	212
Ways in which aesthetics is achieved in Fancy Dress masquerade costumes	228
Painting of material	228
Use of fabrics with decorative finishes and weave	229
The fit of the costume on the masquerader	231
The use of Trimmings and Christmas ornaments	232
Dyeing of fabrics and chicken feathers	234
Conscious use of fabrics with colours that harmonised	236
Use of mirror works	237
Discussion of results	239
Significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba	249
Creative expressions of costumiers	250
Competitions	251

Sustenance of the Fancy Dress masquerade costumes	252
Agrarian significance of Fancy Dress masquerade costumes	253
Economic significance of Fancy Dress masquerade costumes	254
Historical significance of Fancy Dress masquerade costumes	255
Political significance of Fancy Dress masquerade costumes	255
Cultural heritage significance of Fancy Dress masquerade costumes	257
Entertainment	259
Discussion of findings	259
Chapter summary	271
CHAPTER FIVE:	273
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	273
Overview	275
Summary of Results	279
Conclusions	279
Recommendation	281
Suggestion for further research	282
References	283
Appendix A	301
Appendix B	302
Appendix C	305

## LIST OF TABLES

Table		Page
3.0	A representation of sample size for the Study	117



## LIST OF FIGURES

<b>Figure</b>	<b>Page</b>
3.0 Map of Effutu Municipal	108
4.0 A Red Cross club masquerader in Hunters costumes in 1958	152
4.1 A <i>Tumus</i> club masquerader in Hunters Costume in 2015	153
4.2a Front view of a Nobles club masquerader in Hunters Costume in 2020	153
4.2b Back view of a Nobles club masquerader in Hunters Costume in 2020	153
4.3 An <i>Egyaa</i> club masquerader in Animal Costume (chimpanzee) in 2004	155
4.4 A Nobles club masquerader in Animal Costume (black sheep) in 2020	155
4.5 A Nobles club masquerader in Cowboy Costume in 1962	157
4.6 Red Cross masquerader in Cowboy Costume in 1980	157
4.7 A Nobles club masquerader in Cowboy costume in 2018	157
4.8 An <i>Egyaa</i> club masquerader in Cowboy costume in 2020	157
4.9 Nobles club masquerader in Cowgirl Costume in 1959	159
4.10 Red Cross masquerader in Cowgirl Costume in 1991	159
4.11 A Nobles club masquerader in Cowgirl Costume in 2004	160
4.12 A Red Cross club masquerader in Cowgirl Costume in 2018	160
4.13 An <i>Egyaa</i> club masquerader in Cowgirl costume in 2020	160
4.14 A Nobles club masquerader in Cowgirl costume in 2020	160
4.15 Red Cross club masqueraders in Simple Dress costume in 1972	162
4.16 A Red Cross club masquerader in Simple Dress costume in 1980	162

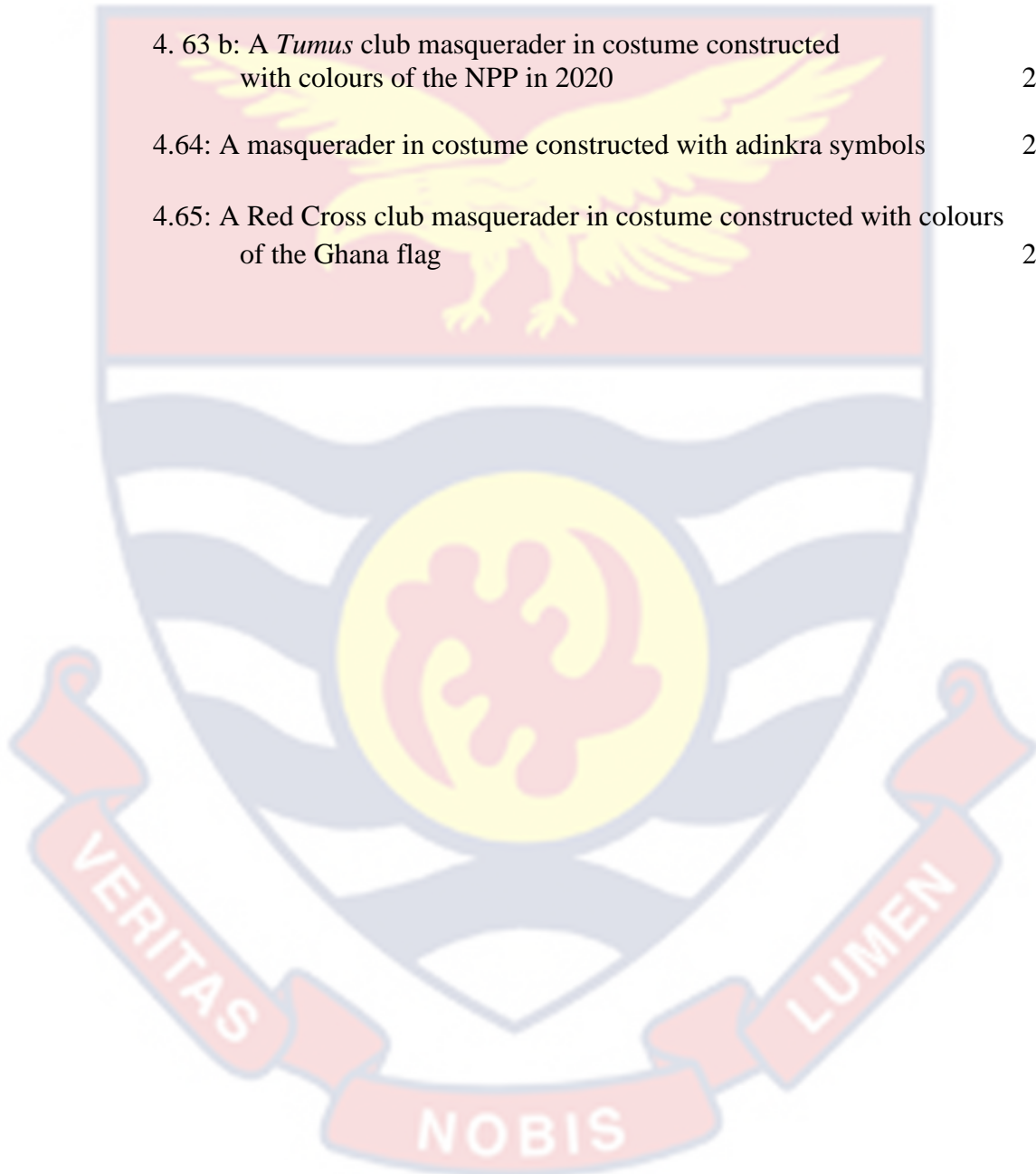
4.17	An <i>Egyaa</i> club masquerader in Simple Dress costume in 2004	163
4.18	A <i>Tumus</i> club masquerader in Simple Dress costume in 2004	163
4.19a	Front view of an <i>Egyaa</i> club masquerader in Simple Dress costume in 2020	163
4.19b	Back view of an <i>Egyaa</i> club masquerader in 2020 Simple Dress costume	163
4.20a	Front view of a <i>Tumus</i> club masquerader in Simple Dress Costume in 2020	164
4.20b	Back view of a <i>Tumus</i> club masquerader in Simple Dress costume in 2020	164
4.21	Red Cross club masquerader in Roman Soldiers Costume in 1970	165
4.22	An <i>Egyaa</i> club masquerader in Roman Soldiers costume in 2020	165
4.23	Nobles club masquerader in Robbin Hood costume in 1969	167
4.24	A <i>Tumus</i> club masquerader in Robbin Hood costume in 2004	167
4.25	A Red Cross club masquerader in Robbin Hood costume in 2020	167
4.26	A Nobles club masquerader in Scout Boys costume in 1958	169
4.27	A Red Cross club masquerader in Scout Boys Costume in 2009	169
4.28	A <i>Tumus</i> club masquerader in Scout Boys Costume in 2020	169
4.29	A Nobles club masquerader in Traditional Costume in 1972	171
4.30	A <i>Tumus</i> club masquerader in Traditional Costume in 2004	171
4.31	A Red Cross club masquerader in traditional costumes in 2020	171
4.32:	Nobles club masqueraders in Traditional Costumes in 2020	171
4. 33:	A <i>Tumus</i> club masquerader in mermaid Costume in 2018	172
4.34:	A <i>Tumus</i> club masquerader in an angel's costume in 2012	172
4. 35:	An <i>Egyaa</i> club masquerader in costume constructed with velvet in 2020	197



4. 36: A <i>Tumus</i> club masquerader in costume constructed with satin in 2001	197
4. 37a Front view of a <i>Tumus</i> club masquerader in costume constructed with wax print in 2020	197
4.37b Back view of a <i>Tumus</i> club masquerader in costume constructed with wax print in 2020	197
4. 38a Front view of a Red Cross club masquerader in costume constructed with fabric and placemats in 2020	198
4. 38b: Back view of a Red Cross club masquerader in costume constructed with fabric and placemats in 2020	198
4. 39: A Red Cross club masquerader in costume constructed with leather in 2020	200
4. 40 a: A Nobles club costumier preparing masquerade boots using foam in 2020	203
4. 40 b: Completed boot constructed with foam by Nobles club in 2020	203
4. 41: Use of foam to prepare masquerade <i>dipples</i> (boots) in 210 by the <i>Tumus</i> club	204
4. 42: Nobles club masqueraders in costumes prepared with corn in 2019	205
4. 43: Fancy Dress masquerade costume costumes prepared with corn husk by Noles club in 2019	205
4. 44 a: Fancy Dress masquerade costume under construction by Nobles club using groundnut husks in 2020	206
4. 44 b: Completed masquerade costume using groundnut husks in 2020	206
4. 44 c: Nobles club masquerader in costume constructed with groundnut husks in 2020	206
4. 45: Samples of used packaging boxes to construct masquerade hats by the <i>Egyaa</i> club	208

4. 46 a: Completed masquerade hats made with used packaging boxes by the <i>Egyaa</i> club in 2020	208
4. 46 b: An <i>Egyaa</i> club masquerader in masquerade hat in 2020	208
4. 47: A Red Cross masquerader in mask prepared from paper	208
4. 48: An <i>Egyaa</i> club masquerader wearing mask made of wire mesh in 2015	210
4. 49: Nobles club masqueraders in costumes constructed with Fan Choco sachets in 2020.	211
4.50: An <i>Egyaa</i> club masquerader in costume constructed with fabric with decorative finish and weave in 2020.	231
4.51: Tumus club masqueraders in costumes constructed with satin fabric characterised by decorative finish and weave in 1982	231
4.52: A Red Cross masquerader in costume designed with frills in the 80s.	234
4.53: A <i>Tumus</i> club masquerader in costume constructed with trimmings and Christmas ornaments in 2020	234
4.54: A Red Cross club masquerader in costume decorated with dyed chicken feathers in the 70s	235
4.55: <i>Tumus</i> club masquerader in costume constructed with fabrics with colours that harmonise in 2013	237
4.56: Nobles club masqueraders in costume constructed with fabrics with colours that harmonise in 2020	237
4.57: <i>Egyaa</i> club masqueraders in costume decorated with mirror works in 2010	239
4.58: <i>Egyaa</i> club masqueraders in costume decorated with mirror works in 1999	239
4.59: Masqueraders in various styles of Fancy Dress costumes depicting the creative expressions of costumiers.	251
4.60: Nobles club masqueraders in costume constructed with corn.	253
4. 61: Nobles club masquerader in costume constructed with groundnut	

shells	253
4. 62: Masqueraders in costumes designed to honour distinguished personalities.	255
4. 63 a: A <i>Tumus</i> club masquerader in costume constructed with colours of the NDC in 2020	257
4. 63 b: A <i>Tumus</i> club masquerader in costume constructed with colours of the NPP in 2020	257
4.64: A masquerader in costume constructed with adinkra symbols	258
4.65: A Red Cross club masquerader in costume constructed with colours of the Ghana flag	259



## CHAPTER ONE

### INTRODUCTION

Fancy Dress masquerading, a revered art form in Ghana, has become widespread and also part of the country's popular culture. This thesis explored and documented the use of Fancy Dress masquerade costumes in Winneba, Ghana from 1958 to 2020. In chapter one, attention was paid to the background of the study, the statement of the problem, the objective, and the research questions. Others were the significance of the study, delimitation, limitation, and organisation of the study.

#### **Background of the Study**

The use and place of masks in Africa have gained much attention in the African space, both the academy and field of practice (Duerden, 2000; Furniss, 2015; Flock, 2017) from antiquity to date. As a result, it is common to see people hang masks in their rooms or use them as objects of worship for socio-religious purposes. Beyond these, masks are also worn on the faces of some people in Africa, with their utilitarian and aesthetic functions greatly appreciated. Undoubtedly, masking in Africa is well-regarded and seen as "a firm mode of artistic expression" (Ganyi, Inyabri, & Okpiliy 2013, p. 52). This is because masking serves as an outlet through which aspects of African philosophy can be expressed in a non-verbal form. As espoused by Sarpong and Botchway (2019, p. 173):

Africa thinks and reflects through its arts and artistic expression, and hides its most valuable knowledge in its arts. The arts are oracles in Africa. They are employed in vision casting and are the vision in the African experience. They are

the senses, meaning makers, and media of thought, speech reasoning....

Without doubt, the use of masks in performances has been on the ascendency, and notable among such performative arts is masquerading, which thrives on disguise and has caught attention in some African countries.

Accordingly, Duerdon, as cited by Akubor (2016, p. 36), has noted that:

there is a particular kind of art in Africa, which is unique to the continent and can be found nowhere else in the world. It is an art, which is especially exemplified by the mask, and the masquerade in which the mask is used.

Duerdon's submission is noteworthy because it positions masquerade as a unique African art form peculiar to Africans. Although masquerading can be found in other continents, its uniqueness to Africans lies, to some extent, in how they revere and appreciate this performative art form as part of their national culture. This is because, as an art form, masquerading is viewed differently in different cultural contexts since it serves different purposes in different continents. In a study, *Africans Concept of Masquerades*, Akubor (2016, p. 35) reported that:

Africa and the Africans perception of the masquerade is completely different from the view of their European counterparts who limit the masquerade to objects of pleasure and entertainment. This is because while to the Western world, anything under a mask can pass for a masquerade, to Africa and the Africans, the masquerades are the dead ancestors among the living....

In the foregoing assertion, Akubor raises concerns about the appreciation of masquerade in Africa and Europe and establishes the dichotomy

that exists, which is based on cultural variations. This is because to the Africans, masquerading is seen as ritualistic and that which embodies the dead, ancestors, and the use of cultic powers and charms to perform in society (Amaechi, 2018; Agoro, 2010; Ottenberg, 1982; Ododo, 2001). It is these kinds of masquerades that are regarded as Traditional African Masquerade (Emiemokumo, 2012) and are characterised by "spiritually oriented performances of the longstanding traditional masking and secret societies in Africa" (Sarpong & Botchway, 2017, p. 180). Undoubtedly, they are acknowledged as an ageless practice in most African communities (Enendu, 2004; Johnson, 2004; Ottenberg, 1982). Kleiner (2010, p. 215) affirms this when he succinctly notes that "the art of masquerade has long been a quintessential African expressive form, replete with meaning and cultural importance". By this, masquerading in Africa has a meaning that is understood and interpreted by African peoples to purport a reflection of their culture. Basically, Traditional African Masquerades serve as a link between the worlds of the living and the dead (Agoro, 2010), for ceremonies involving harvests, fishing, and hunting, festivals, adjudication, initiations of young people into adulthood or secret societies, and at public functions such as funerals and naming ceremonies (Ottenberg, 1982). Notable examples of Traditional African Masquerades are the *Egungun* among the Yorubas in Nigeria, *Poro* in Sierra Leone and Liberia, and *Guere* in the Ivory Coast (Anderson, 2018; Makinde, 2011; Peek & Yankah, 2004).

There also exists another kind of masquerades known as Fancy Dress masquerades which are secular unlike the former, which are characterised by spiritual orientations (Micots, 2014; Sarpong & Botchway, 2017). It is this

category of masquerades-Fancy Dress-that this thesis sought to investigate their costumes.

Fancy Dress as a term was used to depict individuals who wore extraordinary costumes and engaged in an open-air performance in the Caribbean, West Africa, Brazil, and India by American and European travellers and colonial soldiers. Later, performers who engaged in Fancy Dress organised parties and wore their stylish costumes. The term Fancy Dress was adopted by some communities along the coast of West Africa and then defined to meet the cultural needs of the community (Micots 2014). Ghana was one of the notable countries that adopted and adapted Fancy Dress. Fancy Dress was adopted to refer to an open-air street parade performance characterised by dance movements and stylish costumes. To this end, Sarpong and Botchway (2019) view Fancy Dress masquerading as a mixture of music, dance, or a social movement, space, a profile, an attitude, or a philosophy.

Within this discourse of Fancy Dress masquerading, Nicholls (2012, p. 10) views a masquerader as "a street performer who entertains by dancing and other antics while disguised in a costume and usually a mask" Nicholls's postulation points out the locale for masquerade performances: the street, which is the open space for audience appreciation where masquerades move from one point to the next to assume "a moving art" (Emiemokumo, 2012, p. 1) that travels the length and breadth of communities. Ordinarily, because Fancy Dress masquerading takes place on the street, the relationship between masqueraders and their audience is not spatially defined.

Significantly, the use of costume, a key visual element in performances that aid in disguising performers in masquerading, is also evident in Nicholls'

submission. The use of costume ultimately helps to achieve the idea of disguise in masquerading. This is because Fancy Dress masquerade costumes cover the faces of performers down to their feet, which serve as a second body for the performers.

Fancy Dress masquerading has gained popularity in Ghana and has become part of the country's popular culture and "an integral part of local celebrations such as Easter, Christmas, New Year's Day, harvest festivals, and at member funerals" (Micots, 2014, p. 30). In Ghana, Fancy Dress masquerading was endorsed and given full attention by Dr. Kwame Nkrumah in the late 1950s. As a result, Fancy Dress masquerading became part of the activities that marked the year-long celebration of independence in Ghana in 1958 (Micots, 2014). Similarly, during the climax of the 58<sup>th</sup> Independence anniversary celebration at the Black Star Square in Accra on March 6, 2015, I observed that the ceremony was interlaced with various Fancy Dress masquerade performances, thus projecting it as part of Ghana's national cultural heritage. Fancy Dress masquerading is predominant in some regions of Ghana, showcasing such performances especially during some festive seasons. These include the Western, Central, Volta, and Greater Accra.

In the Western Region, Fancy Dress masquerades are predominant in Takoradi and Sekondi. Some of the existing clubs are Chinese, Anchors, *Nyanta* Boys, *Yanki*, *Panya*, Iron Fighters, Cosmos, Holy Cities, Unity, Mississippi, and Spain. However, the popularity of the Anchors Fancy Dress masquerade club in the Region has led the entire region to refer to Fancy Dress masquerade in general as Anchors. The Western Region Fancy Dress masqueraders continue



to showcase their dexterity and thus engage in competition on the 26th of December every year at the Public Works Department's (PWD) Park.

In the Central Region of Ghana, Fancy Dress masquerades are predominant in Winneba, Cape Coast, and Elmina. A popular local name for Fancy Dress masquerades in the region is *Kaakaambatombi* and it has become a household name. In Cape Coast, which was once the capital of the then Gold Coast, now Ghana, the rhythmic nature of the brass band that provides the music for the masquerade performance offers a *titii* sound. To this end, *titii* has also become an adopted name in Fancy Dress masquerading in Cape Coast with clubs such as Holy Cities, Anchors, and many more. The Cape Coast masquerade clubs, apart from performing during Christmas and Easter festivities, also perform as part of the activities that mark the annual *Oguaa Fetu Afahye*, an annual traditional festival of the people of Cape Coast (Sarpong & Botchway, 2019; Taylor, 1997).

During the 2019 Pan African Festival (PANAFEST) and Emancipation Celebration in Ghana, dubbed "the year of return," which commemorated the 400th anniversary of the arrival of the first recorded enslaved Africans in the State of Virginia in the United States, a number of activities, including Fancy Dress masquerading, were held in Cape Coast. As a result, Fancy Dress masqueraders from Winneba and Cape Coast flooded the principal streets of Cape Coast and the Victoria Park and performed in their intricately designed and brightly coloured costumes, projecting Fancy Dress masquerading as part of the national cultural heritage.

Generally, Fancy Dress masquerading in Winneba, which happens to be the thrust of this study, has gained attention in the Ghanaian setup. There are

four main masquerade clubs in the Winneba community. These four clubs are the Nobles, *Egya*, *Tumus* and Red Cross. A new masquerade club emerged in 2014 to add up the numbers to five. The fifth group is called the Royals. However, the recognition of this new masquerade club by existing clubs has been met with several challenges. Over the years, since 1958, Fancy Dress masquerade clubs have engaged in competitions, and judges have assessed and continue to grade performances on the first day of January. The Fancy Dress masquerade club that is adjudged the best is hailed and awarded a prize. The Winneba Fancy Dress masquerade Festival, which hosts the competition, draws many people, including international tourists, government officials, traditional rulers, students, and community folks.

Fancy Dress masqueraders are always disguised in costumes. This is because as soon as the actor appears in his or her recommended costume, psychologically, the actor assumes the posture of the character he will be personifying. Thus, costume becomes one of the transformative elements in character creation. As noted by Asigbo (2010, p. 6), "[f]or the masquerade art, costume is everything, as there can be no masquerade without costume" . Asigbo's illumination brings to the fore the use of costume as the dominant element rooted in this art form. This is because "even though the masquerade art is more than... costume, the costume remains the cornerstone upon which all other elements of the masquerade hinge" (Asigbo, 2010 p. 4). By this, Fancy Dress masquerade costumes serve as the nub of masquerading, and for that matter, there cannot be masquerade performances when masqueraders are not in their required costumes.

In her book, *The Language of Clothes*, Lurie (1981, p. 4), submits that the vocabulary of dress includes "not only items of clothing, but also hairstyles, accessories, jewellery, make-up, and body decoration". She argues further that the language of clothes, "like speech, also includes modern and ancient words, words of native and foreign origin, dialect words, colloquialism, slang, and vulgarities". By this observation, costume, like speech, is dynamic and evolves because it also goes through some degree of change to purport a reflection of what is in vogue to meet the needs of contemporary approaches to any kind of performance. It is against this background that I find the postulation by Akyeampong and Yankholmes (2016, p. 287) very useful. They noted that:

Unlike masquerade groups elsewhere in the country who are content with using the same dress, made often from cheap fabric for years on end, the Winneba groups go for flashy costumes ...; hence, the local name *fancy dress*. The indulgence in such ostentation is driven by rivalry, the sheer desire to outdo the other groups. Indeed, one can surmise that it is the rivalry among the groups that has nurtured masquerading into an institution in Winneba.

The emerging view from Akyeampong and Yankholmes succinctly positions Fancy Dress masquerade costumes as dynamic and the vehicle that drives Fancy Dress masquerade performances in Winneba. Despite the aesthetic and socio-cultural beliefs that the people of Winneba have held onto since the inception of Fancy Dress masquerade performances in Ghanaian popular culture, the literature on Fancy Dress masquerade costumes as masquerade art that can be used to understand the systematic developments that have characterised the art in Winneba is inadequate. It is, therefore, imperative that stakeholders in the arts and cultural industries take an interest in and conduct

research on the phenomenon and document the various aspects of the Fancy Dress masquerade costume in Ghana.

### Statement of the Problem

A number of studies have been carried out by scholars in the field of Fancy Dress masquerading in Ghana. For example, Brown (2005) explored the social conflicts within the "aboakyere" (Traditional festival of the people of Effutu) and the Fancy Dress masquerade festivals of the people of Winneba. Brown observed that the "aboakyere" and the Fancy Dress masquerade festivals were plagued with internal conflicts that must be resolved to ensure their sustainability. Micots (2014), in his article *Carnival in Ghana: Fancy Dress street parades and competition* offered the narrative of the establishment of some Fancy Dress masquerade clubs in Winneba, Cape Coast, and Elmina and juxtaposed that with *asafo* characters. Micots was of the view that although Fancy Dress masquerade clubs and *asafo* companies both engaged in street parading, the two groups were inspired by different ideological orientations. A study by Micah (2014) is also worth engaging due to the plethora of ideas it brings to the fore in Fancy Dress masquerading. Micah (2014) explored beliefs and practices associated with Fancy Dress masquerading culture in Winneba, Ghana. Micah noted that Fancy Dress masquerading was not done in a vacuum but operated on European and Ghanaian belief systems that served as a haven to boost tourism in the Winneba community in particular, and Ghana at large. In a related article, Akyeampong and Yankholmes (2016) also examined the impact of Fancy Dress masquerading in Winneba on tourism. These scholars affirmed that Fancy Dress masquerade performances impacted positively on tourism in Winneba in 2014. In addition to these scholarly works, there are two

articles by Sarpong and Botchway in 2017 and 2019, respectively. In 2017, these scholars studied the importance of Fancy Dress to children and noted that it served mainly as a form of entertainment and a safe haven for negotiating eccentricity during childhood. In *Adults are just obsolete children...? Child fancy dress parades as a carnivalesque suspension of adultism in Winneba, Ghana*, Sarpong and Botchway (2019) examined how children were suppressed to be part of Fancy Dress masquerading in Winneba by adults. However, children were able to resist such abuse from adults.

Though the above studies make important contributions to the discipline and principally Winneba, they are not related to the use of costumes in this performative art in Winneba, a town that is a renowned citadel of Fancy Dress masquerade performance in Ghana. As observed by Asigbo (2010), among the visual aesthetics displayed in Fancy Dress masquerade performances is the stimulating stylistic nature of their costumes. As such, Fancy Dress costumes are revered visual elements upon which all other elements thrive in the masquerade discourse. On the heels of the foregoing, there cannot be a Fancy Dress performance when masqueraders are not in their appropriate costumes; hence, Fancy Dress masquerade costumes are indispensable to the entire masquerade culture.

It is important to note that Fancy Dress masquerade performances are culturally important and relevant to the country; however, the study of the use of costumes in masquerading over the years has not received adequate attention. By this, there is inadequate literature giving accounts of the various costumes among the Fancy Dress masquerade Clubs in Winneba. This is evident in the studies carried out on Fancy Dress so far, as elucidated at the beginning of this

segment. This is because, as noted by Nwabueze (1987, p. 89), "African scholars have not given the issue of masquerade drama enough attention" especially as it pertains to Fancy Dress masquerade costumes. Consequently, Sarpong and Botchway (2019, p. 175) have noted that "studies on Fancy Dress have emphasised the music and the dance...the wider context of the social, spatial, and cultural topographies of Fancy Dress remains under-exposed," especially the use of costumes. This is the gap that this study fills. This thesis, therefore, explored and documented the use of Fancy Dress masquerade costumes in Winneba, Ghana, from 1958 to 2020 to help fill the existing lacuna in the literature.

### **Purpose of the Study**

The purpose of the study was to explore and document the use of Fancy Dress masquerade costumes in Winneba from 1958 to 2020.

### **Objectives of the study**

The objectives of the study were to:

1. explore sources of inspiration for designing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020).
2. identify and describe types of Fancy Dress masquerade costumes in Winneba from 1958 to 2020 and changes that have characterized them over the study period.
3. ascertain the materials used in constructing Fancy Dress masquerade costumes in Winneba from 1958 to 2020.
4. establish ways in which aesthetics is achieved in Fancy Dress masquerade costumes in Winneba, Ghana.

5. explore the significance of the impression carved by the masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana.

### Research Questions

The five main research questions that animated this thesis were:

1. where do masqueraders and costumiers in Winneba draw their source of inspiration from to design Fancy Dress masquerade costumes (1958-2020)?
2. what are the types of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)?
3. which kinds of materials have been used to construct Fancy Dress masquerade costumes in Winneba, Ghana from 1958-2020?
4. how is aesthetics achieved in Fancy Dress masquerade costumes in Winneba, Ghana?
5. what is the significance of the impression carved by the masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana?

### Significance of the Study

This study of Fancy Dress masquerade costumes adds to the body of knowledge and appreciation of Fancy Dress masquerade costumes in African performance studies, especially in Ghana. As a result, this thesis fills a very important gap in the literature in the area of masquerade costumes and offers a basis for research. Additionally, it offers education on masquerade costumes concerning their past and present-day appeal. Again, this thesis can be used by cultural coordinators, lecturers in the field of African arts and culture,

practitioners of performance studies, and costumiers, just to mention a few, to enhance their knowledge in the area of Fancy Dress masquerade costume.

### **Delimitation**

The thesis explored and documented the use of Fancy Dress masquerade costumes in Winneba, Ghana, 1958–2020. Undoubtedly, a number of communities in Ghana are engaged in this performative art. However, Fancy Dress masquerades in Winneba were selected for studying because, from personal experience and observation, it became evident that their performances on January 1 became widespread and also gained popularity in the entire country, mostly due to the array and variety of costumes. The thesis focused on the periods from 1958 to 2020. The year 1958 was selected on two main grounds. First, as noted in this chapter, it was in 1958 that the then-sitting president of the Republic of Ghana, Dr. Kwame Nkrumah, endorsed Fancy Dress masquerading in Ghana. Subsequently, Fancy Dress masquerading formed part of the activities that marked the celebration of Ghana's independence in that year. Second, as presented in the review of related literature in chapter two of this thesis, 1958 was the year in which Fancy Dress masquerade clubs in Winneba started holding competitions among themselves, with the best club awarded a trophy. The year 2020 was also selected because I wanted to capture present-day developments within the masquerade cycles. As a result, the year 2020 was the time in which it was possible to observe the processes Fancy Dress masquerade costumiers go through to arrive at their final costume in relation to the demands of the study.



## Limitations

Conducting research of this kind was not without its limitations. Among the setbacks were that some participants thought I was a spy who had been contracted by other masquerade clubs in the Winneba community to access the kinds of fabric and styles of costumes they were producing. All participants from the four clubs exhibited this attitude. This was largely driven by the rivalry among the four Fancy Dress masquerade clubs. They thought I had devised a strategy to hatch their design ideas for constructing their costumes. As a result, participants kept postponing the scheduled dates for interviews. This affected the deadline for data collection and, subsequently, the deadline for writing other chapters of the thesis.

Again, some participants were reluctant to allow me to enter their costume shop to view the kinds of material and types of costumes being constructed for the 2020 Fancy Dress masquerade. This was because the production of Fancy Dress masquerade costumes was done in secrecy, where no one was expected to view the costumes under construction or have access to the fabric being used. The rationale was that when external people visited their costume shop and accessed the fabric, they sometimes cast a spell to prevent the masqueraders from performing well using the pieces of fabric they had accessed. Again, this prolonged deadline for obtaining data through observation.

Another limitation to the study was that the Center for National Culture (CNC) in Winneba, the body that oversees all cultural activities in the Effutu Municipality, was unable to provide video recordings of previous years Fancy Dress masquerade festivals. This was because the CNC did not have a collection

of such video recordings as part of their archives. As a result, I spent several days locating some of the media houses that had recorded versions of previous years masquerade performances in Winneba. This, again, affected deadlines for data collection.

It was difficult to access some of the photographs of the types of Fancy Dress masquerade costumes over the years. This was because practitioners did not take photographs of some of the costumes they constructed or wore. After spending months in search of such photographs to no avail, I had to draw such costumes based on the participants descriptions and approval of the drawn costumes.

Again, some participants were unable to easily recall the specific year(s) for designing some costumes. In the end, I had to draw their attention to happenings in the Winneba community or the nation at large to serve as a cue to them. This sometimes prolonged the time for interview sessions.

### **Definition of Terms**

**Back bodice-** A section of a dress that covers the shoulder blade to the waist line.

**Dipples** – A pair of boots worn by Fancy Dress masqueraders.

**Fancy Dress masquerader-** An individual who has been trained in Fancy Dress masquerading and takes part or has ever taken part in masquerade parades while in his prescribed costume.

**Fancy Dress masquerade clubs-** An association of individuals comprising masqueraders and costumiers to promote and preserve Fancy Dress masquerading.

**Front bodice-** A section of a dress that covers the body from the nape to the shoulder blade to a desired length of the wearer.

**Fugu-** A loose fitting garment constructed from stripes of cloth from Northern Ghana.

**Koola** - A draped cloth worn across the chest and knotted at the back of the neck.

**Kente-**A multi-coloured and expensive cloth that is hand-woven using traditional looms.

**Masquerader-** A performer who engages in an open-air parade amidst choreographed dance and other antics with his identity enclosed in a prescribed costume.

**Material-** Encompasses all items used for costume construction purposes.

**Shirring** - A way of arranging fullness where several rows of gathering stitches are worked in a material and pulled to arrive at a desired new length of the material.

### **Organisation of the Study**

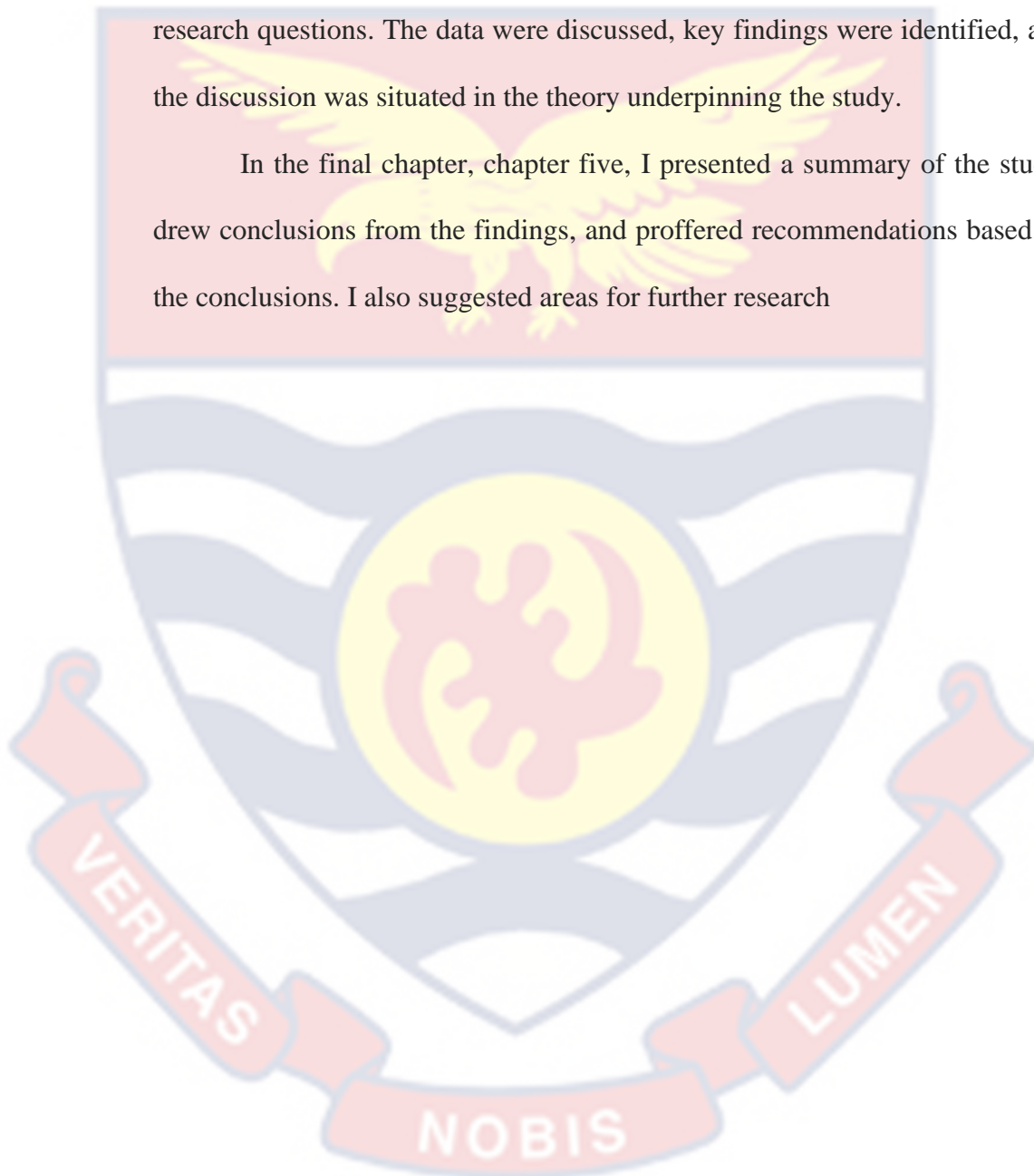
The research report was structured into five chapters. Chapter one, the introductory chapter, covered the background of the study, statement of the problem, research questions, significance and justification of the study. The delimitation, limitation and definition of terms were also contained in this chapter.

Chapter two was devoted to the review of related literature. I focused on empirical research works that have been carried out by scholars regarding the research problem. This was to give the research a firm basis and a strong foundation for the corroboration of the research findings.

In chapter three, I focused on the methods adopted to carry out the study. This comprised the research design, population, sampling procedure, data collection instruments and procedures and data processing and analysis.

Chapter four focused on data presentation that addressed specific research questions. The data were discussed, key findings were identified, and the discussion was situated in the theory underpinning the study.

In the final chapter, chapter five, I presented a summary of the study, drew conclusions from the findings, and proffered recommendations based on the conclusions. I also suggested areas for further research



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### Introduction

This chapter presents a review of related literature on this current study, which sought to explore and document the use of Fancy Dress masquerade costumes in Winneba, Ghana, 1958–2020. It is, however, important to acknowledge the paucity of literature on the phenomenon being explored and, for that matter, the need to draw inferences from general perspectives to help situate the discussion into context. The topical approach to this review was employed, and topics were dealt with to establish their relationships to the problem of the current study. I placed the reviews under the following topics: The concept of Fancy Dress masquerading; Fancy Dress masquerading: A historical perspective; the concept of costume design; costume: A vehicle that drives Fancy Dress masquerade performance; sources of inspiration for designing Fancy Dress masquerade costume and types of Fancy Dress masquerade costumes I also examined materials for constructing Fancy Dress masquerade costumes, costume aesthetics, and ways of achieving aesthetics in Fancy Dress masquerade costume. I ended the discussion with a theoretical framework.

#### **The concept of Fancy Dress masquerading**

Fancy Dress masquerading as a concept can be put into two: (1) Fancy Dress and (2) masquerading. Therefore, an appreciation of these two thoughts will help to comprehend the entire concept of Fancy Dress masquerading. Defining the term masquerade, Wahrman (2006, p.4) asserts that they “are persons in disguise, representing or acting other personages, than what they are

commonly known to be.” Wahrman’s enlightenment brings to the fore, acting, as a key element in masquerading. This is because as a masquerader moves from one place to the other characterised by the adoption of a character, acting takes place because the performer assumes a role other than what he is habitually known to be in his day-to-day life cycle. Basson (2017, p.1) on his part views masquerades as “the wearing of a disguise or the adoption of an identity other than one’s own.” Basson’s definition of masquerades gives an impression that the concept of masquerading can be associated with identity creation which is adopted employing disguise. This implies that the identity being created is not the true persona, but an identity created for character creation.

Writing the introduction to the book, *Masquerade: Essays on tradition and innovation worldwide*, Bell (2015), asserts that, in its conventional meaning, masquerade refers to a festive gathering of people wearing masks and elegant costume. By Bells illumination, masquerades are often seen during festive seasons and for that matter, their appearance is regulated by the celebration of such festivals.

Succinctly, Micots (2014) brings masquerading and Fancy Dress together and opines that Fancy Dress masquerading is a lively open-air secular performance done primarily to entertain with masqueraders disguised in their costumes made from varying hues of fabrics. Ordinarily, the relationship between the Fancy Dress masquerader and its audiences is not spatially defined. This is because audiences and masqueraders often mingle while masqueraders are identified by their colourful costumes. In the next segment, I provide a trajectory of the history of Fancy Dress masquerading.

### **Fancy Dress masquerading: A historical perspective**

It will be prudent to trace the history of Fancy Dress masquerade at this stage to have an overview of the phenomenon under investigation. In doing so, Fancy Dress masquerading would be examined as it pertains in the global dimension, and then observed within the African perspectives and finally, the Ghanaian experience.

In his study which explored the evolution of masquerades that have developed over the years into Fancy Dress masquerading, Nicholls (2012) in his book, *The Jumbies' playing ground: Old world influences on afro-Creole masquerades in the Eastern Caribbean* reveal that the beginning of masquerade can be traced to Europe. This is because the medieval era in Europe was characterised by masquerade activities by a few people, which later grew to be appreciated by a majority of the community members. As a result, masquerading became more significant in their day-to-day lifestyle and was performed as an outdoor activity. Alexander (2014) agrees with Nicholls' postulation and provides evidence in his study that sought to unearth possible factors that served as an impetus for masquerade activity in the medieval era. The outcome of the research revealed that the people of the medieval era were involved in the Samhain harvest celebration which was part of their cultural practices, and embedded in the celebration were traces of masquerade activities. Specifically, the Samhain festival provided an opportunity for people to engage in sacrificing fruits, lighting bonfires and engaged in masquerading. This was a ceremony that was held purposely to atone for the sins of community members who died in the previous years. Driven by pagan ideology, masquerade activities were accepted by the community members and this catalysed the

sustenance of the Samhain festival. As a result, masquerading gained grounds and was dotted at every space in the community. It is imperative to note that a religious celebration in a defined cultural space, that is the Samhain festival, has birthed another activity within the same cultural milieu which is masquerade. This has a bearing with the current study because in the Ghanaian situation, specifically in Winneba, as echoed by Micah (2014) and Taylor (1997), Christmas celebration at Winneba before 1919 was characterised by traditional music and dance and this was unexciting to people who had come to settle at Winneba as well as the indigenes. The majority of people were still not happy because the music and dance performances had become monotonous without any variety over the years. To spice up the seeming boring activities that characterised Christmas festivities, Fancy Dress masquerade became the substitute to the traditional music and dance. This performative art has flourished over the years to warrant an academic inquiry regarding the history of Fancy Dress masquerade costumes over the years and this is the aspect that impinges on the current study.

Kortemartin and Kortemartin (2015) in their book, *The history of Halloween*, explored costumes used for the Samhain festival. These scholars note that participants at the bonfire dressed like animals for masquerading purposes. By this, their faces were masked to reflect the animal they were personifying and their bodies sometimes covered also to reflect the skin of animal they were projecting. Others who could not wear costumes to reflect the skin of animal they were projecting, wore their day-to-day costumes while maintaining their disguised face. Inference from the findings of Kortemartin and Kortemartin indicates that the costumes used for the initial masquerade



activity were meant to disguise the faces of performers from being identified by spectators. This indicates that the concept of disguise in Fancy Dress masquerade activities has a long-standing history and is not a phenomenon of contemporary origin.

The work of Ribeiro (1984), which partly focused on the role of Christian religious activities in the medieval era regarding masquerading, is worth engaging for the development of this thesis. This is because Ribeiro echoes the dimensions Christianity brought to the fore in masquerade activities. Precisely, some Christians were unhappy that majority of the people in the medieval era were taking part in masquerade activities, which in their lens, was underpinned by pagan ideology and is contrary to Christian belief systems. To this end, a few Christians demoralised people who were involved in masquerade activities and this compelled Christian religious bodies in England to add their voice to help erode masquerade activities at the time. At the forefront of these criticisms was the Church of England, which labelled the masquerade groups and their activities as unholy. It is instructive to note that the Christian body was unable to stop masquerade activities, however, they made reformations in masquerading which gave birth to “Allhallows” which means the feast of All Saints. The celebration of the Allhallows festival offered participants the opportunity to be engaged in a masquerade parade where they mimicked their favourite saint. This reformation took place during the reign of Pope Gregory III from 731–741 AD. Eventually, the day for the Allhallows replaced the Samhain harvest celebration and was declared a public holiday to enable more people to be engaged in the celebration. The mid of 1850s was characterised by changes in the name “Allhallows” to hallows eve and later called Halloween.

In all these, one important fact remains: Christians reformed and expanded the frontiers of masquerading and it flourished and was accepted greatly by almost every member of the community. As a result, masquerading quickly spread across Europe and assumed a performative art that was embraced by a majority of the people.

Commenting on the kind of costumes used for Halloween celebrations, Kortemartin and Kortemartin (2015) provide evidence that at the initial stages, Christian leaders and their followers wore their day-to-day costume for the parade, however, this practice withered and individuals started wearing costumes that were generally crafted to have an air of supernatural beings. These costumes were constructed to reflect a ghost, skeleton, vampire, witches and many more. As a rule, each costume was complemented with a mask mostly made from rubber and performers wore mask each time they wore their costume. From the above narrative, it is clear that costumes used for the Halloween celebrations with time, changed from one form to the other. The aspect of various types of costumes that characterised the Halloween celebration also impinges on the current study. This is because I seek to establish the various changes that have occurred in terms of the types of Fancy Dress masquerade costumes that have evolved in Winneba from 1958 to 2020. It is also important to note Kortemartin and Kortemartin's argument of costumes used for the Halloween celebration to be characterised by a mask before it assumed a full set of costume for use. This is because it has implications for the current study because to discuss the types of Fancy Dress masquerade costumes that evolved at Winneba, there is the need to take into

consideration, the various types of masks associated with the several type of costume that aid in disguising the masquerader.

It is imperative to note that in effect, masquerading started as an activity of a pagan orientation and was transformed to have an air of Christian inclination where the celebration was changed into a Catholic festivity to celebrate Catholic saints.

Because of the seeming acceptance of masquerading in England, Castle (1986) examined how it fared over the years. He chronicled his findings in his book *Masquerade and civilization: the carnivalesque in eighteenth-century English culture and fiction* and noted that although masquerading flourished in England in the eighteenth century particularly, during the 1720s, its appreciation later declined and was not given much recognition. Two main reasons informed this decline: first, people who engaged in masquerading were regarded as irresponsible, and second, it was observed that masquerading was run by some over-enthusiastic fashion leaders who designed costumes for the masqueraders. Although Castle did not specify the role the enthusiastic fashion leaders played, it must be noted that fashion which is related to costume is the pivot around which all other elements hinge in masquerading and its appreciation is key to the development of masqueraders. As a result of the two main challenges mentioned above, masquerading as a performative art was ridiculed and relegated to the background and was not accepted.

Amid all these criticisms and turbulent atmosphere that characterised masquerading at the time, people who were members of existing masquerade groups deserted them and this nearly led to the collapse of masquerade activities in England. Castle (1986) reveals that the contributions of two people helped to

promote the masquerading culture in England. These were John James and Theresa Cornelys. The contributions of John James and Theresa Cornelys were in two folds: first, they motivated and mobilised people to take part in masquerade activities and second, they financed all masquerade activities. This was the turning point in masquerading as it flourished again in England.

An article by Marshik (2017), which is worth examining in further detail on the rejuvenation of masquerading in England is important because of the relevance its findings provide for the current study. Among the findings was that although masquerading flourished again in England, specifically, the late eighteenth century, masquerade activities were held predominantly in the homes of participants and became part of family life activities. This was a departure from an earlier practice where masquerade blossomed as an outdoor activity in the early eighteenth century as indicated at the initial stage of this chapter. Another striking outcome of the research borders on the costume of masqueraders. By the mid-nineteenth century, costumes used for masquerade activities at homes were not complemented with a mask which was hitherto used to cover faces of people who wore the masquerade costumes. This served as motivation to Queen Elizabeth who endorsed masquerade activities and also mooted the idea of using Traditional historic England costumes for all masquerade activities. What this means is that projecting the wearing of historical England costume was an avenue to promote indigenous traditional costumes of the people. Similarly, in Ghana, there appears to be a way of incorporating some historic costumes into the mainstream masquerade performances. This includes but is not limited to draping cloth around the bust of women and wearing *tekua*, a popular headgear among Fantes, while the face

of the performer is covered with a mask. As a result, it is possible that the Winneba community may gradually shy away from the typical costumes influenced by the people of England to that which is inspired by their own culture.

The endorsement of masquerade activities by Queen Elizabeth was characterised by two issues. First, the elite joined masquerade activities and as a result, the general society respected people who took part in this performative art. Second, the wearing of historical England costume for masquerade performances also became very popular. Commenting on historical England costume, Barton (1961) asserts that men wore hats made from felt, long sleeve shirts served as inner garments and the neckline was characterised by the ruff collar. This was achieved by working several rows of knife pleats to encircle the neckline of the shirt. The ruff collar was a distinguishing feature in shirt and was made from fine linen or lace. The outer garment worn over the long sleeve, was a waist coat and a doublet. In addition, men wore hoses or stockings, to adorn their legs. Over the hose or stockings, men wore breeches of various variations which sometimes ended at their knee level. Regarding shoes, men wore shoes that had no heels but with a thick sole as a characteristic feature. Women, on the other hand, wore farthingales or cartwheel costumes with bolster attached at the waistline. The farthingale was a bore gown that fitted the wearer from shoulder to the waistline. The waistline was characterised by fullness in the form of gathers and this ended at the feet of the wearer. Sleeves were also characterised by long puffed sleeves or leg of mutton sleeve. Necklines of garments were also treated with ruffs similar to men, however,

ruffs for women were shorter in length. Women wore shoes with heels and the rich adorned their shoes with pearls.

Regarding materials used for historical England costume construction, Barton (1961) and Wilcox (1958) point those fabrics used were of good quality that easily lend themselves to adding to the aesthetics of the costumes. These include and are not limited to silk, satin, brocade damask, metallic cloth, taffeta and velvet. Progressively, masquerade activities gained social redemption and as noted by Marshik (2017), by the twentieth century, several intricate styles of costumes had characterised the masquerade performances in England. This calls attention to the fact that costumes for masquerade performances in England evolved from basic to complicated or complex styles over the years. The implication of this to the current study is that the historical period for this thesis (1958-2020) may be characterised by types of costumes of diverse forms ranging from very simple to complex styles. Perhaps this may arise as a result of demand for taste and preference.

Following the acceptance of masquerade activities in England during the reign of Queen Elizabeth, Nicholls (2012) holds that gradually masquerade activities moved from England to the Caribbean Island to be part of their national culture. The narrative of the history of masquerade activities in the Caribbean Island culture in general is one that is intriguing because although each island had a masquerade carnival, the celebration was held at different periods of the year. In tracing the history of masquerading in the Caribbean Island popular culture, Nicholls (2009) argues that when the British colonised Barbados Island, they (the British) introduced the inhabitants of the Barbados Island to some of their (the British) cultural activities including masquerading.

However, the Barbados modified this artwork to reflect their culture. By this, they adapted the version of masquerade activities diffused into their environment and created a type that resonated with their culture to generate a new Afro-Creole art form. Consequently, Fancy Dress masquerade flourished and moved to the Leeward Islands and other parts of the Caribbean Islands. Fundamentally, the works of Castle (1986) and Goucher and Walton (2013) buttress Nicholls (2009) findings that masquerade flourished in the Caribbean during the eighteenth century and became more popular as several people bought into this performative art.

In the Caribbean Island, as noted by Nicholls (2009), Fancy Dress masquerades are popularly referred to as *Junkanoo* and are practiced by many islands such as Jamaica and Bahamas. Nicholls assign the origin of Fancy Dress masquerade in the Caribbean culture to the Catholic pre-Lenten carnival with European origin that had come to stay in the Caribbean culture. As a performance, the carnival was held in cities and villages in the open-air such as markets and the street. Observing generally, Nicholls's assertion of masquerade activities held in the open air such as markets and the street ties in well with the Ghanaian experience where open-air places such as streets and markets are flooded with masqueraders during their performances. Nicholls (2009) examined causes of the boost in Fancy Dress masquerade in the Caribbean. His finding was related to the costume used for masquerading and it was revealed that the costumes were aesthetically pleasing to spectators and that enticed a majority of people to join masquerading. This intriguing stylistic nature of the masquerade costume was at the center of the flourishing of this art. As a result,

a majority of people wanted to be associated with the wearing of such aesthetically pleasing costumes.

Nicholls (2009) further adds that Fancy Dress masquerade in the Caribbean Island generally became even more popular when the masquerader, John Bull, as part of his costume, wore genuine castle horn and dried leaf costume that caught the attention of spectators. The intriguing stylistic nature of his performance and the aesthetics associated with his costume earned him the title “running the bull” which has become well known in the Caribbean Island popular culture. Generally, costumes for masquerading were considered important and the choice of costumes depended on a number of factors. Among the myriad of factors that influenced the choice of costume for performances in the Caribbean culture were cultural authenticity, the context of the performance and aesthetic considerations.

By cultural authenticity, the Caribbeans crafted their Fancy Dress masquerade costume to reflect the cultural milieu of their society. By this, bits and pieces of the items used by the people on the Caribbean Islands in their day-to-day activities were used to construct their masquerade costume. These included but are not limited to bull hides, banana leaves, sugar bags and gold medal flour bags. The foregoing discourse implies that found items or objects were used for the construction of their costumes. Perhaps, a more important reason was to give alternative value to such found items or objects in the community other than their traditional worth in the society. Again, another dimension to the use of such materials (found items or objects) could be that those materials were the available items practitioners could lay hands on for use at the time. In addition to found objects or items, Nicholls (2009) adds that the



introduction of used clothes other than those that had been discarded also gained some importance within the masquerade costume discourse. The used clothes were cut into pieces and used for patches and also to generate ribbons and other concepts of achieving aesthetic variations in the costume. This resonates with Zimmerman's postulation on "resources are not: they become" as cited by Dennis (2012). Inherent within Zimmerman's postulations is that the becomingness of a resource lies in the cognitive, affective and psychomotor domains of individuals. What is considered as dreadful, can be put to use if the costumier has the potential to identify non-traditional function(s) for such items. Hence, the use of leaf and other items characterising the construction of masquerade costumes in the Caribbean Islands in general. It is imperative for costumiers of Fancy Dress masquerade costumes to engage materials that are both conventional or non-conventional in constructing their costumes to explore their appropriateness.

The other consideration as put forward by Nicholls was the context of the performance. By this, costumiers examined the dance movements to be employed in the entire masquerade activities and used that as the basis to design their costumes. Perhaps, this was to prevent costumiers from designing costumes that will impede the aesthetics associated with the various dance movements of masqueraders. Again, it could also resonate from constructing costumes that will only meet the aesthetic requirement without considering its utilitarian function. It is, therefore, necessary for costumiers to be directed by such rich guiding post when they are preparing to design their costumes to avoid tendencies that are likely to mar the entire utilitarian and aesthetic appeal of Fancy Dress masquerade costumes. By aesthetic consideration as the third

factor for choosing masquerade costumes, practitioners were primarily concerned about the total representation of the costume and how it is worn. Fancy Dress masqueraders in the Caribbean Island, as part of their costumes, wore a mask to disguise them, and in some cases, the masked impersonated Jumbies which is a dead person, or were made to reflect superior people in their community. The rationale for this was to serve as an avenue to honour such distinguished personalities. It is indeed gratifying to note that costumes were used as an avenue to honour eminent personalities who have contributed their quota to the growth and development of the Caribbean culture.

Regarding the Caribbean Islands masquerade costumes in general, several design features such as collars, pockets among others formed part of the costumes. Hill (2007) informs that the ruffle collar, a popular type of collar among the European masquerade in the nineteenth century was adopted and adapted into fan collar for use by Mavis Clown in the Caribbean Island in the early twentieth century. To improve on the aesthetics of the fan collar, beads were artistically arranged on it. The implication from the above is that the Caribbeans took inspiration from the design of England masquerade costumes and adapted them for use. Hence adapting costumes to create styles that the Caribbeans could associate with their culture was paramount. Fancy Dress costume adaptation may extend beyond the borders of the Caribbean's to Ghana as one of the ways by which costumiers are inspired in designing their costume.

In Africa, the continent has been associated with many performances of didactic impact including Fancy Dress masquerading (Akyeampong & Yankholmes, 2016; Micots, 2014; Sarpong & Botchway 2017). Sarpong and Botchway (2017, p.180) in sketching the origin of Fancy Dress masquerades in

Africa in their article, *Freaks in performance? The Fancy Dress masquerade as heaven for negotiating eccentricity during childhood. A study of child masqueraders in Cape Coast, Ghana* have noted that;

Fancy Dress masquerading was unknown in Africa during the pre-colonial times. It is a more recent spawn of an interaction between Africans of the Gold Coast and Euro Caribbean masking cultures, and it presents a secular counterpart to the more serious, spiritually-oriented performances of the longstanding traditional masking and secret societies in Africa.

From the foregoing reflections by Sarpong and Botchway (2017), a number of issues emerge. First, it is evident that pre-colonial Africa was not introduced to Fancy Dress masquerade activities. However, traditional African masquerade embedded with activities of secret societies and cults was in vogue in Africa during pre-colonial times. Nevertheless, Fancy Dress masquerading came about as a result of interaction between Africans of the Gold Coast and Euro Caribbean masking that influenced the African concept of Fancy Dress masquerades. It was on the heels of the foregoing that the findings of Micots (2014) avers that Fancy Dress masquerade was accepted by some indigenes of a number of countries within some African countries and beyond after the end of World War I. This came about when sea farers among others onboard a ship wore costumes that were used for Fancy Dress performances arrived at the shores of some African countries and performed to some spectators. As a result, Fancy Dress masquerading started moving to other parts of the world, specifically, Africa just after World War I. With a performative art situated in a non-African country and being diffused into Africa, an article by Sarpong and Botchway (2019, p.174) examined areas where both indigenes and foreigners' ideologies merged to help create this unique art. These scholars argue that a

synthesis of “local and foreign cultural idioms of masking, fashion, music, symbols, choreographic and organizational inventiveness” led to create Fancy Dress masquerade in Africa. It is important to draw some inference from the above assertion. It is clear that cultural elements that shaped Fancy Dress masquerade in Africa such as music, symbols, fashion among others were neither wholly African nor of foreign origin, but a hybrid generated from these two sources (African and foreign). This is similar to Nicholls (2009) earlier account of how the Caribbeans modified the masquerade activities diffused into their environment to reflect their culture. Reporting on how Fancy Dress masquerade was accepted and its frontiers expanded in Africa, Sarpong and Botchway (2019) further provide possible theories that birth Fancy Dress in Africa. These include local (a) attempt by local colonised people to copy a European masquerade party, (b) local attempt to dress up like European officials and satirise their manners, and (c) local colonised people’s simple attempt to create something for their entertainment. Be that as it may, Fancy Dress masquerade activities have settled in Africa with its footprints ingrained in the Ghanaian popular culture over the years. Activities in relation to Fancy Dress masquerade in Ghana are elucidated in subsequent paragraphs.

In Ghana, Micots (2014) and Sarpong and Botchway (2017) reveal that Fancy Dress masquerade was introduced into the country by Brazilians or Europeans (British, Dutch, or Germans) who came into the country through a ship in the early 20<sup>th</sup> century. The emergence of Fancy Dress masquerades as part of Ghana’s popular culture evolved from the interactions between colonialists and members of the then Gold Coast (present-day Ghana) and gained popularity and acceptance in the Ghanaian popular culture. In effect, it

became prevalent in some coastal towns and this was because of the settlement of the Europeans in the coastal metropolis. This led to the spread of the Europeans performative art into the social-cultural fabric of the indigenous people at the coast. Predominantly, towns that were engaged in Fancy Dress at its inception were Saltpond, Cape Coast, Winneba, Sekondi-Takoradi and Axim and later spread to communities near the coast such as Agona Swedru, Nyarkrom, Breman Esikuma, Abakrampa and Tarkwa Aboso all in the Central and Western Regions of Ghana. It was not for any reason that I settled on Winneba community as the study area for the current study, but because it formed part of the initial communities that were introduced to Fancy Dress masquerade activities at its early stages at the then Gold Coast era. This serves as an opportunity for me to tap into the rich experiences of practitioners who serve as institutional memories over the years for data for the study. As a result, this has great methodological implications for the current study.

The accounts of Akyeampong and Yankholmes (2016); Brown (2005); Micots (2014); Sarpong and Botchway (2019) and Taylor (1997) point out that Fancy Dress masquerade started in Ghana at Saltpond in the Central Region of the then Gold Coast around the late nineteenth century and it was a performative art by male adults only. People who played key roles in the establishment of Fancy Dress masquerade in the then Gold Coast included chiefs and renowned businessmen. However, the work of Sarpong and Botchway (2019) divulge that individuals among royalty had challenges being part of the performance. The reason was that the social fabric of the Ghanaian society did not allow members of royalty to be alone but must be given some royal escort to protect them. Nevertheless, members of royalty felt there was the need to protect their

identities from children, hence the need to prevent children from engaging in the Fancy Dress masquerade activities at the time because the children are likely to share their engagement with members of the royalty with their friends.

From the foregoing, two issues arise. First, Fancy Dress masquerade would be common with non-royals or ordinary men. Second, because children were not part of Fancy Dress masquerade activities from its formative period, discourse relating to Fancy Dress costumes at the initial stages would only revolve around costumes that were worn by men only. Again, the accounts of Sarpong and Botchway (2019) reveal that masquerade clubs in Saltpond flourished and became popular because Dutch emigrants in Saltpond predominantly wore mask in the evenings of special events and the indigenes of Saltpond were enthused by that. As a result, the people of Saltpond started a similar performative art. Among some of the masquerade companies in Saltpond were Cosmos, Tumbus, Justice, Anchors, Chinese and Red Indian.

Another finding from Sarpong and Botchway (2019) in relation to the spread of Fancy Dress masquerade activities from Saltpond to other communities was that the Saltpond masqueraders visited Cape Coast in the ninetieth century and displayed their colourful performance there. The performance caught the attention of one Kwamena Left. Inspired by the aesthetics associated with the masquerade costume and its performance, Left, accompanied by Kojo Adu visited the Saltpond masqueraders and took cues from the masquerade art. The Cape Coast encounter of masquerade and the aesthetics associated with the costumes that compelled Left to appreciate Fancy Dress activities is similar to the Caribbean Island experience where Nicholls (2009) identified that the flourishing of masquerade activities in the Caribbean

was largely due to the aesthetic nature of the costumes which were admired by a majority of the populace. It is, therefore, the case that costume stands tall in masquerade discourse and that unearthing the historical narrative of the use of costume in Fancy Dress masquerade activities in the Winneba community of Ghana is crucial to help appreciate the dynamics inherent in this phenomenon.

The contributions of Left to masquerade activities in Cape Coast as noted by Sarpong and Botchway (2019) were remarkable. Left started the first two Fancy Dress clubs in Cape Coast. The two companies formed were the *Ntsin Kuw* and the *Tantre Kuw*. These two clubs were named after the *Ntsin* and *Tantre* communities in Cape Coast respectively. Similar to the Saltpond experience where membership was opened to male adults only, membership of the Cape Coast Fancy Dress masqueraders also followed the same tradition and had only male adults' membership. The two masquerade clubs engaged Kojo Adu, the artist who went to study masquerade activities at Saltpond as their costumier. Kojo Adu brought on board his mastery in designing and this was evident in the colorful costumes he constructed for the groups. The involvement of Kojo Adu as the first costumier calls attention that sets the tone for costume designing as a crucial element in the Fancy Dress masquerade space. This is because other clubs that would be established will follow the tradition of engaging costumiers to design and construct their costumes for use.

However, the findings of Sarpong and Botchway (2017) on masquerade activities in Cape Coast at the time reveal two key issues. First, Fancy Dress masquerade activities declined in Cape Coast until it was rejuvenated in 1973. However, these researchers did not provide the cause(s) for the decline. Second, the rejuvenation came about because a native of Cape Coast, Kwamena

Sekum, founded a new Fancy Dress club which he named the Anchors Club. Like Left, Sekum took inspiration from the Anchors Fancy Dress masqueraders at Sekondi in the then Western Region of Ghana and named his company in Cape Coast after the Sekondi club. The third finding revealed that the Anchors masquerade club introduced children in masquerading in Cape Coast during their usual Christmas parade in 1976. Although some adults opposed the engagement of children in Fancy Dress activities, the performance of the children was a delight to spectators. A study by Ottenberg and Binkley (2006) is worth examining because as part of their objective for their study, the research beamed a search into why children were roped into Fancy Dress masquerading. Specifically, these researchers explored the engagement of children in Fancy Dress masquerading in Mali and concluded that the people of Bamana, South Central Mali did not engage children in their performances at its formative stage. It was initially a preserve for male adults; however, children have now been permitted to be part of the performative art. This is similar to the Cape Coast experience where children later became part of masquerade activities. With this new development of children becoming part of masquerade activities in Ghana in general from 1976 upwards, then children will also be factored in when designing and constructing Fancy Dress masquerade costumes for performers. As a result, unearthing the historical narrative of Fancy Dress masquerade costume will not only be characterised by costumes worn by male adults only but those that were also worn by children.

Exploring the beginning of Fancy Dress masquerade in Winneba, Ghana otherwise called *Simpa* by its indigenes, Taylor (1997) asserts that Christmas and New Year celebrations at Winneba before 1919 were initially characterised



by traditional music and dance and this was unexciting to people who had come to settle there as well as the indigenes. Although several Christians were happy with the watch night services held by various churches to usher in the New Year, the majority of people were still not happy because the music and dance performances had become monotonous without any variety over the years.

Taylor (1997) in his book *the masquerade festival of Guan -Effutu (Winneba)* has observed that Mr. Abraham who worked at Saltpond was instrumental in the formation of the first Winneba Fancy Dress masquerade club. Before the setting up of the masquerade club, Abraham had heard of the monotonous traditional music and dance atmosphere that characterised the celebration of Christmas and new-year activities at Winneba. By 1918, Abraham had made acquaintances with some indigenes of Winneba and suggested to them, the need to have a Fancy Dress club at Winneba. Reporting on the formation of the first Fancy Dress masquerade company, Brown (2005) in his research, *Social conflicts in contemporary Effutu festivals* employed qualitative approach to research has it that Abraham and his friend, A.K. Yamoah were successful in forming the Nobles Fancy Dress masquerade club, the first masquerade group in Winneba located at the *Alata Kokwado* a vicinity in Winneba. Taylor (1997) upholds that this happened in 1919.

Commenting on the name of the club and the qualification one needed to have to be part of the club, Micah (2014) and Taylor (1997) have established that the name “Nobles” was significant because members of the group were made up of prominent people in the Winneba community who were well respected, hence the name Nobles to reflect the caliber of people the club had as its members as “noble men”. Key among the members was

the paramount chief of Winneba, Nana Ayirebi Acquah III. Besides, the Nobles Fancy Dress Club comprised people who were friends of the founders of the club and also members who were part of a football team owned and managed by the founders of the club as well. For one to qualify to be a member of the Nobles Fancy Dress Masquerade Club, Micah and Taylor reveal that, the person had to be fluent in the English language and also must have had a formal education. I find the initial stance of the founders of the Nobles club not only disturbing, but an affront on the cultural sensibilities of the people of then Gold Coast because interested people who wanted to join the masquerade club had to be fluent in the English language. I disagree vehemently with the framers of the entry requirements. My argument is informed by Wa Thiong'O's (1986) observation in his article *Decolonising the mind: The politics of language in African literature* where he espoused that the English language should not be the basis to measure an individual's level of intelligence in Africa but rather the need for Africans to harness their local languages in their societies. By this, the uniqueness and peculiarity of Africans in terms of language would be felt across the globe. Since this happened during the colonial period in Gold Coast, now Ghana, perhaps framers of the entry requirement had been engulfed in imitating and accepting everything the colonialist presented to them (indigenes) including the colonialist language. Hence, assessing new recruit on their ability to be fluent in English language.

Similar to the initial position of the Saltpond and the Cape Coast Fancy Dress masquerade system where membership was open to only male adults, the Winneba Nobles masquerade club was also a preserve for male adults only. Reporting on the outdoorings and inaugurations of the Nobles Fancy Dress Club

in Winneba in 1919, the research by Micah (2014) and Taylor (1997) again is worth examining. First, these scholars aver that during the official outdoorings and inaugurations, the group wore scary masks and this made children who were hitherto enthusiastic to watch the performance to run indoors. As a result, parents capitalised on the scary mask and used it as a reference point to prevent children from engaging in unpleasant behaviours and that they (children) will be carried to an unknown destination by the scary mask. Due to this, the people of Gold Coast, Winneba referred to Fancy Dress masqueraders as *kaakaambatombi*, a term that has become widespread in the entire Fancy Dress masquerade discourse in Ghana. Taylor and Micah submit that the name *kaakaambatombi* was gotten from the corruption of three different words from two languages. “Kaakaa” is the corrupted version of the Akan word “keka” meaning frighten. “Mbatoa” is also the corrupted version of “mbawtoa mu” with “Abawtoamu” as its plural form meaning armpits. “Mbi” is an Ewutu word meaning “children”, in short, *kaakaambatombi* meant “frighten children are carried in the armpits”. The other issue Taylor and Micah bring up is that the Nobles Fancy Dress Masquerade Club's inauguration was marked by masqueraders holding canes and blowing whistles. The masqueraders used the cane to whip spectators who easily identified them (masqueraders) and mentioned their names to other spectators. This was because it is an affront for masqueraders to be identified easily by community members while disguised in their costume. After the inauguration, the use of canes became part of the ensemble of the Nobles Fancy Dress masquerade club and all other Fancy Dress masquerade clubs that have evolved have continued with this tradition.

According to Brown, the year 1924/25 saw an increase in membership in the Nobles club. Membership of the company was opened to include other people from the Winneba community. The intriguing stylistic manner in which members of the Fancy Dress company exhibited their prowess in masquerade activities served as a source of motivation to a lot of people including the paramount chief of Winneba, Nana Ayirebi Acquah III known in private life as Nana Kow Sackey. As noted by Micah (2014), Nana Ayirebi Acquah III joined the Nobles club and secretly engaged in all the activities including parades held in the open space whilst disguised in his costume. This was against the royalty of the people of Winneba. Later, when the leader of the Nobles group died, Nana Ayirebi Acquah III wanted to be made the next leader because of his status as the paramount chief of the Winneba community. However, because the Nobles Fancy Dress masquerade club was not for the Winneba State, but a private organisation, the leadership was given to Frank Abraham, a relative of the founder, the late Mr Abraham. Nana Ayirebi Acquah III was unhappy about the decision and decided to form his group. As a result, Nana Ayirebi Acquah III and his friends formed the second Fancy Dress masquerade club in Winneba known as the *Egyaa* club in 1926 at *Aboadze*, a suburb of the Winneba community. *Egyaa* was the name of his palace, so the name was transferred to his Fancy Dress masquerade club.

From my engagement of articles by Brown (2005), Micah (2014), Sarpong and Botchway (2017) and Taylor (1997) which I employed to construct the narrative of the formation of the first Fancy Dress masquerade club in Winneba, it was clear that these scholars were silent on the costumes that were employed in the masquerade activities over the years. This, therefore, presents

a gap in the literature of Fancy Dress masquerade discourse which further justifies the need to embark on a historical narrative of costumes in Fancy Dress masquerade performances at Winneba to fill the existing lacuna in the literature.

In *Social conflicts in contemporary Effutu festivals*, Brown (2005) reveals that members of the *Egyaa* Fancy Dress masquerade club were fisher-folks who could not speak nor write English. This is contrary to what Nobles had as entry requirement where individuals had to be fluent in the English language and also had formal education as discussed by Micah (2014) and Taylor (1997). By this, the first and second Fancy Dress masquerade clubs had different terms of preference for recruiting members. Perhaps, this was based on different inspiring tenets.

Brown (2005) and Sarpong and Botchway (2019) indicate in their various studies that because some people noticed Nana Ayirebi Acquah III when he was performing with the Nobles company in the open, and that brewed tension in the community, Nana Ayirebi Acquah III was unable to engage in Fancy Dress masquerade performances in the open in the *Egyaa* club. In view of this, Nana Ayirebi Acquah III remained a life patron to the club and sponsored all the activities of the club including providing financial support.

Taylor (1997) submits two key issues that happened in the *Egyaa* Fancy Dress masquerade club in the early 1930s. The period was marked by an increase in the membership of the Fancy Dress Club, which was due to the fact that the club had become so formidable that any member would want to join. The second issue was that Nana Ayirebi Acquah III's financial support to the *Egyaa* group did not go down well with the *Gyateh* royal family members. Disgruntled members of the *Gyateh* royal family did not understand why the

Winneba community resources should be used to sponsor a privately owned masquerade club of the paramount chief. As a result, Taylor (1997) confirms that aggrieved members formed the third Fancy Dress masquerade company called *Tumus* in Winneba in 1930.

Again, from the narrative on the formation of the second Fancy Dress masquerade club in Winneba, the literature does not touch on the use and place of costume. This, again deepens the gap in existing literature regarding the use of costume in Fancy Dress masquerade activities. It is on the heels of the foregoing, that a journey of the history of costume in Fancy Dress masquerade in Winneba becomes necessary at this stage to help fill such scholarly gaps to provide insight for researchers who want to arm themselves with such historical narratives to do so, using the findings of the current study as a scholarly guide.

The work of Sarpong and Botchway (2017) sheds light on the meaning of the name of the Fancy Dress masquerade club- *Tumus*. These researchers indicate that *Tumus* was the corrupted version of “*Tun bo rusu*”, which means “the blacksmith’s anvil is crying”. This arose because the leader of the club, Kwamena Arkoful, was a blacksmith and a member of the *Gyateh* family and as such, co-opted a unique feature in blacksmithing into his Fancy Dress masquerade culture. The *Tumus* Fancy Dress masquerade club was located at *Gyateh*, a suburb of the Winneba community. The *Gyateh* community, located in-between fishermen and the Winneba Catholic Church, served as an avenue for members of this masquerade club to be both fisher-folks and members of the Catholic Church. The Catholic church had European missionaries as their Catholic fathers and the contributions of the Catholic fathers to the *Tumus* club were enormous and that partly contributed to the growth and development of

the club. Brown (2005) avers that the European Catholic fathers of the Catholic Church became interested in the *Tumus* Fancy Dress masquerades and supported them financially. Eventually, *Tumus* Fancy Dress masqueraders became a well-resourced club that gained the admiration of everyone in the Winneba community.

It is important to note from the foregoing discourse that the growth and development of Fancy Dress masquerade clubs in Winneba, Ghana for the first three clubs followed a particular trajectory. Misunderstanding among masqueraders served as a catalyst to start another masquerade club. This is evident as chronicled in the narratives of Nobles, *Egyaa* and *Tumus* Fancy Dress clubs. However, in the subsequent discussion, the fourth club birthed through expansion in government developmental projects, a departure from initial deliberations.

Developmental projects and the provision of more government bungalows to government workers in Winneba served as drivers to expanding the frontiers of masquerading in the Winneba community. The account of Taylor (1997) has it that in 1933, the government of Gold Coast created a new settlement for government workers at *Abasraba*, a suburb of Winneba. This served as a fertile ground for A.K. Yamoah to form the Red Cross Fancy Dress club in 1933, bringing on board the fourth masquerade club in Winneba. By the nature of the community where the Red Cross club was established, government workers quarters, members of the club were the educated and were made to write an entrance examination specifically in English for a demonstration of their understanding of it and secondly, in Ghanaian cultural studies to prove their understanding of their culture. I must admit that the people who created

the rules for new applicants to the Red Cross masquerade club cared about their society's culture. This is because when a creative enterprise like masquerade entrance regulation is peddled on the culture of the society, it helps to transmit the society's custom from one generation to the other. Nevertheless, my contention is that instead of allowing candidates to write entrance examination to demonstrate their understanding of the English language, such candidates could have been allowed to show their capabilities of writing in their own vernacular language. Perhaps because the period was within colonial rule in Ghana, its influence on the local people and subsequently, acculturation at its peak were among the myriad of influences that might have triggered the need for candidates to write their entrance examination in the English language. Even so, if applicants had written their exams in their indigenous language, it would have added to the repertoire of candidates' knowledge of his culture.

As noted by Brown (2005), people who passed the entrance examination were admitted into the masquerade club while those who failed were rejected. A.K. Yamoah introduced the payment of monthly dues to members to help meet the cost of constructing costumes and the day-to-day management of the activities of the club. In the view of the researcher, this move is commendable. This is due to the importance A.K. Yamoah placed on costume. Constructing costumes associated high levels of aesthetics is cost intensive and has the tendency to demoralise individual masqueraders who cannot afford being part of the annual performances. However, when the cost is partly catered for, members will be relieved of bearing the total cost of constructing their costumes which was the case at the time.



As Micah (2014) has it, the name Red Cross was the name of a ship, with its full name as M.V. Red Cross. This was the ship that sent goods to be used by the club for renting. It was in recognition of the captain of the ship who constructed a wooden ship with the inscription M.V. RED CROSS for the number four masquerade club that the group named their club, Red Cross in appreciation to the captain. Later, the Red Cross Fancy Dress masquerade club performed in the wooden ship to the delight of spectators.

By 1933, the Winneba community had four main Fancy Dress masquerade clubs known as *Nobles*, *Egyaa*, *Tumus*, and *Red Cross*. These clubs were also referred to as number 1, 2, 3 and 4 respectively and these numbers were assigned to them based on the order in which a club was formed. Admittedly, although some studies have been done in the area of Fancy Dress masquerade activities in Ghana, the aspect of the use of costume in Fancy Dress has received minimal attention.

The organisational structure of Fancy Dress masqueraders was developed to cater for the needs of members. Micah (2014) holds that the organisational structure provided by the first club; Nobles, served as motivation for the other three clubs to emulate. This comprised a group father who took charge of issues concerning the welfare of members and the finances of the company as well as the venue for meetings. Next to him was the bandleader who was responsible to provide leadership in the area of rehearsal and teaching of music. The one who followed was the Fancy Dress leader, and he took charge of choreography and was also responsible for conducting interviews to receive new members. The group mother was also a position created for a woman who

took charge of preparing food for members and also saw to settle disputes among members of the groups.

The account of Taylor (1997) has it that in 1954, a new Fancy Dress masquerade club known as Chinese suddenly popped up in the Winneba community. Members of the club gave out United States dollars to people who watched them perform and also used that as a bait to win members in the already existing four masquerade clubs to join them. Their costumes were uniquely constructed and were the first club to have introduced mirror-works and reflective costumes. Considering the club's over resourced nature and elaborately ornamented costume which superseded all the existing groups, the Chinese masquerade group was banned from operating within the Winneba community by existing Fancy Dress masquerade clubs and never resurfaced after 1958. As a result, any other club that projected itself apart from the existing four traditional clubs had to be banned so that they do not take the glory of designing nice costumes. This calls attention to the fact that costume is the outstanding element in masquerade activities and its elegance must be within certain parameters. Again, this has moral implication because the Chinese club was too materialistic and overly glamorous. Once more, this has the tendency to present Fancy Dress activities as a commodified activity that other clubs could not deal with.

The importance of Fancy Dress masquerade activities to Ghanaians cannot be overemphasised. Sarpong and Botchway (2019) bring to the fore, the engagement of Fancy Dress masquerade activities as part of activities that formed the celebration of Ghana's independence in 1957/58. It was at this time that the four clubs started engaging in competition among themselves. From

that time onwards, as noted by Micots (2014) and Taylor (1997), masquerade competitions have been held at Winneba with adjudicators selected by the Central Regional Centre for National Culture to validate the performance to herald a cultural activity of a national dimension. To see to the formidable organisation of all the four masquerade clubs, a mother group, known as Masquerade Federation was formed with the idea mooted by Mr. C.C. Mills Robertson in 1957. The Federation saw to the organisation of the annual masquerade competition and by 31<sup>st</sup> January 2000, the federation had a constitution accepted by all four masquerade clubs.

Concerning the engagement of children in Fancy Dress masquerade activities in Winneba, Sarpong and Botchway (2019) in their study titled *Adults are just children ...? Child Fancy Dress parades as a carnivalesque suspension of adultism in Winneba, Ghana* reveal that the latter part of the 1990s saw the involvement of a child in the Winneba masquerade performance and this was by Kojo Akyen, a five-year-old boy who led the adult group of the *Tumus* club in 1998. The adults' masqueraders were impressed about the child's performance and from that time onwards, children have been involved in masquerading and all other clubs saw the need to engage children in their performances, thus breaking the adult male dominance in Fancy Dress masquerading. Ultimately, the enrolment of a child will lead to the construction of costumes for children. As a result, Fancy Dress masquerade costumes for children in Winneba will form part of the general costumes used by performers from 1998 upwards. This has positive consequences for the current study because children's costume will also form part of the narrative when

constructing the historical account of Fancy Dress masquerade costume in Winneba for the current study.

From the narrative, it is evident that costume forms the bedrock on which Fancy Dress masquerade is performed as it pertains in the global dimension, and then observed within the African perspectives and finally, the Ghanaian experience. As a result, in what follows, I examine the concept of costume to serve as a conduit to Fancy Dress masquerade costumes.

### **The concept of costume design**

Different scholars have proffered definitions for costume from different perspectives. In her book, *The art of theatrical design: Elements of visual composition, methods and practice*, Malloy (2015, p.223) defines costume as;

[A] transformative garment, one that assists an actor to become, for a time, someone else. By working in harmony with the emotions, movement, imagination, and skill of the actor, a costume helps to create and express the characters...to the audience, revealing subtleties of personality...and other nuances of identity.

Reflecting on Malloy's submission on costume, several issues arise. First, it is evident that the use of costume helps transform the actor/performer to assume a particular role he/she is to play. By this, costume helps to situate the actor's body into context. Thus, the becomingness of a performer partly relies on his costumes. To achieve this transformative element, costumes must not be perceived as ordinary garments but those that are carefully selected based on inspiring tenets of the character analysis. It is in support of the above that I find Kwakye-Opong and Adinku's (2013, p. 9) article on *Costume as medium for cultural expression* very useful. Inherent within this article, these scholars elucidate that "costume is not just about clothing the performer; it is the process

of studying who and what the character ... is". When the character is studied and analysed, the character traits are transformed into concrete visual terms through costumes and this allows the performer to wear a suitable or an appropriate costume that will help project the transformative nuances. It is important to note that the guiding principles undergirding Fancy Dress masquerade ties in well with Malloy's postulations of costume assuming a transformative garment. This is because at the crux of Fancy Dress masquerade is disguise (Nicholls, 2012; Waharman, 2006) and this is achieved through the use of costume which ultimately helps transform the appearance of the masquerader. The costume designer, thus, becomes responsible for the execution of the total visual representation of masqueraders. As a result, the Fancy Dress masquerade costumier must be equipped with skills ranging from sewing, visual art among others to serve as an impetus to build costume for masqueraders to achieve this transformative role.

The second issue worth examining from Malloy's definition is that although costume in general is a transformative garment, the extent to which the transformation is achieved is momentary; the performance period. This is because after a performance, performers take off their costumes to assume their day-to-day disposition and this takes them off their earlier transformative role. To this end, as a rule, costumes for performances are only worn when the time is due for the said performance. This is critical to the current study because Fancy Dress masquerade costumes in Winneba are worn during the periods for their performances as chronicled in chapter one of this thesis and it is at this time that the transformation takes place. When the performance is over and the

masquerader takes off his costume, the masquerader loses his initial transformative role.

The third deduction from Malloy's definition of costume, is that the transformative role costume assumes is complimented by the emotions and other related nuances of the actor. To this end, the costume of a performer alone does not reveal the transformative role of the performer but then, these transformations are supported by the emotions, voice variations, acting and many more as displayed by the performer. As a result, the role costume plays as a transformative garment is always complimented by actors/performers dispositions.

Identity creation is also another area Malloy's definition touches on. Inherent within identity creation is the assumption that performers always take up roles other than their usual day-to-day roles. In achieving this, it is expedient for performers to be identified concerning their role, and costume plays that significant role. As a result, a Fancy Dress masquerader's identity is created through the costume he/she wears.

Boulwood and Hindle (2018, p.153) raise a genuine concern about costume in relation to identity. Consequently, these scholars define costume as "the outer expression of an inner identity". It is important to unpack the issues that characterise this definition. First, by this definition, the costume an actor wears perhaps is a manifestation of his/her inward character traits.

Second, it is important to note that employing costumes to release the inner character traits of a character invariably communicate among the others, mood of the performer to spectators. As a result, costume assumes a non-verbal form of communication. Barton (1963) agrees with Boulwood and Hindle

(2018) on costume serving as an inner identity of performers and add that the use of costume helps to unearth specific costumes of a particular period of a given civilisation.

In his book, *The actor in costume*, Monks (2010, p. 11) asserts that “costume is that which is perceptually indistinct from the actor’s body, and yet something that can be removed. Costume is a body that can be taken off”. Monks succinctly positions costume as a body and indicates that it is that portion of the body that can easily be removed and worn when the need arises. Relating costume to reflect a body, Kaiser (1985) observes that costumes are the second body which are worn on the human flesh, the first body. As a second body that can be taken off and worn later, costume is revered by Boulwood & Hindle (2018, p. 138) as “an immortal component of the performer”. To this end, costume becomes a necessary element on the masquerader’s body which helps to send vital cues to spectators.

Anderson and Anderson (1999, p.8) in their book, *Costume Design* provide an all-encompassing or multi-perspective approach to defining costume. They view costume as “anything worn ...whether it be layers of clothing or nothing at all.... including underpinnings, accessories, hairstyle and makeup”. Anderson and Anderson’s view on costume provides a broader lens for viewing costume. Unlike Malloy who limits costume to garments, Anderson and Anderson expand the frontiers of Malloy’s definition beyond garments to embrace other related elements such as accessories, hairstyle and makeup. This definition is comprehensive or all-inclusive because it takes into cognisance, other essentials that complement a garment worn by a performer. These include but are not limited to a pair of footwear, bags, hat, wristwatch among others.

From the above, a Fancy Dress masquerader's garment alone does not make up his costume but a summation of all other elements about his dressing is critical in defining the masquerader's costume.

Additionally, embedded in Anderson and Anderson's (1999) view on costume is that nakedness is a form of costume. This implies that when a character's role has been analysed and it is worth for the actor/performer to appear nude, that is also a costume. Boulwood & Hindle (2018) agrees with Anderson and Anderson and add that the naked body is a representation of a costumed performer. By this, costume goes beyond adding aesthetic value in the form of varying layers of fabric to the performer to being naked. I agree with these scholars' postulations; however, I am of the view that the concept of nakedness should be contextualised to provide an avenue for various communities or societies to comprehend this phenomenon. This is because the concept of nakedness varies from one geographical location to the other. In a paper presented at a conference at the University of Cape Coast in honour of Dr Mohammed Bin Abdallah, a veteran theatre practitioner whose plays are embedded with nude characters, Dennis and Mamiya (2018) provided various approaches to costuming a nude character. Key among the findings was that a performer's genital may be covered with a piece of fabric after which the entire body of the performer could be painted similar to the motifs in the fabric used to cover the private parts.

In the Performing Arts cycles, costume has, undoubtedly, gained much attention all over the world (Brockett & Ball, 2014; Eze & Akas, 2015) for the reason that it is an indispensable ingredient in performances (Barbieri & Pantouvaki, 2016; Kwakye-Opong & Adinku, 2013). This is because,



significantly, costume communicates non-verbally to spectators, thus serving as a dramatic signifier that gives vital cues about performers (Aliakbari & Abdollahi, 2013; Elnecave, 2008).

For any performance to thrive, it is expedient for the director to employ costume to enhance the spectacle of the performance. The 'eclectic' importance of costume in performances cannot be overemphasised. Basically, costume helps to establish the social and economic stands of performers, reveal their occupation, gender, health, mood and atmosphere, culture, religion, character relationships among others (Archer, Gendrich, & Hood, 2003; Brockett & Ball 2004; Pavis, 1998).

Closely related to "costume" is "design" and a combination of these two words make up the concept, costume design. As such, it is instructive to examine the term design because an appreciation of the term, design will further add breadth to the understanding of costume design.

The concept design, like costume, has also gained scholarly attention in African performance studies discourse (Brockett, Ball, Fleming & Carlson, 2017; Collins & Nisbet, 2010). This is because, several areas in the field of performance deal with designing such as scenic, light, and costume (Benedelto, 2012). To Mete (2006), the word design can be viewed as a process or a product. As a process, it involves careful systematic planning with the view of organising to meet a desired goal on the one hand, and as a product, on the other hand, it is perceived as the outcome of the initial process. This implies that as a process, the Fancy Dress costume designer goes through several procedures before arriving at the final product which is the Fancy Dress masquerade costume.

In their research which bordered on why designing is fundamental to the artists (costumiers), the findings of Carr and Pomeroy (1992) and Pentak and Lauer (2016) emerged that the need for artists (costumiers) to solve problems is the essential reason artists' design. The implication here is that artists are confronted with the problem of designing relevant costumes to meet the demands of a performance.

Still on the concept of designing, Sumathi (2007, p.7) succinctly notes that "design is organisation". Sumathi raises a very important point in designing and this is that, to design means that one has to organise key variables to achieve a specific goal. In finding out what forms the various variables to organise when designing, Evans and Thomas (2013, p.3) in their book, *Exploring the elements of design*, aver that "design is a visual language that is built on fundamental principles and elements of design". Evans and Thomas' definition seeks to unearth what constitutes the aspect of the organisation in Sumathi's definition of design. By this, the costumier employs elements and principles of design to aid in his pursuit to communicate visually to his audience. It is on the heels of the foregoing that Keiser and Garner (2003) and Siaw, Kermevor and Dzramedo (2014) have noted that elements and principles of design form the crux on which any artwork thrives. There is, therefore, the need for designers to engage with elements and principles of design.

Evans and Thomas (2013), Field (2018), Gillette (2000), Lauer (1990), in their various studies have identified point, line, shape, texture, colour, size, form, space and value as elements of design. To fully utilise these elements of design for visual communication, the artist needs to be guided by some canons to help accomplish his/her goal. Brainard (1998) informs that the various

guidelines to employ in engaging the elements of design are principles of design. Principles of design in the words of Brewster and Shafer (2011), Evans and Thomas (2013) include unity, variety, hierarchy, proportion, scale, balance, rhythm, repetition, and proximity.

Gillette (2000) on his part, relates design to a process and indicates that design as a process compels the artist to comprehend and accomplish a specific idea. To accomplish an artwork, the designer needs to go through various processes before the final work is generated. Gillette proposes seven processes an artist should go through when designing. These are commitment, analysis, research, incubation, selection, implementation and evaluation. Gillette (2000) asserts that commitment is the most important step in the whole design process. If a designer commits his or her energies to an assignment, the output will be good work. At the analysis stage, the designer gathers information that will help clarify and refine the definition of the task before him or her. Again, the designer also identifies areas that will require further research. At the research stage, the designer gathers information mainly on background and conceptual research. The incubation stage provides the artist with the opportunity to let ideas hatch. The selection stage offers the artist the opportunity to sift through all of the ideas and decide on a specific design concept to employ. At the implementation stage, the designer stops planning and starts doing. At this point, the designer creates or builds the required artwork (costume). Finally, evaluation takes place within each stage of the design process, and it also occurs when the project is completed.

After delving into the concepts of costume and design, a definition of costume design is required at this point. My definition of costume design is the fabrication of materials to create a performer's total appearance, including his make-up.

Anderson and Anderson (1999) in their book, *Costume Design*, are of the view that costume design is both a practical craft and an art form that embraces varied fields of specialisations, hence, Fancy Dress costume designers must be abreast with evolving trends to keep themselves relevant in the field.

After presenting a wealth of information on costume design, it is important to connect the concept of costume design to masquerade costumes. In the subsequent paragraph, I beam a search into how costume is perceived in the Fancy Dress masquerade discourse and situate Fancy Dress masquerade costume as a vehicle that drives masquerade performances.

### **Costume: A vehicle that drives Fancy Dress masquerade performances**

Studies conducted by Basson, (2017), Nicholls (2012), and Waharman (2006) on key elements that catalyse Fancy Dress Masquerade activities reveal, among others, that Fancy Dress masquerade thrives on the disguise of the performer from his head to his feet. By this, disguising the performer is central in Fancy Dress masquerade discourse and as such, when the disguise is taken off, Fancy Dress masquerade losses its essence. Examining the effects of exposing parts of the body of the masquerader, specifically the face of performers, Ododo (2008) informs that masquerading loses its taste and essence when the essential part of the body, the human face, is revealed. Key among his findings was that masquerade assumes a new dimension when the faces of

performers are exposed to what he calls "Facekuerade" By this, since the performer has his face seen by spectators during the performance, the performer does not become a masquerader again but a facekuerader. I agree with Ododo's submission because a performer's face must be hidden behind a mask in order to pass as a masquerader.

Mitchel (2016) noted in his article that explored Fancy Dress masquerade costumes that any Fancy Dress masquerade costume should be accompanied by a mask as this is what completes the costume to attain its disguise disposition. It is therefore mandatory for masqueraders to complement their costumes by wearing a mask.

On the part of Micots (2014), the intriguing stylistic nature of costumes used for Fancy Dress masquerade remains the cornerstone on which all Fancy Dress masquerade performances thrive. By this exposition, I argue that costume is indispensable in the art of the fancy dress masquerade. As a result, there cannot be a Fancy Dress masquerade performance without masqueraders wearing their performance costumes.

By this exposition, I argue that costume is indispensable in the Fancy Dress masquerade art. As a result, there cannot be Fancy Dress masquerade performance without masqueraders not seen in their performance costumes. However, a performance of masqueraders in such unprescribed costumes must be considered a rehearsal because it lacks the needed descriptions associated with the performance. Similarly, Asigbo's (2010, p.1) article that bothered on masquerade costumes, unveils why costume is important in the masquerade discourse notes that "costume is the most significant element in the masquerade art".

A careful observation of Fancy Dress masquerade activities reveals that the performance is anchored on three main pillars; choreographed dance, music, and costume. However, insights from these scholars point out that of all these seeming three pillars around which masquerade revolves, costume is the most salient. Perhaps, this is because as the brass band provides the music for a masquerader to demonstrate his prowess in dancing or any antics, his costume is the main element that catches the attention of people and sustains the performance. As a result, masquerade costume serves as a key component in the total organisation of Fancy Dress masquerade performances. Hence, tracing the history of Fancy Dress masquerade costume in Winneba is important to ascertain the varied dimensions it brings on board in the masquerade discourse.

Fancy Dress masquerade costume, is an embodiment of all the items used on the body of the masquerader of which Peek and Yankah (2004) and Sarpong and Botchway (2017) affirm are very elaborate and flamboyant. This is because the costumes are not mere garments worn for the day-to-day community activities by individuals but are characterised by taste and elegance in their form. Embedded within the elaborate and flamboyant nature of the Fancy Dress masquerade costume, is what Johnson (2004, p.151) asserts “are not just worn for covering the skin”. From the above, it is clear that Johnson is advocating that Fancy Dress masquerade costumes go beyond the covering of the body to assume different purposes and possibly that may include their significance and aesthetic appeal which are among some of the concerns the current study seeks to address.

It is in recognition of the uniqueness of costume as the main driver of the success of Fancy Dress masquerade competitions in Winneba, Ghana, that

Akyeampong and Yankholmes (2016) have observed that a key component in the determinant of the overall best masquerade company in Winneba is the uniqueness of costume of the various masquerade clubs. To this end, as a rule, before the commencement of the annual Fancy Dress masquerade competition on the performance day, adjudicators and other guests of the day embark on costume inspection to have a fair idea of the overall representation of costumes of the various masquerade clubs for the year's performance. This serves as a testament that buttresses earlier scholars' assertion that costume is an all-important element in the organisation of Fancy Dress masquerade performances. In view of this, costumiers of Fancy Dress masquerades must delve deep into their creative abilities to design costumes that will warrant spectators admiration.

In her study, that sought to address carnival in Ghana in relation to Fancy Dress street parades, Micots (2014) again observes that the uniqueness of costume to the entire performance compels masqueraders to construct tastefully designed costumes on yearly basis for their performance.

While acknowledging that costume adds up to the total scenery of masquerade performances, Asigbo (2010) divulges that the contribution of masquerade costume constitutes the aspect of scenery that is not stagnant but moves around. In all, costumiers strive to bring their creativity to bear in the construction of Fancy Dress masquerade costume to serve as a key driver in the masquerade performances.

Concerning a general representation of Fancy Dress masquerade costumes, Micots (2014, p.1) provides that costumiers "often create characters that are meant to scare, such as wild animals (gorillas, lions), fierce warriors,

and horror-movie villains. However, the general purpose is to entertain”. From the standpoint of Micots, a key element that distinguishes some Fancy Dress masquerade costume is the scary nature of the mask, which is a key feature of some of the Fancy Dress masquerade costume. Observing generally, a number of costumes used by some of the Fancy Dress masquerade clubs at Winneba had scary masks. As noted earlier in this chapter, it was as a result of the scary nature of the mask worn by the Nobles clubs during their inauguration in 1919 that children had to run indoors and that birthed the term *kaakaambatombi*. Although the scary nature of the costume stands tall, its importance today is to both educate and entertain. It would be argued that what is expected for entertainment should rather be more fascinating than horrifying.

In support of the claims of Micots, Castle (1995) in his book, *The female thermometer: eightieth century and invention of uncanny*, described the masquerade costume of England as a reflection of a supernatural being which did not reflect ordinary faces with notable features such as witches, conjurers, demons, hermaphrodites and druids. From the discussions, it is evident that the uniqueness of Fancy Dress masquerade performance lies in their costumes and this serves as impetus to the Fancy Dress masquerade performance.

Without a doubt, the creative abilities of the Fancy Dress masquerade costumier are heavily reliant on his depth of ideas for designing costumes, so sources of inspiration for designing Fancy Dress masquerade costumes are critical, and this is the focus of my next discussion.

### **Sources of inspiration for designing Fancy Dress masquerade costume**

Of great importance to several artists is the need to have a source of inspiration to design their artworks. Contemplating the concept of inspiration,



Malloy (2004) in her study, submits that it is any form of influence, which can stem from an individual, an event, or an action for designing costumes. Insights from Malloy on the concept of inspiration is that it serves as a sense of stimulus which engulfs the total mind-set of the costumier from which the costumier draws idea(s) to serve as a guide for the designing of his costume. Malloy, on her part, provides three key thrusts from which inspiration can spring from. These are individuals, an event, and any action for designing costumes. The Fancy Dress masquerade costumier is thus likely to draw inspiration from these sources to build his costume.

In a related study conducted by Foley (2011) on possible sources of inspiration for designers, Foley specifically identifies seven main areas. These he notes are gotten from nature, architecture, travel, the high street, pictures from books and magazines, people and food.

Similarly, Mete (2006) in his article *Communications: The creative role of sources of inspiration in clothing design* by Mete (2006) are also significant to the current study due to the treasure trove of relevant information it presents. Mete identifies some areas which invoke possible sources of inspiration to the artist (costumier). He informs that watching video films serve as a fertile source of inspiration. This is because the costume designer has the advantage of taking inspiration from all kinds of items associated with designing employed in the production of the video film. This could include the silhouette of the costume worn by actors, colour combinations of materials used to construct costume as well as colours of paintings of the walls of the various rooms for shooting the film.

Second, Mete posits that exhibits at various museums and art shows also contribute a great deal to serve as sources of inspiration to the artist. As a result, when a Fancy Dress masquerade costumier visits museums and other related art shows, he/she should not do that for mere visiting sake but must take cues from the exhibits displayed to inform his ideas. The concern here is that the costumier of Fancy Dress masquerades must carry along with him, valuable insight from visiting art shows. These may include the kinds of materials used, colour scheme, the outline of garments or articles and many more.

The third area which Mete acknowledges serves as other sources of inspiration are issues relating to world happenings, expositions, encounter at the theatre, lyrics of music and dance performances. Considerably, these are interrelated areas that fall under the umbrella of the creative arts, suggesting that within the creative arts, lies a plethora of areas from which inspirations can be drawn to design costumes. As a result, the masquerade costumier must look within the creative art industry because it has the potential of serving as a haven of sources of inspiration to design his costumes. This may stem from interpreting the lyrics of songs into concrete visual terms among others. From the foregoing discussions, Mete provides a broader lens from which Fancy Dress masqueraders can rely on to serve as their sources of inspiration in designing their costumes.

Mete (2006) proffers that previous designs of costumes constructed many years ago also serve significantly as a form of inspiration to the costumier. It is on the heels of the forgoing that Eckert and Stacey (2000, p.523) aver succinctly that “previous designs and other sources of ideas furnish a vocabulary both for thinking about new designs....” To this end, the

masquerade costumier may have to be able to associate himself with the various styles of his masquerade costume over the years to serve as repository to draw inspiration.

Mete, again proposes that photographs of costumes found in the media be it the print such as magazines, newspaper, and several others, and the electronic media such as the internet among others also present designers (costumiers) with ideas to get inspiration to design their costumes. As a result, it is imperative for costumiers of Fancy Dress masqueraders not only to enjoy the narrative of information in the media but must take a cue from the photographs used in support of the narrative to serve as a guide to design their masquerade costumes.

With a treasure trove of avenues as possible sources of inspiration, Fancy Dress masquerade costumier's ideas are broadened and this ignites thinking about the appropriate or best source of inspiration for conceiving the design of costumes. From the above exposition, one issue emerges; Fancy Dress masquerade costumiers must be open to happenings in their environment and also broaden their cognitive, affective and psychomotor domains to be able to assimilate and interpret their sources of inspirations into concrete visual artistic terms.

At the heart of understanding sources of inspiration is the artist's careful observation of events in his surroundings. This is because observation, as noted by Brewster and Shafer (2011) and Nance (2008) plays a key role in the whole inspiration process. Generally, when a costumier loses focus in observing happenings in the universe or his environment, he/she may lose focus on some salient areas as sources of inspiration. In her thesis, *Inspired by tradition*,

*adapted Kloweki costumes on the Ghanaian contemporary stage*, Opare-Darko (2010) engages in qualitative research design and was inspired by the female traditional costumes (*Kloweki*) of the people of Odumasi Krobo in the Eastern Region of Ghana to build costumes for actors. She indicates that the traditional costumes of the people of Odumasi Krobo were fragile and also too bulky for use on the theatrical stage, hence adapting the costumes for the contemporary Ghanaian stage. It is clear that Opare-Darko (2010) was inspired by the happenings in her community, specifically traditional costumes of the people of Odumasi Krobo in the Eastern Region, thereby roping in traditional and cultural nuances as a source of inspiration for the costumer. Upon completion of her thesis, Opare -Darko was able to achieve her goal of adapting such costumes without much difficulty and actors were able to act using such costumes. What is of essence is that, what is in vogue or the prevailing dressing of a group of people can serve as a source of inspiration to costumiers.

Significantly, what inspires a costumer in his design of masquerade costumes will not be the same over the years. As indicated by Malloy (2004), these changes come about because artists (costumiers) are desirous to exploring other areas of inspiration, other than abiding by a particular one over the years. As a result, the Fancy Dress costumer may design the same type of costume differently in different years because of the desire to explore other areas of sources of inspiration.

It is of great importance to note that avenues that serve as sources of inspiration to costumiers vary from one costumer to the other. This is due to a number of factors including individual differences (Crilly, 2017; Woodman & Schoenfeldt, 1989), the degree of exposure of the costumer and where the

costumier finds him/herself in terms of geographical location (Mamiya, 2016). In light of this, O'donnol (1989) affirms that happenings in terms of current fashion or what is in vogue or the spirit of the time largely influences costume designers. To this end, happenings at a particular period of any civilisation serve as a source of inspiration for designing costumes. Undoubtedly, these happenings may range from activities including sporting, religion, music, politics, or matters that have warranted community and national discourse. The Fancy Dress masquerade costumier who draws inspiration from these will have, as part of her duties, to translate these happenings into tangible visual terms in designing his/her costumes to communicate to the audience.

While Foley (2011), Malloy (2004), and Mete (2006) identify specific areas that could serve as sources of inspiration to the designer (costumier), Eckert and Stacey (2000) contend that there is no need to point to specific areas when it comes to sources of inspiration for the artist (costumier). They argue that everything in the universe can serve as a source of inspiration and adopted and adapted for use to design costumes. Eckert and Stacey's (2000) illumination present a holistic approach in inspiration acquisition for the reason that it could span from living creatures such as humans, animals, and trees to non-living creatures such as shapes of buildings, automobiles, ships among others. By this exposition, a Fancy Dress masquerade costumier is introduced to a wide range of sources from which he could be inspired.

In what follows, I review related literature on some specific sources of inspiration that helped shape the design of some Fancy Dress masquerade costume in some parts of the world. On the part of Nicholls (2012) some African Fancy Dress masquerade costume designers were inspired by dreams about new

designs of their masquerade costumes. Through dreams, some costume designers visualised what their designs may look like and were able to recall the dream and had it executed in the designing of their Fancy Dress masquerade costumes. It is important to note that to achieve this, the dreamer (costumier) must have a good sense of recollecting dreams otherwise, the dream may not come to fruition due to his/her inability to recall dreams. Alexander (2014) also sheds light on some sources of inspiration from which Fancy Dress masquerade costumiers were inspired in the early 1930s in the United States of America. These comprised popular characters of some comic books, television programmes, radio and film. For instance, in terms of film serving as a source of inspiration for designing their Fancy Dress masquerade costumes, the portrayal of characters in movies such as *Spider-Man*, *The Avengers*, *Dark Shadows*, *The Lorax*, and *The Hobbit* served as potent sources of inspiration and were later reproduced into Fancy Dress masquerade costumes for use in the United States of America. This is because in watching such films, apart from enjoying the narration and also taking note of the various themes, the creative representation of costumes serves as an impetus for costumiers to draw inspiration from. In concurring with Alexander, Micots (2014) observes that Indian films, in particular, serve as the main source of inspiration for costume designers in the Fancy Dress masquerade domain in general. The citing of Indian films by Micots (2014) may perhaps largely be attributed to the elaborate use of intricate varying hue in their costume and also the seemingly complex nature of costumes of the people of India in general which they portray in their movies. By this, the entire design of the costume in the video film may not be reproduced, but sections of it may be adopted and adapted for use. Examining

why video film is held in high esteem within this context, Bradea and Blandual (2015); Balamurugan and Vasuja (2018) and Singh and Pandey (2017) have indicated that the mass media has the potentials to shape the minds of viewers and in relating it to the demands of the current study, it has been able to serve as a source of inspiration for costumiers in the Fancy Dress masquerade field in their endeavour.

In Europe, Jarvis (2000) informs that plates of various historic costumes served as sources of inspiration to several Fancy Dress masquerade costumiers during the 18<sup>th</sup> century. Subsequently, costumiers observed closely, plates of historic costumes and made use of aspects of the design for their intended purpose. Similarly, Hooks (1990) divulges that in the Caribbean Island in general, some costumeries of Fancy Dress masquerades relied heavily on some ancient costume as a source of inspiration for designing their costumes. In a related development, during the 18<sup>th</sup> century in England, Castle (1986) revealed that some of the sources of inspiration for designing masquerade costume did not all originate from England. This was because some costumiers were inspired by non-English perspective, thus drawing inspiration from other nations and blending them to that of England origin. It is against this background that Mete (2006) has indicated that some Fancy Dress masquerade costume designers are influenced by the clothing and various accessories from different cultures and later adapted for use for the design of their costumes. Tortora and Eubank (1994) in their book, *Survey of historic costume* shares in this assertion and are of the view that cross-cultural influence operates within the search for sources of inspiration for designing costumes. Specifically, these are evident in the areas of trade, travel among others. Through the engagements

of the aforementioned activities, individuals from different geographical backgrounds took cues and blended them with happenings in their respective countries to create an artwork of a hybrid dimension. The concern of the above for the present study is that Fancy Dress masquerade costumiers associated with any of the clubs at Winneba who may have the opportunity to be engaged in similar cross-cultural activities must take cues from them in sister countries because they have the potential of adding up to the Ghanaian repertoire in shaping their sources of inspiration for designing their masquerade costumes.

Sources of inspiration are of importance to the costumier in many folds. A study by Eckert and Stacey (2000) presents two of such importance; first, over the years, sources of inspiration have served as a guide to the artist (costumier) for conceptualising and designing of his/her new product (costume) and the various process to be accomplished in arriving at the final costume. By this, artists such as Fancy Dress masqueraders have been aided in their path in generating design ideas for their artworks. Second, sources of inspiration have the potential to serve as triggers for generating new ideas. From this, a Fancy Dress masquerade costumier who has not decided to produce new designs of masquerade costumes but comes across a source of inspiration worth considering may be stimulated to generate a new idea for use. It is perhaps on the heels of the forgoing that several costumiers or designers have relied profoundly on some sources of inspiration as a driving mechanism for the opening of new outlets in their fields of endeavours.

A synthesis of Malloy (2004), Mete (2006) and Smith's (2010) articles that partially centred on unearthing the importance of sources of inspiration for designing to artists have generated four key thrusts. These are for breeding



ideas, building creativity, becoming more innovative and for stimulating the mind. Inference from these scholars' postulations brings to the fore, the need for artists to constantly search for ideas to arouse their cognitive, affective and psychomotor domains to help broaden their horizon. Eckert and Stacey (2000 p. 532) shed more light on this situation as they aver that "sources of inspiration provide designers with a vocabulary for thinking about designs and communicating their ideas to others". The emerging view from these scholars reveals that costumiers think thoroughly before settling on a preferred choice of inspiration. Granted that the costumier selects the desired inspiration or multiple inspirations for use, the issue of visually communicating the ideas without losing some salient features of the intended inspiration also becomes necessary. It is therefore important for the Fancy Dress masquerade costumier to demonstrate his prowess in visual communication from one medium (inspiration) to the other (costume) without challenges. Fancy Dress masqueraders must as a matter of urgency, be armed with various sources of inspiration to serve as a guide. From the discussion, it seems that the available literature on sources of inspiration for designing Fancy Dress masquerade costumes does not emanate from the Ghanaian context. This leaves a gap in the literature concerning the Ghanaian experience and the current study seeks to fill that gap.

With an array of sources of inspiration to the Fancy Dress masquerade costumier, the tendency for various costumiers to construct different types of Fancy Dress masquerade costumes is likely to be high, hence multiple types of Fancy Dress costumes flooding the streets of Winneba during Fancy Dress

masquerade performance seasons. The next segment is devoted to a review of literature on the various types of Fancy Dress masquerade costumes.

### **Types of Fancy Dress Masquerade costumes**

As noted at the beginning of this chapter, Fancy Dress masquerade has gone through several phases and modifications to arrive at what is now being celebrated in several communities. Key among them was the modification of masquerading in the Samhain festival during the medieval era into Halloween. Later, masquerading went through some adjustments and was accepted by the general populace of England and beyond. As a result, the various types of Fancy Dress masquerade costumes have an air of Halloween masquerade costume influence among others.

An article by Alexander (2014) is worth engaging because of the plethora of issues embedded in it concerning the demands of the current study. To begin with, Alexander identifies some types of Fancy Dress masquerade costumes in The United States of America in the early 1930s. These include *Little Orphan Annie*, *Mickey*, *Minnie Mouse*, and *Popeye*. The challenge here, for the current study, is that there are no descriptions of the various types of costumes mentioned above as well as pictorial formats to help conceptualise a description of these costumes. Suffice it to say that these costumes gained attention and recognition in the Fancy Dress masquerade cycles in The United States of America in the early 1930s. Second, it is also important to note that Alexander's study further reveals that during the 1960s in The United States of America, some Fancy Dress masquerade costumes were crafted and named after some political figures to assume a type of Fancy Dress masquerade costume. This was in recognition of the role(s) such persons played in the

growth and development of their country. A notable example was a masquerade costume that had its mask crafted to have the looks of John F. Kennedy, a former president of the United States of America from 1961 until his assassination in 1963. To this end, the masquerade costume was referred to as J.F. Kennedy's masquerade costume.

Similarly, Fancy Dress masquerade costumes were also constructed to reflect notable musicians, and a key musical group which gained much attention was the Beatles, an English band formed in the 1960s in Liverpool. The implication of the foregoing to the current study is that some types of Fancy Dress masquerade costumes in Winneba, in particular, may be crafted based on inspiring role(s) by some personalities in the political space and or in other relevant fields. This has the tendency for younger generations to question the rationale for projecting such personalities. When this happens, the younger generation may be told the roles such people played in the growth and development of the community. This will eventually help to spread the history of such persons from one generation to the other for posterity.

The third issue worth engaging in Alexanders article is that in Midwestern city in The United States of America, most Fancy Dress masqueraders who were girls dressed to Fancy Dress masquerade performances to reflect inanimate objects. An example was the dressing of young girls to mirror pumpkin, a vegetable used for preparing food. To this end, costume designed in the form of pumpkin became a type of masquerade costume mainly worn by girls in Midwestern city. Progressively, costume suggesting the gender of the wearer gained grounds in The United States. As a result, some costume types were labelled as female masquerade costumes or had an air of feminine

representation in them. These include *Princess*, *Snow White*, and *Beauty Queen*. However, the shortfall here is that there are no descriptions or pictorial representations of related costumes identified above.

Castle (1986) shares in Alexander's postulations and also reveals that during the eighteenth century in England, there were some types of masquerade costumes that were worn to reflect the profession of people especially, women. In this regard, the wearing of female nurse uniform by women became popular and was revered as a type of costume used for performances. Individuals who wore the nurse uniform complemented their costume with a mask that disguised their faces as it is the norm in the masquerade cycles. It is important to note that young girls were also carried along in the masquerade activities, hence costume for little girls also became essential. Because of this, Alexander (2014) identifies Little Red Riding Hood as a key masquerade costume type for little girls.

Similarly, there were other types of costumes that were a preserve for men as well. Alexander (2014) and Castle (1986) have alluded that those costumes meant for use by men in The United States were associated with male power. An example was the Superman type of Fancy Dress costume that reflected the superhero nature of men. While some male-oriented masquerade costumes reflected a monster with Zombie as an example, others also reflected frightening animals like a lion. Male-oriented costumes also included Cowboy, Sexy pirate, and Sports star.

The accounts of Alexander informs that the Cowboy type of costume was developed in America and was based on the concept of how a boy took care of cattle in the wilderness, hence the name Cowboy. Traditionally, boys or

men who were tending cattle wore costumes that comprised a pointed toe-boot, shirt and a pair of jeans trousers, a rope meant to catch stray animals that may attack the cattle and a hat to prevent the sun rays from hitting directly on the wearer's head. In addition to these, cowboys also carried small guns for use to kill animals that are likely to attack them. The cowboy Fancy Dress masquerade costume in the United States of America was also developed on this same tenet. Americans have resorted to wearing these costumes for their masquerade festivities. From the narration, an issue stands tall. An activity in the American environment which is of great significance to the people was roped into the Fancy Dress masquerade discourse and has assumed a type of costume, Cowboy Fancy Dress costume for use. This has implications for the current study because the various socio-cultural activities in the Ghanaian environment specifically, the Winneba community can serve as an impetus from which a type of Fancy Dress masquerade costume may be drawn from. When this happens, the likelihood of having a type of Fancy Dress masquerade costume that resonates with the Ghanaian society will be high and will help project Ghanaian cultural values. Alexander (2014) again divulges other male-oriented costumes that gained prominence in The United States of America to include Grim reaper, Warrior, Robin Hood and the Roman Gladiator.

According to Quist (1952), the Robin Hood Fancy Dress masquerade costume was crafted based on the English folklore character, Robin Hood. Although some scholars contend that Robin hood was an imaginary character, others dispute that assertion and are of the view that he was a person who existed. Be that as it may, Robin Hood is presented in English folklore as an astute hunter who always wore costumes made from green fabric to match the

green leaves in the forest. This was to prevent animals from easily identifying him. Robin Hood is believed to have always carried a bow and an arrow ready for use to kill a game. It was this English folklore character who was borrowed into Fancy Dress masquerade discourse. Although the Robin Hood Masquerade costume is not described by scholars, it appears that green colour of fabric was used to construct it and masqueraders also carried bow and arrow. Again, Robin Hood also wore green fabric to avoid detection by his enemies. He robbed the rich to help the poor. So, he was always wanted by the Sherrif and he hid in the Sherwood Forest in Nottingham.

Another type of male-oriented masquerade costume that Alexander (2014) discusses is the Roman gladiator's masquerade costumes. This costume was modelled on the concept of gladiators that emerged in ancient Rome. Gladiators were well built men who engaged in fighting at the coliseum and other places to entertain spectators. Among the costumes of gladiators were helmet worn to protect their head, amour, baldric, breast plate to protect the chest, a cloak, pair of sandals that is laced above the ankle of the wearer and shin guards to protect their shins. Gladiators also carried spears or swords and shields. Similarly, masqueraders adopted the concept of ancient Roman gladiators and their costumes. As a result, gladiators costume assumed a type of Fancy Dress masquerade costume for use.

Another type of male costume that Alexander (2014) brings on board is Vampire. A detailed description of this type of costume would have added to the breadth and depth of the costume, however, various efforts to arrive at it did not yield any result, hence presenting a gap in the literature. From the foregoing, it is apparent that there exist types of Fancy Dress masquerade costumes that

are characterised by male and female dominance. The concern of this to the current study is that the various types of Fancy Dress masquerade costume as pertained beyond the borders of Ghana perhaps may have some influence in shaping the various types of masquerade costumes used by masqueraders at Winneba in Ghana. From the foregoing, it is evident that Alexander and Castle's research were conducted in the United States and England, thereby revealing some of the types of masquerade costumes in these communities. This, therefore, leaves a gap in the literature in Fancy Dress discourse in terms of the various types of Fancy Dress masquerade costumes in Africa and for that matter Winneba in particular.

Another article worth engaging is by Copeland and Hodges (2014) which examined the various types of Fancy Dress masquerade costumes that flourished in the Trinidad Island using an ethnographic methodology. A number of issues emerged from the finding of the article. First, the people of Trinidad developed their types of masquerade costumes which were built based on their traditional values. As such, some of the types of costumes were constructed to reflect some characters in their folklore. These were *Midnight Robber* and *stick fighters* and masqueraders rehearsed to perform to personify such folkloric characters. Masquerade practitioners in Winneba, Ghana may have a greater advantage if they tread the path of practitioners of Trinidad Island.

The second issue that emerged is that after World War II, a number of people on the island opposed the types of masquerade costumes that were used for their performances. Their reason was that they were unhappy about costumes that have been shaped by the traditional system of the people. As a result, contemporary types of masquerade costumes that emerged does not

reflect any folkloric character but are rather abstract, skimpy that amplifies the body of the wearer and focusses on decorating costumes with glitters to draw spectators' attention to them (masqueraders). It is important to note that changes come up as we journey through life, however, such changes must not erode the consciousness of our tradition to the extent of losing it entirely as in the case of the people of Trinidad Island.

In a related development on the types of Fancy Dress masquerade costumes, a study by Regis (2006) that centred generally in the Caribbean Island is worth considering because of the relevance of its findings to the current study. Regis identifies Horsehead, Pitchy Patchy, Devil, Warrior, and Belly Woman as some of the popular types of Fancy Dress costumes. Describing the Pitchy patchy costume, Regis elucidates that it comprised various layers of fabric and was designed with inspiration from some vegetal clothing. The use of various layers of fabrics that characterised the Pitchy patchy type of costume was done employing varying hues. The intriguing stylistic arrangement of the layers of fabrics added to the beauty of the overall costume. Gradually, a number of Fancy Dress masquerade costumes were constructed following the use of various layers of fabric approach. These layers of fabrics were sometimes pleated or gathered. Still, on research that was conducted in the Caribbean Island in general, Hooks (1990) identifies a popular type of masquerade costume known as Cow-head. The cow-head Fancy Dress costume flourished in the Caribbean Islands and was used by a majority of people across the island. However, the shortfall here is that there has not been any description of the costume to help appreciate a full description of it. The articles by Regis (2006) and Hooks (1990) as indicated, were all conducted in the Caribbean Island



serving as justification for the need to conduct research to uncover the various types of Fancy Dress masquerade costumes in Winneba to fill the existing gap in the literature.

The various types of Fancy Dress masquerade costumes as emerged in various civilisation as indicated in the literature were constructed using various materials. This is because the use of materials in costume construction is fundamental for the reason that they are the main resources from which costumes are made. As a result, the thread of the next literature revolves around the various kinds of materials for constructing Fancy Dress masquerade costumes.

### **Materials for constructing Fancy Dress masquerade costume**

For costumes to be constructed, specifically Fancy Dress masquerade costumes, it is prudent that the costumier makes use of some materials to aid in the sewing of the costume. The term material is associated with varied connotations and for that matter, it must be contextualised to help situate this section of the literature into perspective. The term as used here, encompasses all items used for costume construction purposes. The research of Ingham and Covey (1992); Mamiya, (2016) and Strand-Evans (2015) have provided some materials in the domain of costume design. These include but are not limited to fabric, strawboard, cardboard, polythene, prosthesis, paper, leather, leaves, foam, metal and found objects.

In his book, *Theatrical design and production: An introduction to scenic design and construction, lighting, sound, costume, and makeup*, Gillette (2000) observes that fabric is a fundamental material used in costume construction. Crist (2014) has put across some factors that must be considered when selecting

fabric for costume construction. These include how the fabric contributes to the overall visual effect of the costume being constructed: the strength of the fabric, the fibre, the cost of the fabric, the effect of the colour of the fabric concerning the style being constructed, and the complexion of the wearer. These are factors when taken into consideration by costumiers, especially those in the Fancy Dress domain, will go a long way to add to the overall visual aesthetics of the costume being constructed.

As stated earlier in this chapter, masquerading started during the medieval era and travelled through to the Elizabethan period. As noted by Wilcox (1958), the medieval era was characterised by the use of fabrics produced from natural fibers. These were cotton, wool, silk and linen. Similarly, during the Elizabethan period, historical costumes were used for masquerade purposes. In *Historic costumes for the stage*, Barton (1963), discusses various fabrics that were used to construct such costumes during the period. Among some of the fabrics used were brocade, velvet, fine linen, lace, linen edged with lace, silk, taffeta and woolen fabric. Barton further refers to these fabrics as sumptuous and delicate. The sumptuous and delicate nature of these fabrics arise as a result of the extravagant luxurious and fine texture that characterised them.

Hooks (1990) identifies the use of calico fabric to build costume for Fancy Dress masqueraders in Caribbean Island in general. The calico fabric, generally white, was dyed into various hues for use to meet the preferred colour of fabric for the construction of the costumes. The implication of the above for the current study is that fabrics that do not meet the desired colour scheme for constructing Fancy Dress masquerade costumes can also be dyed to achieve the

needed colour without necessarily combing the whole community in search of a preferred colour of fabric. In general, it is important to note that the above scholars' articles and books on materials used to construct Fancy Dress costumes were situated in non-African countries, thereby paving way for the current study to fill the gap in the literature as regards the types of fabrics used to construct Fancy Dress masquerade costume in the Winneba community of Ghana.

Micots (2014) in his study identifies the use of appliqué and lace fabrics as some fabrics used in the construction of Fancy Dress masquerade costumes. Applique is a fabric of French origin. The fabric is achieved by cutting and securing pieces of smaller fabric in varied shapes and hues on a larger fabric. The key rule is that the colour of the fabric used in generating the various shapes must be different from the larger fabric on which the shapes are to be fixed. The rationale is to allow the shapes to be distinct and also add beauty to the general fabric upon completion. The shapes of fabrics could be cut in the form of popular or well-known shapes that are valued in the community and has the potential of communicating non-verbally to spectators. Negi, Rani and Singh (2015) have adduced argument that the use of traditional motifs or their adapted versions for applique purposes serve as a way of preserving and showcasing the ever-rich striking traditional folk art of a group of people in a community. Another research in the area of Appliqué is by Acquaye (2018) and it focuses on the importance of using the traditional motif in designing the fabric. Acquaye explains that the various shapes within the traditional settings of a community have meaning and are understood by those who understand them thereby serving as a form of visual language. Granted, applique fabrics are employed in

Fancy Dress masquerade costume construction in Winneba, then it would perhaps be an avenue to communicate non verbally to spectators about the guiding philosophy of masqueraders.

In a study by Tojo (2012) on applique usage, he views the process of generating applique fabric as a way of managing waste disposal in the costume shop. The point of interest is that instead of disposing off-cut fabrics, the off-cut fabrics are sometimes used to generate the needed shapes for applique purposes.

Hook (1990) and Regis (2006) have confirmed that the cowboy-head masquerade costume of the Caribbean society discussed earlier in this chapter was constructed using patchwork fabric. The cowboy-head masquerade costume was also characterised by a long tail, and this was also constructed using newsprints. In the above findings lie two key materials used to construct the cow boy-head Fancy Dress masquerade costumes; patchwork fabric and newsprints. Explaining patchwork fabric, Gavor and Dennis (2013) postulate that it is a fabric that is achieved by joining pieces of fabric with a seam. In most cases, these pieces of fabric or off-cuts are picked at the costume shop for use. Similar to applique, the process of making patchwork fabric serves as an avenue to make good use of pieces of fabric that would have been discarded. In Ghana, among the Akan speaking communities, patchwork fabric is also known as *nsasawa* and it was traditionally achieved without any aesthetics in the colour scheme at its initial stages. The entire patchwork enterprise was considered an activity for the poor who could not buy printed fabric.

The other material identified by Hook (1990) and Regis (2006) for the construction of the tail of the costume was newsprint or paper. The research revealed that the paper used were able to withstand the vigorous use to which

the costume was put without any damages, thereby validating paper as material for constructing Fancy Dress costumes. Exploring the use of paper to construct costumes in the Caribbean, the study of Hook (1990) and Regis (2006) have also revealed that paper in the form of newsprint was used as a material to construct the Fancy Dress masquerade costume in the Caribbean Islands especially, for molding masks and hat.

In another article, Callender (2017) focusses on the use of leaves to construct masquerade costumes and notes that the use of leaves and other agricultural produce formed part of the materials that were used to construct Fancy Dress masquerade costumes in the Caribbean society. This was because the Caribbean's had an agrarian economy characterised by various crops.

The research of Nicholls, (2009); Nunley (2010) and Regis (2006), have also identified the use of wire mesh and fiber as a material used for the construction of Fancy Dress masquerade mask in the Caribbean Islands in 1837. Wire mesh is made up of connected metals woven with spaces in between them to allow the metal to be twisted at any angle with an overall visual representation like a web.

In a different study, Nicholls (2012) also identifies the use of rice sack as material for constructing Fancy Dress masquerade costume in the Caribbean Island in general. By this, rice sacks were cut and sewn into costumes for use for masquerade performances. The findings of the study revealed that the performers who wore the rice sack costumes had no challenges with it and as a result, the use of rice sacks became popular for use for constructing Fancy Dress masquerade costumes. Perhaps, this was the most available material at the time, giving the low cost associated with it. Furthermore, Caribbean masquerade,

especially in Barbados at the initial stages of masquerading used the day-to-day clothing they wore at home for their performances. While this was accepted, some people raised eyebrows regarding its usage, however, few people continued to employ them.

As the years went by, technology in fabric production became popular and as a result, the use of printed fabric or wax print to construct Fancy Dress costume was prevalent. Performers, therefore, wore their costume constructed using printed fabric and showcased them to the delight of spectators. From the literature, it is evident that the Caribbeans made use of what was available at every phase of their developmental life to construct their costume until printed fabric was introduced into their system.

The research of Callender (2017) shows that the use of feathers also gained prominence in the construction of masquerade costume in the Caribbean especially when constructing the masquerade mask. The feathers were dyed into various colours and attached to the mask to complement it. Exploring other materials used for constructing masquerade mask, the research of Micots (2014) has it that, mask worn for Fancy Dress masquerade were sometimes generated by the use of Christmas rattles, trees, fiber and cloth. In this regard, paraphernalia used for Christmas celebrations such as Christmas balls and trees were also used in the construction of Fancy Dress masquerade costumes. Because the colour red and green are associated with Christmas festivities almost all over the world, the paraphernalia used had tints and shades of such colours to reflect the season. This brings on board, symbolic interpretations of colours which refers to the use of colour as a symbol in various cultures as a key element in the masquerade discourse.

Nulley (2010) also mentions the use of rubber to construct mask for masquerade purposes in the Caribbean and members who wore them expressed their satisfaction in using them. As a result, a number of masqueraders used rubber mask and it became widespread in the Caribbean Islands. Ottenberg (1982) on his part has alluded that the use of leaves, cloth, gourds, fiber, or sometimes combinations of several materials for mask has also been explored by some costume designers in the Caribbean over the years with good outcomes. From the discussions, the literature on materials used to construct Fancy Dress costumes did not capture the experiences in Africa as a whole and Ghana in particular. The present study seeks to address this gap in the literature.

Beyond the various types of materials used to construct Fancy Dress masquerade costumes, masquerade costumes are also embedded with some aesthetic appeal, and delving into the aesthetic appreciation of Fancy Dress masquerade costume is of the essence to the development of this thesis. This, therefore, forms the core of the next thread of the discussion.

### **Costume aesthetics**

Aesthetics is a branch of philosophy (Imam, 2013; Levinson, 2009; Saw & Osborne, 1960) and was coined by Alexander Baumgarten in 1735 (Doki & Odeh, 2015; Stecker, 2010). The word aesthetics takes its root from the Greek word 'aisthesis' which means perception or sensation in respect to the beauty, art and perception about it (Johnson, 2004; Rahmanita, 2018). Eaves (2014, p.148) notes that aesthetics refers to that which is "perceptible through both visual and bodily senses, transversing individual and cultural consensus level responses". Inference from Eaves line of thinking suggests that aesthetics can be situated in the visual sense of the human body such as the eyes of the

recipient and other senses such as the ears as it relates to music. On the heels of the foregoing, Zettl (1973 as cited by Johnson, 2004 p. 22) affirms that aesthetics is the “study of sense perception and how these perceptions can be most effectively clarified, intensified and interpreted through a medium for specific recipients”. Zettl’s illumination provides a focus for this thesis in that it clarifies key points that must be looked at to arrive at what is considered to be aesthetic and by this, he indicates that the constituents of aesthetics must be clarified, intensified and interpreted. This, therefore, makes the concept of aesthetics so vast to deal with because it encompasses a number of areas. To help clarify this, Levinson (2003 as cited by Nyatuame, 2017) elucidates that a first category, aesthetic sphere, relates to the main field of the arts whereas the aesthetic practice or object deals with the way a work of art is generated or made. The second classification, aesthetic criteria or aesthetic terminology provides criteria into the description of art forms. This encompasses the composition, line, colour and innovation or could be extrinsic which deals with the content or subjective which also focuses on beauty, grace, connotation or pleasure. Aesthetic evaluation, the fourth category, centers on how artworks are evaluated. Gyekye, (1998, p.125) lends another dimension which complements Zettl’s assertion. By this,

the aesthetic is characterised by delight, interest, and enjoyment experienced by human beings in response to objects, events, and scenes. It holds the attentive eyes and ear of the person and arouses his or her appreciation and enjoyment as he/she looks and listens.

Gyekye’s perspective on what is said to be considered aesthetic must be characterised by elements such as delight, interest and enjoyment on the part of individuals or those who crafted such art works. This is because it is these



elements that drive people to appreciate the aesthetics of events, objects and scenes. Consequently, costumiers of Fancy Dress masquerade costumes may find some unique elements or ways by which they can express beauty in their costumes. Perhaps, these ways of expressing beauty may vary over the years.

Ultimately, aesthetics implies the value of an artwork (Doki & Odeh, 2015) which incorporates the principle and evolution of beauty (Bakare, 2017). Akpan and Udo (1990); Bakare, (2017); Gyekye (1998); Levinson (2009) have noted that a key area or medium through which aesthetics operate is the art. Basically, the art includes but not limited to the visual art, performing art, painting and sculpture of which costume is part of the performing art components. Hence, costume becomes a medium through which aesthetics can be viewed and specifically, for the current study, Fancy Dress masquerade costume. For costume to pass credibly as an artwork worth of aesthetic interpretation, Heidegger (2010) provides that the artwork (costume) must be an item that is made and inherent within the artwork (costume), must possess some degree of non-verbal form of communication beyond the ordinary artwork (costume). An understanding from Heidegger's view suggests that as an artwork that can pass for consideration for aesthetics purposes, there must be insight into the (artwork) costume.

Johnson, (2004 p.22) succinctly notes that "aesthetics is not necessarily a study to discover beauty in its pure and independent state. Rather, aesthetics concerns itself with the expressed beauty in art". Johnson's assertion is illuminating because it provides the focus for this thesis in one of its objectives. Swanson, Davis & Zhao (2008) mooted the idea that once a costume is to be considered beautiful, then it means that costume must not serve or have any

utilitarian role to play other than just being beautiful for the delight of beauty sake hence, projecting the idea of “art for art sake” a movement that surfaced in the 19<sup>th</sup> century. Contrary to this, are views from scholars who hold that although the artwork must be beautiful, it still has to carry that utilitarian role intended for it, hence the idea of “art for its sake”. It is the latter school of thought that this thesis is anchored on because the Fancy Dress masquerade costume must possess that expressed beauty and at the same time must be functional or worn for masquerade performances.

### **Ways of achieving aesthetics in Fancy Dress masquerade costumes**

Aesthetics as it relates to Fancy Dress masquerade costume is chiefly achieved by the costume designer. As such Asigbo (2010) shares that masquerade meant for social performances such as Fancy Dress are recognised for their aesthetically pleasing costume. Johnson (2004, p.125), has noted that the costume designer who has in mind to provide some traits of aesthetics in his costume must “work with a mindset to make the costume beautiful and that certain care and meticulousness are going to be exercised toward attaining the desired style”. Insights from Johnson’s view is a testament that the Fancy Dress masquerade costumier who wishes to express beauty in his/her masquerade costume must make conscious effort towards achieving that goal and as such must have a sense of artistic judgment that is peddled on precision geared towards achieving a costume embedded with creative ingenuity.

Achieving costume aesthetics in general has over the years been characterised by various approaches and as Boulwood and Hindle (2018) have it, costume designers have decided to move away from conventional ways of achieving aesthetics to develop their own contemporary approaches. What this

means is that the various approaches employed in costume aesthetics over the years have not been the same. Costumiers have departed from the traditional ways of achieving aesthetics to employing more contemporary ways to achieve aesthetics to meet prevailing taste and demands.

In *Aesthetics: The dialectics and theatrics of Theatre and communication*, Johnson (2004) has identified three areas that aid in projecting costume aesthetics. These are the texture of the fabric, the extent of the fit of the costume on the wearer and the style of the garment. Achieving costume aesthetics can be executed through the use of the texture of the fabric. This is so because good textured fabrics add interest and delight to the overall beauty of the costume. The texture of a fabric includes the feel of the fabric and the visual surface appearance of it. As a result, it is incumbent on the costumier to select a suitable texture of fabric for his/intended purpose. However, when a good textured fabric is employed in the costume construction and the constructed costume does not fit the wearer as intended, it could also detract from the intended aesthetics. By this, the costume must not be too short nor too long, neither must it be too tight nor too loose but must fit gracefully on the wearer. Some styles of costumes fit well on a body type but the same style does not also fit well on a different body type. To this end, it is imperative for costumiers to examine the body type on which the costume is to be worn. The ideas put forward by Johnson are worth noting because of their importance to the current study. This is because the costumier of Fancy Dress masquerade costumes desirous of aesthetic considerations must consider them to achieve his intent.

Field (2018); Siaw, Kermevor and Dzramedo (2014) and Stecker (1996) have argued that in the domain of costume design, aesthetics is primarily accomplished by the employment of elements and principles of design. By this, the use of colour, texture, line and shape as elements of design dominate in the overall designing of the costumes. Costumiers therefore apply some rules or guides to achieve their intent and these rules are the principles of design which include proportion, balance, emphasis, rhythm and harmony. An appreciable engagement of the elements and principles of designs aid in producing the needed output for aesthetic purposes.

As a means of achieving aesthetics in the designing of their Fancy Dress masquerade costume in Sierra Leone by the Riding Hood Fancy Dress masquerades, three key issues emerged from Nunley's (2010) research. First, the costumiers used cream-coloured trimmings and fixed badges at vantage points in the costume. In this context, trimmings and badges were identified and served as means by which aesthetics was achieved in the masquerade costumes. Second, costumiers of the Riding Hood Fancy Dress masquerades in Sierra Leone also provided tint and shades of red mask to complement their costume. This was done to allow all the Fancy Dress masqueraders to be easily noticed by spectators. The rationale for the choice of the red colour was that as a warm colour, red catches the attention of spectators easily. By this, the costumiers employed colour in achieving their intended aesthetics. Nunley's findings ties in well with Field (2018); Siaw, Kermevor and Dzramedo (2014) and Stecker (1996) who assert that costumiers must utilise elements and principles of design in their approach in costume aesthetics. This is because colour which is an element of design was carefully used in expressing beauty in the masquerade

costume. The third issue that arises from Nunley's finding is that to enhance the aesthetics of the cloth used for the construction of the Fancy Dress masquerade costume, the cloth was painted into varying hues. This was done to draw the attention of spectators to the interesting blend of colours of fabric used. While acknowledging that Nunley's work was centered in Sierra Leone, it is necessary to unearth what pertains in the Ghanaian context, especially in Winneba to serve as an avenue to help bridge the gap in the exiting literature.

In Europe, a study by Jarvis (2020) during the 18<sup>th</sup> century is also worth engaging. This is because the period offered costumiers the opportunity to engage two main items for achieving aesthetics in their Fancy Dress costumes. These are the use of feathers and trimmings. Feathers of varying hues of birds were artistically arranged on the mask and the fabric used to construct the masquerade costumes. In instances where costumiers could not access the desired colour of feathers for use, they dyed the available feathers into their preferred colour. As a result, dyeing fabrics into various colours became a means of achieving aesthetics in the costumes. This draws attention to the fact that the costumier who has the passion to achieve varying colours in his masquerade costume can do so by exploring possible avenues including dyeing. The use of trimmings to lend beauty to masquerade costumes also surfaced during the 18<sup>th</sup> century in Europe. Trimmings were artistically arranged in the fabric and in some cases were used to cover up flaws during the construction process. This brings to the fore, that some aesthetics in Fancy Dress masquerade costumes were not initially conceived of, but were borne to cater for some emerging challenges.

In the Caribbean Islands, Nicholls (2012) holds that masquerade costume designers attached small decorative mirrors to the masquerade costume to enable the costume have a reflective effect, thus adding beauty to the overall appearance of the costume. However, beyond adding beauty to the costume, these mirrors were seen as an avenue to disperse evil spirit, a system that is held in high esteem by some European and some West African countries. What Nicholls failed to add in his study was the period in the life of the people of the Caribbean in general that such small mirrors were used to achieve such aesthetic purposes. Hooks (1990) and Nunlley (2010) maintain that beyond fixing small mirror in masquerade costume for aesthetic purposes in the Caribbean Island, tassels, ribbons, sequins, fringes and trimmings were also attached artistically in the costume to adorn it.

Again, Nicholls (2012) informs that the use of rice sacks as materials for constructing Fancy Dress masquerade costumes by the Caribbean were adorned by dyeing the rice sacks into various colours for use. It must be noted that the use of colour to achieve aesthetics occupies the centre stage in costume aesthetics discourse. It is on the aegis of the forgoing that Johnson (2004 p. 156) holds that “colour must be used artistically and significantly for the aesthetics to be realised. To this end, royalty, slavery, tragedy, celebration, lust, purity, all have representation in colour”. From Johnson’s postulation, it is clear that colour can be used to portray the stance of a number of activities in the community. For example, in terms of colour depicting royalty, Tortora and Eubank (1992) and Wilcox (1958) have argued that during the early Roman civilization, the use of a purple band called the ‘Augustus clavus’ was paramount. The ‘Augustus clavus’ was a band of about one and a half inches

wide, of purple colour attached to the costume of people of royalty. The main intent was to signify the royal status of the wearer. Having conquered the Greeks and taken over the Greek costume for use, it became necessary for the Romans to modify the Greek costume with the introduction of the Augustus clavus'. To achieve this, the secretion from the purpura shellfish which was purplish in colour and small in quantity was employed by Augustus Caesar to dye fabrics to achieve a purple colour, a distinct hue for royals at the time and this philosophy is still relevant in contemporary times. The key issue here is that, for colour to be used to represent such connotations, the meaning of such colours must be understood by community members. This is because different communities assign different meanings to colours, hence the symbolic interpretations of the colour must be underscored. It is imperative for Fancy Dress masquerade costumiers who seek to employ colour to achieve aesthetics, to be abreast with the symbolic interpretations of colour in the Winneba community. From the discussions above, various costumiers employed diverse ways to achieve aesthetics in the designing of their Fancy Dress masquerade costumes. The current study, therefore will identify the various ways by which practitioners in the Fancy Dress masquerade clubs at Winneba also achieve their aesthetics in their costumes, employing both principles and elements of design.

With the Fancy Dress masquerade costume constructed in its fineness, and beyond the ways in which beauty has been expressed in them, these costumes are likely to be embedded with some significance. This is because they will not be constructed without projecting any purposes, hence an exploration of the significance of Fancy Dress masquerade costume to purport a reflection of what the costumes signify is essential.

### Significance of Fancy Dress masquerade costumes

Generally, costumes over the world have been identified by varied forms of significance (DeCoursey, 2014; Kwakye-Opong & Adinku, 2013; Maclaurin & Monks 2015; Sebesta & Bonfante 2001) and as a result, the significance of costumes create an avenue for costume to be viewed as a non-verbal form of communication. This is because the intended message ingrained in the fabric or the entire costume has a message to be conveyed to spectators. The significance of costume can be examined through various channels. As observed by Abuku and Odi (2010); Hansen (2004); Miller and Buckridge (2004); Tortora and Eubank (1994) this can be examined to include the religious, political, cultural, economic, historical and their economic importance.

Religion, whatever form it takes, is key in most civilisations in the world of which the African community and most specifically the Ghanaian people form part. The use of costume to indicate the religious stance of a community, an ethnic group or an individual is pervasive in many cultures across the globe (Akinbileje, 2014; Gbadamosi, 2012; Kwakye-Opong & Adinku, 2013). However, the literature on the religious significance of Fancy Dress masquerade costume is perhaps minimal, hence the need to draw inferences from other scholarly works on costumes to serve as a guiding post for better comprehension of this section of the study. In Ghana, certain costumes are worn by various groups for religious implications. The engagement of Dzramedo's (2009) thesis on *clothing and fashion in Ghanaian Culture: A Case Study among the Akans* is worth considering because of the wealth of knowledge it brings on board. In the thesis, Dzramedo employed qualitative and descriptive



methods of research to conclude that the use of varied costumes by traditional priests goes a long way to signify their religious role in society. For instance, traditional priests who have their associations with dwarfs as their gods normally have dreadlocks as hairstyle and also wear smock or raffia skirt.

Those who have their relations to marine spirits also drape white calico around their bust area and go barefoot as exemplified among some communities in Ghana. Similarly, those who are linked to *atigari* shrine located in the northern part of Ghana also wear *batakari* as their costume. The costumes are further subjected to some religious treatment before they are used. These were the preferred costumes used by the priestess because they carry some religious connotations that aid in the process of their work. Tortora and Eubank (1994) also share that some costumes within the Ghanaian community are also fortified with some spiritual elements to give the costume a religious connotation and in most cases is for protecting the wearer. A notable example is an attachment of talisman to some garments, specifically smock for many reasons including preventing witches from harming the wearer. A key example is wearing *Batakari Kesee* to fortify a warrior during battle (Acquaah, Amisah., & Yankson, 2017; Kwakye-Opong, 2014).

Examining the cultural significance of costume, Antubam (1963, p. 75) has indicated that the cultural significance of costumes does not only lie in the costume alone, but the colour of the costume itself may possess cultural connotations that seek to project the people of a community. He asserts that;

“[t]o Ghanaians as to most of the other people of the world, therefore, ... colour cannot lie only in the visual value of it, but also in its significant traditional meanings.... Traditionally, however, the use of colour in

Ghana... is based on a philosophical symbolism founded on deep, abstract and spiritual values”.

Antubam’s submission is revealing because colours as used for visual representations in various art works (costumes) have values assigned to them. Inherent within these values are deep seated philosophical traditional meanings that communicate nonverbally to people who understand these codes within a given cultural setting of which the cultural significance is not undermined.

Another article worth engaging is by Kwakye-Opong and Adinku (2013) which focused on *Costume as medium for cultural expression*. The authors engaged in performance analysis to arrive that there has been a number of religious influences on several communities and this have impacted on their costume sensibilities as well. For example, the influence of Islamic religion in the Northern part of Africa has influenced the general dressing of the people. As a result, the dress code of the general populace has an air or is characterised by the Arabian ways of dressing.

The political significance of costume examines the extent to which costume is used to connote the political status which makes a group of people distinct from others. Similar to the religious significance of Fancy Dress masquerade costumes which was characterised by non-existent of literature, the political relevance of Fancy Dress masquerade costumes also followed the same tradition. In view of the above, inference from the political importance of costumes in general were employed. As observed by Enniful (2011), in Ghana, the various although political parties are associated with specific colours. As a result, political party faithful’s employ such colours in designing of their clothing and other paraphernalia for identification purposes. For

example, the National Democratic Congress (NDC) combines the colour red, green and black to design their costume. Members of the political party, therefore, wear costumes made of the aforesaid colours to connote their political stance. Similarly, the New Patriotic Party (NPP) also combines colour red, white and blue to design their costume. Individuals who support the political party wear costumes of those colours to signify their political affiliation. It is important to note that during political campaigns and rallies in Ghana, political parties also associate themselves with the traditional costume of the various ethnic groups in Ghana. For example, the wearing of Fugu and smoke in the Northern regions of Ghana by politicians in their political party colours are common and prevalent.

In the traditional political systems, chiefs use their costume to signify their political stance. Tortora and Eubank (1994) have alluded that the King of the Asante Kingdom in Ghana, wears special costumes to reflect his traditional political status and that no other chief is expected to wear same. The rationale is that no one should compete with the king in terms of costume. However, in the United States of America, there is no clear distinction between the costume of the political leaders and the rest of the populace. In the above assertion lies an indicator that affects the political significance of costume which is culture. This is because the appreciation of culture varies from one community to the other and the philosophy that shapes the culture of a people is based on their values. The treasure trove of information on the political significance of costume is of much importance to the current study. This is because Fancy Dress masqueraders at Winneba operate within the immediate traditional politics of the Effutu people on the one hand, and the larger state politics of the

country Ghana on the other hand. It is, therefore, imperative to ascertain the significance of Fancy Dress masquerade costumes in the political space it operates to inform the interplay that exist between Fancy Dress masquerade costume and politics to help fill the lacuna in the literature.

In Ghana, theatre and film productions, community traditional celebrations and activities that herald a national dimension such as Independence Day festivities serve as an area for the flamboyant exhibition of the cultural significance of costume in a silent language (Kwakye-Opong & Adinku, 2013; Tortora & Eubank, 1994). This is because costume is among the varied avenues that serve as cultural mediators for the dissemination of cultural values among communities across various borders (Kwakye-Opong & Adinku, 2013). In this vein, costumes are a powerful medium through which the culture of a given people can be manifested (Abuku & Odi, 2010). As a result, costume designers strive to present their best in this endeavor by manipulating various materials. In Ghana, the use of some symbols to connote the cultural relevance of the costume is very significant and as mentioned earlier in this chapter, the use of adinkra symbols stand tall. These are symbols that have meaning and communicate the cultural essence to community members. In addition to this are the various names assigned to different patterns in printed textile fabrics. This is because textile fabrics have become one of the various means of expressing the Ghanaian culture despite their foreign origin, and this is seen in the various names printed onto the selvedge of the wax print. These names go a long way to signify the philosophical and moral stance of the Ghanaian culture (Gavor & Dennis, 2013). It is the case that if through costumes used for theatrical and film productions, community traditional celebrations such as

festivals and activities that reflect a national dimension serve as avenues to showcase the cultural significance of costumes, then the possibility of Fancy Dress masquerade, an activity that has gained grounds in the Ghanaian popular culture would perhaps be full of cultural value worth considering.

The economy of every civilization is key to its members because it is the heartbeat of every nation. By this, the engagement of people in various activities aimed at sustaining the economy becomes crucial to every nation and this leads to the implementation of various policies to combat a recessing economy. In this domain, both goods and services in the government and private sectors are harnessed. Relating the economy to a costume is crucial because the nature of the economy to some extent, affects the costume of the people. As presented in the preceding paragraphs in this chapter, the people of the Caribbean used banana leaves among other agricultural products to produce their Fancy Dress masquerade costume. This was as a result that the Caribbean was an agrarian economy and that was manifested in their Fancy Dress masquerade costumes. The thoughts and ideas of Tortora and Eubank (1992), present another discerning insight where the economic nature of people is reflected in their costume. In the early Roman civilization, the wearing of tunic and toga among others were the costume for men. The rich were able to construct their costume to their ankle, a representation of their degree of wealth or economic power to buy more yards of fabric for use. The poor, on the other hand, also built their costume to their knee level to connote their inability to buy more yards of fabric to design their costume. By this the economic significance of the costume is manifested in the length of the costumes for both

the rich and the poor. Similarly, the current study seeks to unearth the economic significance of masquerade costume in Winneba, Ghana.

Concerning the historical significance of costume, I find the thoughts and ideas of Kwakye-Opong (2011) very useful. She avers how certain styles of ancient costumes are re-constructed in modern times helps to reflect the past appeal. Ultimately, it communicates to the younger generation the various styles of costumes that were in vogue some years ago. Through the use of historic costumes, individuals in the community are educated about costumes of the past.

The need for costumes to signify the creative abilities of the designer is also necessary. Largely, the costume designer has in mind the need to showcase his creative abilities in the costumes he constructs to provoke discussion among audiences. On the part of Castle (1986), Fancy Dress masquerade costumes in 1729 in England, signified the creative ability of costumiers. By this, costumiers exhibited their creative ability to portray to the audience their (costumiers) talents. From the discussions, it is apparent that literature relating to the significance of Fancy Dress masquerade costumes in general have not been explored. This deepens the gaps in the literature that the current study seeks to fill. As a result, the need to ascertain the significance of Fancy Dress masquerade costumes in Winneba, Ghana is of great importance in the masquerade discourse in Ghana in general and the world at large.

Having examined the works of various scholars in the literature review, these scholars have focused on the use of costume for Fancy Dress masquerade performances in some parts of the world. What they have not focused on or

explored is the use of costume in Africa for Fancy Dress masquerade especially in Ghana. This is the lacuna that this study seeks to fill.

### **Theoretical framework**

For a study on Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020), Goffman's (1959) Impression Management (IM) theory is deemed very suitable. Prior to Goffman's IM theory assuming a field of academic study, Uitdwilligen (2005) has indicated that impression management has a historical antecedent that could be traced to the ancient Greek period during the fifth century B.C. During the said period, Sophists started a school to train people about how to act in diplomatic ways when dealing with issues concerning democracy. By so doing, students were to put up a new self to be accepted by others. However, Plato raised a number of concerns about it, and as a result, it never resurfaced. Liljenquist (2010) in her doctoral thesis that centered on *Resolving the impression management dilemma: The strategic benefits of soliciting others for advice*, has noted that after centuries of not engaging or dealing with the seeming concept of impression management, Goffman (1959) has reintroduced the impression management theory that has made him assume the contemporary scholar to have propounded the Impression Management Theory. Be that as it may, Goffman has worked around the clock to have impression management assume a theory that warrants academic engagement.

Conceptualised in 1959 in his seminal work, *The presentation of the self in everyday life*, the main argument of Goffman's (1959) Impression management theory is that players, performers, individuals or actors seek to carve for themselves a preferred identity premised on their goal, and uphold to

it to alter the impressions that other people form of them. As a result, the goal of an individual, or a group of people informs the group's behavioral pattern and how to represent themselves in that regard. By this, conscious efforts are made to alter or suppress the individual's original or true identity to order to project or maintain a preferred new identity that would be accepted by society. The individual does not present this new identity to himself but to other people in his or her environment or community. Goffman affirms that once an individual assumes a new identity and goes about his duties, the individual is said to be engaging in a performance. This is because all the activities an individual engages are performances. The individual with the new self is seen as the performer whose actions have influence on those who are observing him. As a result, there is an interaction between the individual and his environment because such new identities are consumed by spectators or audiences.

Peck and Lavesina (2017) have argued that the focal point of IM is to promote the new self for its appreciation by community members. Consequently, through masqueraders' interaction in society, they tend to influence society to accept their (masqueraders) appearance. Those involved are the actor (masquerader) and individuals in his or her environment who encounter him in his new self.

It is important to note that every theory is characterised by an aim, and in light of this, Picone (2015, p1) asserts that "impression management theory aims to uncover the various strategies by which people alter or control their audiences' perceptions of them when they present themselves in public settings". Inference from Picone's postulation suggests that there abound a number of strategies that people employ to manage their impressions. In line



with this, Peck and Laveslina (2017) have observed that among the varied strategies or ways by which individuals alter or control spectators' perceptions of them include but are not limited to the use of props, masks and costumes. This is the theory that underpins the current study.

### **Summary of Literature Review**

In this chapter, I have reviewed related literature on the current study and established the theoretical foundation of the study as well. The review focused on the concept of Fancy Dress masquerading; Fancy Dress masquerading: a historical perspective; the concept of costume design; costume: a vehicle that drives Fancy Dress masquerade performance; sources of inspiration for designing Fancy Dress masquerade costume and types of Fancy Dress masquerade costumes. The rest were materials for constructing Fancy Dress masquerade costumes; costume aesthetics; ways of achieving aesthetics in Fancy Dress masquerade costume and significance of Fancy Dress masquerade costumes. I ended the discussion with a theoretical framework.

Through the discussions, it was clear that the use of costume was indispensable in the various civilisations in Fancy Dress masquerade activities from the global perspective, the African experience and the Ghanaian encounter. It was imperative to note from the literature that when costume is taken out of the masquerade discourse, Fancy Dress masquerading loses its essence and being. The thesis was anchored on Goffman's (1959) Impression Management Theory (IM) which argued that players, performers, individuals or actors seek to create a preferred identity to project or maintain a preferred new identity, presenting it to others to promote the new self. In the next chapter, I engage the methodology for the current study in the next chapter.

## CHAPTER THREE

### RESEARCH METHODS

#### Introduction

The purpose of the study was to explore and document the use of Fancy Dress masquerade costumes in Winneba, Ghana from 1958 to 2020. To achieve this intent, I relied on five research objectives. This chapter focusses on the various procedures that were employed in carrying out this research. It looks at the research design, profile of the study area, population of the study, sampling procedure, sampling technique, sample size and sources of data. It also examines data collection instruments, data collection procedure, data processing and analysis, reflexivity, ethical issues and trustworthiness of the study.

#### Research Design

In the words of Leavy (2017, p.11), “research design is the lens through which research is conceived and executed”. The concepts “conceived” and “executed” from Leavy’s postulation reveal that research design encompasses the conceptualisation of ideas for the research and how the research would be accomplished. This is important because it helps identify the research path for the study. To start with, it was important to examine the belief system that shaped the philosophy of the current study. Generally, the philosophical stance of any research encompasses “beliefs about the nature of the social world, what can be known about social life, how research should proceed, who can be a knower, what kind of knowledge is valued, and how we come to know” (Leavy 2017, p. 11). This postulation from Leavy (2017) served as impetus that shaped the selection of a preferred paradigm for the present study.

First used in 1962 by the American philosopher -Thomas Kuhn, the term “paradigm” connotes a way of thinking (Kivunja & Kuyini, 2017; McChesney & Aldridge, 2019; Shkedi, 2005) and has come to imply “a set of beliefs, principles, values, rules and ideas that formed the worldview of a discipline” (Basford & Slevin, 2003, p.303). The philosophy of any research is made up of its ontological and epistemological viewpoints. The ontological view is concerned about the nature of the social world or how reality is conceived while the epistemological view is concerned about the nature of knowledge and how it can be acquired. An appreciation of the philosophical stands is what informs how the researcher should proceed with a study as this has effect(s) on the entire methodology (Don-Solomon & Eke, 2018; Ritchie et al, 2013).

Several research philosophical views abound. Leavy (2017) brings to the fore, six (6) philosophical views. With a treasure trove of information on the various philosophical stance and their associated strengths and seeming weaknesses when aligned to a specific approach of research, the current study was underpinned by the interpretivist philosophical view. My argument for this selection was anchored on Leavy (2017) and Thanh and Thanh (2015) assertion which indicate that participants in interpretivist approach bring on board their individual understanding of a phenomenon. This is because interpretivist paradigm is more subjective other than being objective. Additionally, proponents of interpretivist world view are of the opinion that the main aim is to comprehend a particular context within which a phenomenon operates because reality is socially constructed (Andrews, 2012; Ritchie et al, 2013; Tubey, Rotich & Bengat, 2015; Willis, 2007). By this, the ontological view of the interpretivist is that reality is socially constructed. As a result, an

interviewee's understanding of a phenomenon is what is brought to the table to construct the social view of that world. In view of the forgoing, the current study sought to find out the views of participants in the Fancy Dress masquerade field in relation to the research questions for the study. The epistemological stance comprises the nature and form of knowing and how knowledge can be captured or known (Scotland, 2012). By this, the nature of reality or the existence of a particular phenomenon is the ontological stance while the process or "how" knowledge or reality is uncovered is epistemology.

The interpretivist philosophical stance provided the window for me to better dissect information from participants. This was because "interpretive researchers do not seek the answers for their studies in rigid ways. Instead, they approach the reality from subjects, typically from people who own their experiences and are of a particular group or culture." (Thanh & Thanh 2015, p.25). As a result, interpretive researchers do not seek to discover universal laws rather, their main aim is to understand a particular situation by finding out from those who are engaged or lived with that situation. (McChesney & Aldridge 2019; Willis, 2012).

For the current study, I engaged with the qualitative approach to research. I selected the qualitative research approach because it is also influenced by the interpretivist paradigm (Creswell, 2014; McChesney & Aldridge 2019). This was based on the principle that qualitative research must reflect its desired philosophical origins (Caelli, Ray & Mills, 2003 as cited by Lietz & Zaya, 2010). Again, my selection of qualitative approach was informed by the tenet of qualitative reach which seeks to investigate a phenomenon or research in context (Hays & Singh, 2012; Tracy, 2013) and more specifically,

to examine cultural activities (Tracy, 2013) of which Fancy Dress masquerade costume is a clear example of the popular culture of the people of Winneba.

My selection of qualitative research was again anchored on Cavana et al's (2001) postulations that qualitative research seeks to reveal people's values, interpretative schemes, mind maps, belief systems and rules of living so that respondent's reality can be understood. With the objective of getting closer to a phenomenon and interpret it for understanding, qualitative researchers study issues in their natural surroundings with the value of bringing on board peoples subjective encounters and their inferences (Aspers and Corte, 2019; Creswell, 2014; Leavy, 2017; Merriam, 2009). As a result, the meaning inherent in a phenomenon is made manifest by those who experienced it (Malterud, 2001). From the above, an appreciation of Fancy Dress masquerade costume in its original setting, and for the current study-Winneba, was vital to the development of this thesis. Specifically, I employed the case study type of qualitative research. The case study examines a phenomenon that happens in a bounded context (Miles, Huberman & Saldaña, 2014). For the current study, the bounded context was Fancy Dress masquerade costumes within the Winneba community.

On his part, Creswell (2014) views research design as procedures that give specific direction to the research. Similarly, Denzin and Lincoln (2011) refer to it as strategies of inquiry. Some research designs exist and their selection depend on their strength and the nature of the research problem to be investigated. For this thesis, I employed qualitative historical and qualitative descriptive research designs. "Qualitative historical research is a critical inquiry of the whole truth of past events in the understanding and interpretation of facts

which apply to current issues and problems” (Willis, 2007, p. 68). The qualitative historical research design was employed to interrogate happenings in the Fancy Dress masquerade phenomenon in relation to the objectives of the study from 1958 to 2019. This was because during those years, I did not have any engagements with players in the Fancy Dress masquerade field, hence analysing the historical contents that I accessed. The qualitative descriptive research design is concerned with the present state of a phenomenon (Galfo, 1983) and for that matter, for the present study, it catered for the 2020 costumes of the Fancy Dress masquerade costumes related to the demands of the study.

#### **Profile of the study Area**

The study area for the research was Winneba community, Ghana and it is imperative to describe the area to serve as a guiding post for better appreciation of the nature of the population and sample for the study. The Winneba community falls within the Winneba municipality and as such, activities within the Winneba community have effect on the municipality. As a result, the study area was confined within the Winneba municipality.

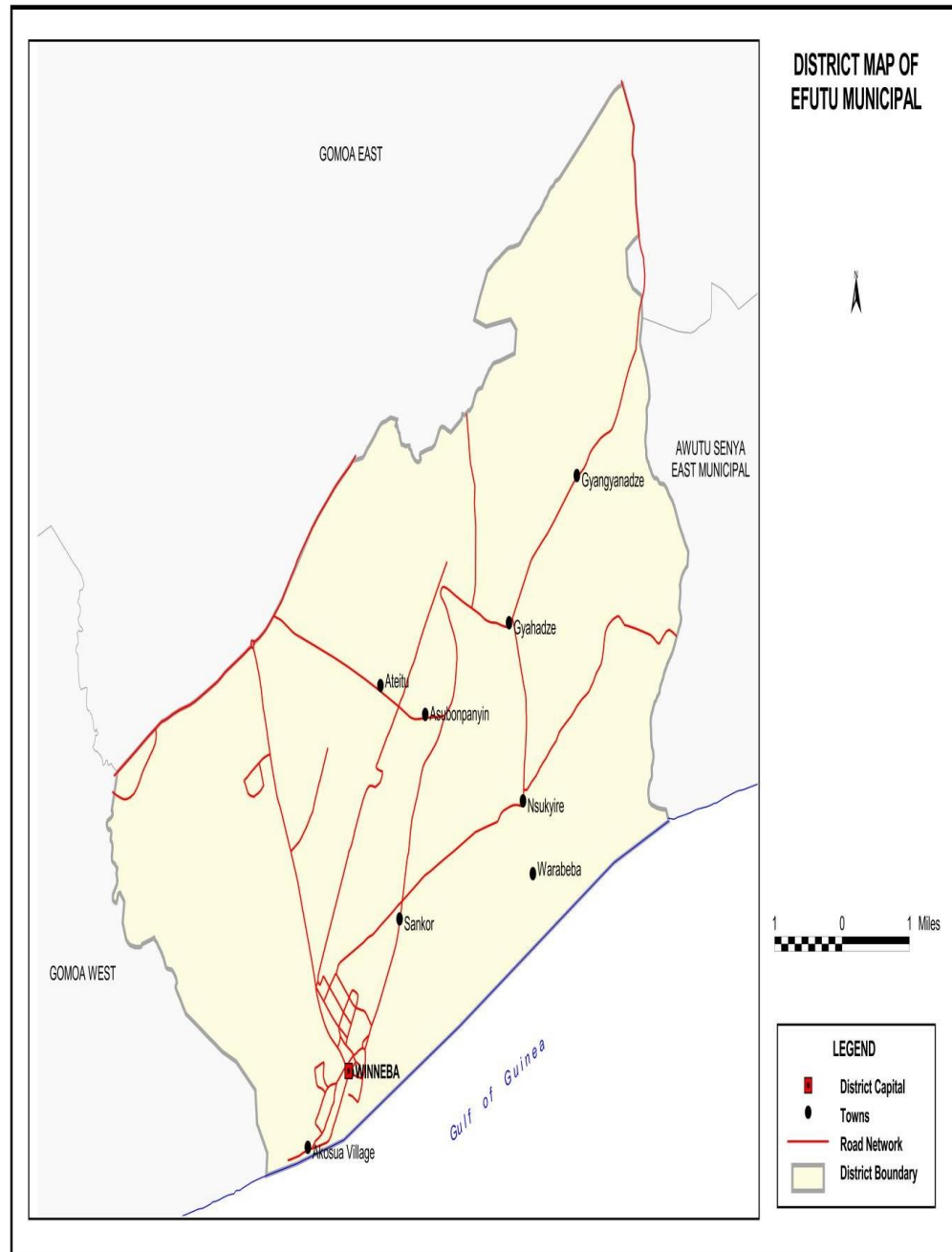


Figure 3: Map of Effutu Municipal

Source: Ghana Statistical Service, GIS, (2013)

### Demographics of Winneba

*Simpa*, also known as Winneba, is a town located in the Central Region of Ghana and it is the administrative capital of the Effutu Municipality with its inhabitant either called *Simpafo* or *Effutufo* (Doughan, 2012). The name

Winneba has its root from European sailors who were often aided by favourable wind to sail along the bay (Akyeampong & Yankholmes, 2016; Ghana Statistical Service, 2013). This was because Winneba was bounded on the South with the Gulf of Guinea with a bay that served as a natural harbour. As a result, European merchants discharged their goods there and later transported them to communities such as Agona Swedru and Akim-Oda where commercial activities were at their peak. The refreshing wind at the bay compelled the Europeans to refer to the area as “Windy bay”. From the words “windy bay” the name Winneba was coined. By this, Winneba is the corrupted version of “windy bay” (Sarpong & Botchway, 2019).

With a population of 68,592 representing 3.1 percent of the Central Region’s total population of 2,201,863 in the 2010 population and housing census, the Effutu Municipality has 48.8 percent of her population as males and 51.2 percent as females respectively (Ghana Statistical Service, 2013). The Municipality lies between the Gomoa East District to the West, North and East sides and on the south flanked by the Gulf of Guinea. The administrative capital, Winneba is a town renowned for a number of educational institutions. Even though Winneba is the hometown of the people of Effutu, it has in recent times become multi-ethnic because several people from different parts of Ghana have come to settle there (Sarpong & Botchway, 2019). According to Agyarkoh, Frimpong and Abban (2017), the Simpa people belong to the Guan ethnic group in Ghana and also speak Effutu. However, because of other settlements of “fante” speaking communities such as Mankessim and Cape Coast, they also speak the fante dialect. It is important to note that the language of the people of Winneba has elements of different Ghanaian local dialects. Because of this, the



people of Winneba are usually referred to as 'Effutufo' which means "people of mixture" of languages.

The Winneba town was among the communities in the then Gold Coast era to come into contact with European traders. This was because of the relationship that ensued between the people of Winneba and the Europeans as a result of the trading they engaged in at the windy bay. Unfortunately, when the Takoradi Harbour was raised in 1928 with the building of more roads and railways, smaller communities with natural harbours such as Winneba declined while Takoradi took over the economic importance at her harbour (Sarpong & Botchway, 2019).

As espoused by Briggs (2017), oral tradition has it that Winneba was founded before or during the early 16<sup>th</sup> century by an Effutu Chief called Osimpan. Osimpan, according to Sarpong and Botchway (2019), was a hunter from the royal lineage who guided the early settlers to their present place of abode. As a result, the town was later called Simpa by the indigenes in honour of Osimpan. Agyarko, Frimpong and Abban (2017) have observed that the trajectory of the people of Winneba can be traced from Western Sudan in Africa. Between A. D. 1300 and A. D. 1400, a group of people left Western Sudan (around the Nile River) after the Trans-Saharan trade in A. D. 1240 and settled in present-day Ghana. Just after leaving Western Sudan, the people settled at Timbuktu (in ancient Mali Empire). From Timbuktu, they migrated southwards and settled in Gonja land in present-day Ghana around A.D.1420. According to Ayensah (2013), the Effutus settled for some time in Tekyiman, in present Bono- East Region of Ghana and later moved southwards until they got to Akwapim Hills. The Effutus later moved to Ekumfi Otum, Dego and Dwema

all in the Central Region of the Gold Coast. As a result of persistent shortage of drinking water, Osimpan led the Effutus with the hope to come by a stream. All along, the Effutus had their god, “Otu” with them from whom they sought spiritual and geographical directions (Ayensah, 2013). Finally, they got to the Monyi lagoon on Wednesday, drunk from river Ayensu on Friday and decided to settle at Effutu, specifically at Penkye (their present abode) on Saturday the month of May (Agyarko, Frimpong & Abban, 2017). After settling at Penkye, the Effutus added the name of the community, Penkye, to the name of their god, thus the new name “Penkye Otu” (Ayensah, 2013).

At Penkye, these settlers formed several groups and notable among such groups was the “asafo” group, a group that flourished in most Akan communities as their socio-politico-military organization (Wilson, 2007). The Winneba community has two main “asafo” groups which serve as the fighting force of the Effutu land. These are “Akomfo-adze-fo”, currently called “Akomfor”, formed by Bondzie Abe II, the third king of the Effutu state during his reign from 1560 to 1600. The second “asafo” group was formed by Bondzie Essiedu, the fourth king of the Effutu state and successor of Bondzie Abe II who ruled from 1600-1666. This group was called “Dentsefo” (Ayensah, 2013).

Winneba has produced several people who have contributed their quota meaningfully to the growth and development of Ghana. A key personality in this regard is R. J. Ghartey IV who was the initiator for the creation of the Fante Confederation between 1868-73, and also served as its president until it was dissolved in 1873 (Briggs, 2017). As a community characterised by a rich traditional cultural heritage, the people of Winneba celebrate the *Aboakyer* festival otherwise called deer hunt festival in the first week of May every year.

The festival offers the platform for hunting for a live deer without necessarily using weapons to execute the task, by the *asafo* companies. The deer is sacrificed to their god, Penkye-Otu, for taking care of them in the previous year after which the Effutus ask for more blessings for the years ahead. The exhibition of cultural aesthetics of the people of Winneba during their festive period serves as a catalyst that lures people from both far and near to the festival. As a result, the *Aboakyer* festival is well known in Ghana and beyond (Brown, 2005; Impraim-Swanzy, 2015). As noted by Hudson and Hudson (2017) the festival is to pay tribute to the successful migration of the Effutu people from Northeastern African town Timbuktu to the Winneba location in the Central Region of Ghana. The engagement of the people of Winneba in their annual Fancy Dress masquerade competition at the Advance Park near the South Campus of the University of Education, Winneba is among the several cultural activities that are held in high esteem, and the festival is widely patronised by both Ghanaians and foreigners from abroad (Sarpong & Botchway, 2019).

### **Education**

There exist avenues for both formal and informal education at Winneba. In terms of avenues for formal education, there exists a public university owned by the state, The University of Education, Winneba. At the Senior High School level, the Winneba community has seven Senior High Schools of which six are privately owned and one a public Senior High School called Winneba Senior High School (Ayensah, 2013; Godwyll, 2008). In addition to these senior high school institutions are government and private basic schools dotted in the community. On informal education, there exist some master-craftsmen in the areas of hairdressing, masonry, auto mechanic, carpentry, sewing, baking

among others. Members in the community desirous to learn any of the above-mentioned professions enroll as apprentice for specific number of years after which they graduate.

### **Economic and religious activities**

Geographically, Winneba is located closer to the sea. As a result, the men are predominantly engaged in fishing and the women in fish mongering (Doughan, 2012). Apart from fishing, the indigenes also engage in farming where they grow staple foods to feed their family and also for sale. The community has three main markets namely: Old market at Nkwantanang; fish market at Yepemso and a general-purpose market at Donkoyem. The community has set aside Tuesdays and Fridays as their market days where people bring products ranging from farm produce to manufactured items among others to sell. Also, some community members engage in pottery as a form of employment. There also exist banks and microfinance institution that provide services to the people of Winneba (Ayensah, 2013; Doughan, 2012).

In the latter parts of the nineteenth century, many Christian bodies began to spring up in the Winneba community. The first Christian body established in Winneba was the Methodist Society in 1883. It was after this period that other Christian religious bodies came to settle there. However, before the settlement of Christian faith, the people of Simpa believed in their seventy-seven traditional shrines with Penkye–Otu being the most popular (Ayensah, 2013; Brown, 2005).

### **Population of the Study**

The population of a study, also referred to as the universe is a group of individuals, species, artefacts, or organisations that could be involved in a study

(Kumekpor, 2002). The population is also the group that the researcher wants the results of the study to apply to at the end of the research (Blankenship, 2010). The population for the current study was all costumiers and masqueraders of all Fancy Dress masquerade clubs in the Winneba community, Ghana. There exist five masquerade clubs in Winneba namely: Nobles founded in 1921, *Egyaa* founded in 1926, *Tumus* founded in 1930, Red Cross founded in 1933 and Royals founded in 2014 (Micah, 2014; Taylor, 1997). Costumiers and masqueraders of these five masquerade clubs constituted the population of the study.

The accessible population comprise units from the population from which samples are derived for a study (Aparasu, 2011). For the current study, the accessible population comprised masqueraders and costumiers of Fancy Dress masquerade clubs that were set up by 1958, the starting year for constructing the history of Fancy Dress masquerade costumes. Specifically, the accessible population comprised four masquerade clubs; Nobles; *Egyaa*; *Tumus* and Red Cross. Royals Fancy Dress club did not pass to be part of the accessible population because since its establishment in 2014 it has also been sued at the Winneba court over its establishment by some existing clubs. As a result, the Royals Fancy Dress club has not contributed its quota meaningfully to masquerading in Winneba.

Nyatuame (2017) has indicated that unlike a census where all members of the population are engaged, it is not possible to involve all members of the population, hence, the need to have a fraction of the population which is the sample size to carry out the study.

## Sampling

I engaged with two non-probability sampling techniques; purposive and snowballing. In purposive sampling, also known as judgment sampling (Etikan, Musa & Alkassim 2015; Leavy, 2017), a researcher deliberately selects participants from the population who have unique characteristics or qualities to the phenomenon being addressed (Cresswell, & Plano Clark, 2011; Etikan, Musa & Alkassim, 2016) and this approach is mostly employed in qualitative research (Benoot, Hannes & Bilsen, 2016; Bryman, 2012; Creswell, 2014; Kumekpor, 2002; Opong, 2013). This arises because of the expertise of participants who serve as institutional memory. For the current study, I engaged with purposive sampling technique because I needed participants who were well-informed and had in-depth knowledge and experience in the field of Fancy Dress masquerade about the past and present situations in Winneba. The nature of the study demanded participants who had in-depth knowledge regarding the nuances involved in costume designing for Fancy Dress masquerade purposes in relation to the objectives of the study. As indicated by Leavy (2017), when participants are purposefully selected because of their know-how or involvement or engagement of the phenomenon under investigation, the response eventually enriches the data that has been collected.

Chain or snowball sampling was the second non-probability sampling technique that I employed to carry out this study. This technique involves identifying a participant who knows another participant who has insight into the phenomenon under investigation. The initial participants are viewed as informants who direct the researcher to other participants (Bailey, 1994; Schutt, 2016; Rubin & Babbie, 2009). With its key advantage of identifying participants

who are unnoticed (Dragan & Isaic-Maniu, 2013), this technique was used in the current study to identify some participants who had advanced in age and were staying with their children within the Winneba community other than where the participants used to stay. Again, some of the participants were hard to reach but I was directed by informants to their new homes or in some cases their workplaces.

### **Sample Size**

Sample size is the total number of participants chosen in a given research study. For the current study, I engaged the concept of data saturation to arrive at the sample size. Guest, Namey and Chen (2020) have alluded that an effective way of arriving at qualitative sample size is the use of data saturation. Saturation was first introduced by Glaser and Strauss in 1967 in qualitative research (Sebele-Mpof, 2020) and is viewed as the point when the collection of new data does not make any major impact on already collected data (Omona, 2013; Sandelowski, 2008; Hennink, Kaiser, & Weber 2019). I employed the data saturation technique as a criterion to determine when data collection must be discontinued. For the current study, a total of nineteen (19) participants formed the sample size. This comprised nine masqueraders and ten costumiers. Seven (7) out of the nineteen participants had retired from masquerading due to ill health or old age. Twelve participants were currently actively involved in masquerading. All nineteen participants were male adults. This was because Fancy Dress masquerade activities were male-dominated, and the involvement of females and children is a recent phenomenon, as indicated in the review of related literature in chapter two of this thesis.

The sample size of the study is captured in table 3.0.

Names of masquerade clubs	Number of masqueraders	Number of costumiers	Total
Nobles	2	3	5
<i>Egyaa</i>	2	2	4
<i>Tumus</i>	3	2	5
Red Cross	2	3	5
<b>Total</b>	<b>9</b>	<b>10</b>	<b>19</b>

**Table 3.0:** A representation of sample size for the Study

**Source:** Field work, 2019

As noted by Jacobs and Razavieh (2002) as cited by Nyatuame (2017, p.171) “the most important characteristic of a sample is its representativeness, not its size”. Inferences from these scholars indicate that a sample may not necessarily be that vast, however, it should be able to represent the period under which the research is being taken. Additionally, the richness of the worth of knowledge the sample size brings on board adds breath to the quality of data for the entire research. In the postulations of Leavy (2017), sample sizes for qualitative research are small to warrant in-depth insight into the research.

### **Data collection**

The sources of data for the current study were grouped into two; primary and secondary. The primary source comprised interviews and non-participant observations while the secondary source comprised documents. Specifically, documents included photographs of Fancy Dress masquerade costumes retrieved from participants and non-participants, video recordings of past Fancy



Dress masquerade performances in Winneba and books containing some pictures of relevant Fancy Dress masquerade costumes. Additionally, interviews were conducted and sewing activities relevant to the demands of the study and the 2020 masquerade performance were also observed to obtain primary data. To obtain the secondary data, I contacted the various leaders of the masquerade clubs who made announcements at their respective rehearsal grounds in December, 2019 for masqueraders who had photographs and recorded versions of the annual competition from 1958 to 2019 to make them available for my research. By the rules of the various masquerade clubs, a foreigner (researcher) cannot enter their rehearsal grounds. This was for fear of outsiders taking inspiration from the club's choreographed dance and sharing other relevant information with different club members. Eventually, I was able to retrieve some of the needed documents, and had to fall on media companies that used to film the masquerade performances.

### **Data Collection Instruments**

The study engaged multiple instruments for data collection; semi structured interviews, non-participant observations and documents. Interview is viewed as “the skillful art of asking questions relevant to a subject of investigation and recording answers” (Kumekpor, 2002 p.185) and provides the avenue for participants to freely express themselves on the phenomenon being investigated in the form of oral communication (Alshenqeeti, 2014; Sahu, 2013; Willie 2012). For the current study, I employed interviews and my argument was anchored on the ideas of Blaxter et al (2006) as cited by Alshenqeeti, (2014) that through interviews, researchers unearth certain tenets that a respondent would not easily provide and this is achieved through persistent probing and

establishing healthy rapport with respondents. The value of interview as noted by Berg (2007) and cited by Willie (2012) provides the platform for interviewees to express their ideas and feelings as they speak in a language that they are comfortable with. It was as a result of the above strengths inherent in the use of interview as an instrument that I engaged it for my participants to freely express themselves in vernacular for it to be transcribed. Specifically, interviews can broadly be classified as qualitative and quantitative. For the current study, I employed the qualitative interview. This was because qualitative interview as a data collection instrument is a conversation between a researcher (interviewer) and a respondent (interviewee) to get respondents opinions, philosophies, understanding, reasoning, impetus, and emotional state about a phenomenon (Johnson, & Christensen, 2014). Accordingly, as a good feature of a qualitative interview, the conversation must be fluid and substantial or rich-in detail (Dörnyei, 2007 as cited by Alshenqeeti, 2014) and that was what the present study sought to do.

Given the various kinds of interviews as structured, open-ended (unstructured), semi-structured interview, focus group interviewing (Alshenqeeti, 2014) and their associated merits and demerits, I employed the semi-structured interview. The semi-structured interview is a more flexible interview type which allows the interviewer to probe further into what the interviewee says. Although it is flexible to give room to the interviewee to express himself to allow for an in-depth knowledge, the interviewer has defined areas he wants his interview to cover, hence the use of the interview guide or checklist as a guide (Alshenqeeti, 2014; Allen, 2018). For the current study, I developed my interview guide which was open ended and gave room to

participants to freely express themselves. The interview guide was developed based on my research questions for the study and this enabled me seek answers to all the research questions.

The second data collection instrument used was document. Documents are materials that are either in written form, visual, digital or physical that a researcher intends to study for research purposes (Merriam, 2009). Generally, documents are fashioned by individuals or organisations with the main aim of keeping records of happenings around them in their day-to-day activities. Documents could be accessed from individuals, government agencies and various organisations. For the current study, documents such as photographs of Fancy Dress masquerade costumes and recorded versions of Fancy Dress masquerade competitions over the years in Winneba were retrieved for the study from individual masqueraders, costumiers and some media companies. Document were important for this work because documents retrieved helped me to appreciate happenings in the Fancy Dress masquerade cycles in the past, pertaining to the use of costumes.

The third data collection instrument that I engaged was observation, specifically, non-participant observation. Observation as a data collection instrument is “collecting impressions of the world using all of one’s senses, especially looking and listening, in a systematic and purposeful way to learn about a phenomenon of interest” (Given, 2008 p.573). My role as an observer was on the level of the non-participant approach. Non-participant observation was relevant to this study because it afforded me the opportunity to visualise relevant details for the current study. Specifically, I observed the kinds of fabrics used for the construction of the various Fancy-Dress masquerade

costumes and the design features associated with the types of Fancy Dress masquerade costumes. I also observed the 2020 masquerade festival at Winneba on Wednesday, 1<sup>st</sup> January, 2020, at the advance park near the South campus of the University of Education, Winneba. In all these observations, field notes were taken.

### **Data collection procedure**

The data collection for the current study comprised my preparation before moving to the field, how data was collected on the field and the aftermath of the data collection itself. These subheadings have been discussed in detail below.

#### **Before data collection**

Preparing to go to the field entailed a number of activities on my part as a researcher. To begin with, protocols were followed and permission sought to aid in having a field work activity devoid of uncertainties in the minds of participants. As a result, I obtained a letter from my university to the Cultural officer at the Effutu Municipal Assembly, the body that oversees all cultural activities in the Effutu municipality. The cultural officer knew some players, and I was directed to such members. My interaction with the identified members revealed that some were costumiers while others were masqueraders as executives or players. I shared with them the objectives of my study and informed executive members of the various masquerade clubs to identify participants who had institutional memory related to the objectives of my study to share their ideas with me. The participants were taken through the purpose of the research and the need for them to contribute their quota by way of granting interviews for data collection. On confidentiality, I assured participants that the

information they were going to share with me would only be used for research purposes.

I also engaged two field research assistants whom I trained in three days to help in the data collection. I shared with them the objectives of the study and discussed the various data collection instruments with them. The interview guide was discussed extensively with field research assistants. I armed myself with the principles and ethical considerations in research and shared with my two assistants the need for them to abide by such canons for a successful data collection exercise. I also secured a mobile phone with a voice recorder and two other recorders to enable us (researcher and assistants) to audiotape the interviews. What followed was the field work.

### **Fieldwork**

Entering the research field served as an avenue to observe all necessary protocols where I again sought permission from participants to record the interview. The semi-structured interview was conducted on a face-to-face basis. I used the interview guide to verify whether I had covered all areas of the interview. Being aware of the disadvantage associated with semi-structured interview, the difficulty for the researcher to control the conversation because it might be taken over by participants (Cramer, 2018), I brought participants on the subject matter when I found out that they were getting off tangent. After interviewing nineteen participants, I realised that other participants who followed shared the same thoughts as has been given by earlier participants. As a result, I settled on nineteen participants which comprised nine (9) masqueraders and ten (10) costume designers. Interview sessions lasted for 35 to 40 minutes and were held at the convenience of participants.

With regard to the non-participant observation, I observed the kinds of fabric used for the construction of the 2020 Fancy Dress masquerade costumes at the various costume shops of the clubs. Additionally, I also observed the constituents of the various types of costumes being made. Emphasis was placed on the various kinds of costumes that make up a particular type of costume. To have a better appreciation of the costumes used for the 2020 Fancy Dress masquerade competition, I also observed the 2020 Fancy Dress masquerade festival on Wednesday, 1<sup>st</sup> January from 9 am to 6:30pm at the Advance Park, Winneba. I sought permission from the masqueraders and took photographs for the development of the current study.

Generally, documents are regarded as evidence that help to support a fact (Buckland, 2013) and for the current study, documents such as video recordings of past Fancy Dress masquerade competitions and photographs were also retrieved for us. To achieve this, I communicated to the leaders of the various Fancy Dress masquerade clubs the need for such documents. As a result, announcements were made at rehearsal grounds on my behalf. I was able to retrieve some of the video recordings and photographs. To get some more of the recordings, I was directed to the Managing Director of Kovid multimedia house, the media house responsible for covering Fancy Dress masquerade performances in Winneba. I was able to secure the video recordings after months, owing to the fact that he was moving house. I also visited the Public Records and Archives Administration Department and the Centre for National Culture both in Cape Coast on 20<sup>th</sup> and 23<sup>rd</sup> July respectively to access relevant archival documents in relation to the current study. However, these institutions did not have any information regarding Fancy Dress masquerade costumes in

Winneba. As a result, I relied on the archival documents I had accessed earlier for the study. These documents included pictures of masquerade costumes in relation to the demands of the study from 1958 to 2020. Covid -19 protocols such as wearing nose mask, washing of hands under running tap and rubbing hands with hand sanitizers were employed by the researcher, his assistants and participants.

For data management, I saved all the data collected on an external hard drive for safe keeping and also to avoid a third party to have access to the information as I promised my respondents in relation to ethical considerations for best practices in carrying out research.

### **Data Processing and Analysis**

The data collected by way of interview from the fieldwork were transcribed, coded and analysed. Participants were also coded. For example, Nobles first participant was referred to as ('N'one) while the second participant was also referred to as ('N'two). In the same vein, Egyaa first participant was referred as ('E' one) while first participant of *Tumus* and Red Cross were also referred to as ('T' one) and ('RC' one) respectively and so on. By this, the first letter represented each club's name. Qualitative content and document analysis were employed in analysing the data. Documents such as video recordings of previous years Fancy Dress masquerade competitions and photographs were sorted. The latter were scanned and uploaded for use while I watched the various video recordings and captured still photographs of masqueraders in their costumes. I also took cues of the representation of the various types of costumes and the materials used for construction. Also, field notes were typed and used for analysis. Documents were analysed using document analysis. Document

analysis is a systematic means of studying and appraising documents which include but not limited to videos, movies, historical documents, pictures, transcribed speeches, music and many more (Bowen,2009; Leavy, 2017). This is done to give meaning or interpretation and voice to the documents (Buckland, 2013). The analysis were not only related to the textual content but also the context within which such documents were created. By this, the researcher sought to explore the meaning inherent within such documents. In achieving this intent, the researcher had to immerse himself into the content of the documents. The document analysis was systematically applied to the photographs and videos of the annual masquerade performance competitions in Winneba. The data were represented in two folds; narrative and photograph presentation (figures) and interpreted to give meaning.

### **Reflexivity**

Scholars (Dodgson, 2019; Kleinsasser, 2000; Probst, 2015) have addressed reflexivity as an important component of qualitative studies. Probst (2015 p.37) views reflexivity as “awareness of the influence the researcher has on the people or topic being studied, while simultaneously recognising how the research experience is affecting the researcher”. Roller (2012) as cited by Bello (2020) informs that when a researcher does not deal with his/her bias it possesses danger or threat to the accuracy of the result of the research.

In my case, I have been in the performing arts as a student, research assistant and currently, a teacher with specialisation in costume design for over ten years. Again, I have also costumed over fifteen productions for both stage or screen within and outside the University of Cape Coast. When I was



a research assistant, I assisted lecturers to carry out their research. On a personal level, I have also conducted research in costume design and these have shaped my orientation in the field. As a lecturer, I have taught courses in costume design and all these experiences have culminated into my research position in academia.

After reviewing my judgement and understanding of the study, I monitored and reduced bias by not allowing my previous knowledge in costume design to inform the study. To achieve this, I was open and receptive to information offered by participants. The need for me to rely on participants' competence and resourcefulness was the right path. During the interview, there were instances that I could identify with submissions of participants, however, I did not impose my opinions on them. By this, I shelved my judgment, beliefs and understanding that may have affected the current study and listened to participants' insightful and thought-provoking ideas.

### **Ethical issues and trustworthiness of the Study**

Ethical issues in research, especially in a qualitative study is very important and as such must be addressed properly. This is because qualitative studies often investigate individual and professional views and issues of participants. There was, therefore, the need for the researcher and his assistants to adhere to strict ethical considerations in carrying out the research. This was to minimise the potential ethical risks in the process. For the current study, participants were informed about the nature of the study. Their consent were sought in verbal terms before their participation in the study. Again, I sought

the permission of participants to record the interview sessions and participants agreed to that.

Participants were assured of confidentiality and anonymity. On confidentiality, I assured participants that the responses they were going to give would be accorded the highest protection and would be used for research purposes only. Again, I shared with participants that I was the only one who would have access to their responses and I lived by that. On anonymity, participants were informed that their identity would remain private and confidential. Again, I used the expression such as “a participant of Nobles Fancy Dress club” other than the participant’s name to capture responses.

The soundness of quantitative research is measured using key variables such as validity and reliability, however, for qualitative research, trustworthiness is employed (Morse et al, 2002; Shenton, 2004; Smith, 2015). Trustworthiness is the degree of conviction or certainty as it relates to data for a study, its interpretation, and the overall research methods used to ensure the quality of a study (Guba 1981). Guba (1981) and Guba and Lincoln (1981) have offered four criteria for examining the trustworthiness of a qualitative research situated within the interpretivist context. These are credibility, transferability, dependability and confirmability.

To achieve credibility in research, Guba (1981) asserts that the researcher must use well established research methods and develop familiarity with participating organization, frequent debriefing sessions and peer scrutiny of the research. The current study thrived on research methods such as the interpretivist philosophical stance, qualitative research approach, case study, the use of purposive and snowballing sampling techniques and the concept of data

saturation approach to arrive at sample size of nineteen for the study. Semi-structured interview, nonparticipant observation and documents study were employed as instrument to collect data. Document and thematic analysis were used to analyse the data.

On developing familiarity with participating organisation, the researcher upon arriving at the research site (Winneba) observed all protocols and established good rapport with participants, interacted and interviewed them. The frequent visits to participant at Winneba for interview sessions enabled me to further establish rapport with participants.

To achieve frequent debriefing sessions, the researcher briefed his supervisors, superior friends in academia and course mates frequently on ideas relating to the study and sought their concerns. This broadened the intellectual horizon of the researcher.

On peer scrutiny of the research, the initial write-up of chapters of the thesis were given to academic friends to peer review. Relevant comments from the peer review also shaped the final write up. In addition to this, was feedback from seminar presentations on sections of the thesis and this also helped to shape the credibility of the research

Transferability ensures external validity. Although the researcher cannot emphatically state that the findings of this thesis can be applied to all situations in Ghana, readers of the thesis should be able to apply the research findings to other contexts or different geographic areas. For the current study, the research methods used to arrive at the findings can inform readers to decide whether the findings are transferrable to other situations in Ghana.

Dependability in qualitative research is similar to ensuring reliability in qualitative research. To confirm dependability or consistency of responses, the interview guide or questions were replicated for both costumiers and masqueraders. Apart from replicating the questions, different instruments such as interviews, document study and observation were used to triangulate responses.

Confirmability thrives on the objectivity of the study. For the current study, the researcher displayed a good sense of objectivity in terms of transcribing responses by participants and developing field notes. In all these, the researcher avoided being bias and this permeated interpreting participants views for data analysis, discussion of findings and crafting conclusions for the study.

#### **Summary of the chapter**

This chapter dealt with the research method employed in carrying out this study. The research was underpinned by the interpretivist philosophical stance and this led to the adoption of a qualitative research approach to the work. The population for the study comprised Fancy Dress masquerade clubs in Winneba, Ghana and the accessible population comprised Fancy Dress masquerade clubs that were established by 1958. The purposive and snowballing sampling techniques were the two non-probability sampling techniques used. The concept of data saturation was employed to arrive at the sample size. In all, nineteen (19) participants formed the sample size for the study. Semi-structured interviews, non-participant observations and documents were the instruments used to collect data. Data obtained from interviews were transcribed, coded and analysed using thematic and document analysis.

## CHAPTER FOUR

### FINDINGS AND DISCUSSIONS

#### Introduction

The purpose of the study was to explore and document the use of Fancy Dress masquerade costumes in Winneba, Ghana from 1958 to 2020. This was to help fill existing lacuna in Fancy Dress masquerade costume discourse. To achieve this intent, data was collected using interviews, non-participant observation and document study. A sample size of nineteen (19) was drawn from the four Fancy Dress masquerade clubs at Winneba. The four clubs were Nobles, *Egyaa*, *Tumus*, and Red Cross.

In this chapter, the data collected on the use of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020) in relation to the demands of the study are presented and discussed.

#### General biographical data

Participants involved in this study comprised masqueraders and costumiers of the Winneba Fancy Dress masquerade activities. Specifically, all nineteen (19) participants were male practitioners drawn from the four Fancy Dress masquerade clubs. The all-male dominance validated the place of the female in Fancy Dress masquerade activities since their inception in Ghana, as affirmed by Sarpong and Botchway (2019). The engagement of children and women is a recent phenomenon. Although women were part of all four Fancy Dress clubs from which participants were sampled, they were not considered individuals worthy of institutional memory on the current phenomenon. This was because they had not been engaged in Fancy Dress masquerade activities for long and were not privy to key information. The age range of participant

were from 47 to 91 years. Three (3) out of the ten (10) costumiers indicated that they learned how to design and construct Fancy Dress masquerade costume through apprenticeship while seven (7) costumiers acknowledged that they had no training; it was a skill they naturally possessed. Six (6) participants from the latter indicated that they could only construct Fancy Dress masquerade costume and no other costume. However, there was only one costumier who could sew both Fancy Dress costumes and other kinds of clothes, but only for his family members. All nineteen (19) participants indicated that their masquerade clubs constructed new costume every year for their performances. However, costumes constructed and used for the annual masquerade competition on 1<sup>st</sup> January each year, were only worn by all masqueraders within the Winneba community for the 25<sup>th</sup> and 26<sup>th</sup> December, few days to the competition.

#### **Sources of inspiration for designing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)**

In this segment, I present data on sources of inspiration for designing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020). Considering the seeming similarities in some of the answers by participants but with varying intents, seven sub-themes were generated. The sub-themes were: watching films, through dreams, pictures from books, magazines and newsprint; personal ideas, the internet, happenings in the community or country, and previous designs of masquerade costumes.

It is important to note that all eight masqueraders who were participants in this study stated that their costumiers shared their sources of inspiration with them. For some masqueraders, they had to, at different stages, help fine-tuned the designs before the final design was generated. There were few instances

where costumiers were allowed to put their ideas into practice without engaging masqueraders. In such instances, it was clear that masqueraders had already given costumiers the go ahead to put their ideas into practice due to costumiers' display of artistic mastery in the field. Participants also informed that changes in sources of inspiration were vital as they could not rely on a single source of inspiration. Again, the competitive nature of the performance which is largely driven by the design of the club's costume also served as indices to explore other sources of inspiration to design their costumes.

### Watching Films

The above sub-theme was crafted because some participants indicated that they watched films and from these films they drew inspiration to design their Fancy Dress masquerade costumes. A participant shared his thoughts as follows:

*I used to watch Indian movies in the 70s. You see, the Indians made use of very nice fabrics and styles of costumes. So, I was able to design some of my masquerade costumes to reflect what I saw in the movies. In most cases, I considered the hero or heroines costume first, then the other actors' costumes later. From my observation, the hero or heroines' costumes in films are given much attention ['T' four].*

On this same sub-theme, another participant reported that:

*I watched War and Chinese films in the 70s and took inspirations from their costumes. I sometimes adapted the costumes to suit what will work well for masquerading purposes. I generated the secret message costume from a Chinese film I watched at Babylon in Winneba (film screening venue) in the seventies ['E' three].*

A participant shared the view that he drew inspiration from watching films to construct his costumes during the 80s.

*I watched several adventure films to serve as a source of inspiration to design our clubs costumes in the 80s. In those adventure films, although I cannot recall the titles, the costumes were designed in a complex form and as a result, I became interested in them. In the early 90s, I became addicted to watching adventure films at the cinemas that my wife had a lot of challenges with me for not staying at home. It was good I watched such films because I picked a number of ideas from them [‘RC’ two].*

In a related development, a participant of Nobles club, also known as number one disclosed what served as his sources of inspiration in the 90s in the following statement.

*I watched the music video of musicians especially, the famous Michael Jackson. The musician makes use of sophisticated style of costume. As a result, I borrowed some of the details in his costume and applied them in designing my club’s Fancy Dress masquerade costumes [‘N’ five].*

The narratives on watching films are a clear indication that practitioners of Fancy Dress masquerade were engrossed with watching Films not only to enjoy the storyline but served as motivating force to design their costumes.

### **Through dreams**

Acquiring sources of inspiration through dreams was shared by some participants of the study. A participant narrated that:

*Dreams are very powerful. In the late 50s, I sometimes had dreams about the overall representation of the costume of masqueraders in my club. Initially, when I started having those dreams, I woke up forgetting details of the dream and in most cases, I felt bad. However, to avert this, I bought crayons, pencils, an*



*eraser and some paper and kept them by my bed with the view of waking up at dawn to draw such costume any time I had such dreams. But there were instances that I still couldn't recall the dream. Nevertheless, there were some days that I was able to wake up just after having the dream and I drew and coloured the costumes that I saw in the dream on paper. In the process, my wife got up from bed and was surprised at what I was doing. She engaged me in a conversation but I did not mind her because I was afraid, I might forget details of the dream. Look, I designed and constructed the costumes just as I saw in the dream and the whole Winneba community cheered us on. I wish I could always have dreams about the costume but that is not the case ['T' four].*

A participant of another club also informed that:

*I saw some of the costumes in dreams in the early 2000s. They said a big stone was coming to destroy the world, but for me, it was an avenue to see the costumes in dreams before designing them ['RC' four].*

#### **Pictures from books, magazines and newsprint**

To some participants, sources of inspiration for designing their masquerade costumes are from pictures. A participant shared his thoughts.

*I did not have any form of education to enable me read. However, I have gone through several books in the late 50s and early 60s, and in the process, some colleagues have cheered me on thinking I could read. My son, I only flip through the books and other readable materials and in the process, I sometimes came across interesting pictures of individuals in their costume or any work of art for use to design my costumes. I drew and painted such outlines on paper for use later especially when the owner of the book wanted it back in some few days' time. This served as my main source of inspiration for designing my costumes in the early sixties ['E' three].*

In a related development, a participant of another club also informed that:

*I went through several storybooks and other readable materials and had inspiration from the pictures in the books in the seventies. I also shared with masqueraders in my club to get me informed if they had books with inspiring pictures to serve as inspiration to design our masquerade costumes. This increased the number of books that I went through and as a result, I was inspired by several pictures [‘RC’ three].*

### **Personal ideas**

Drawing inspiration from personal ideas is yet another source for designing Fancy Dress masquerade costumes. A participant shared his thoughts in the following:

*Before independence, we were only performing to the delight of our spectators so we did what we could concerning the designing of our costumes. But just after independence, we started having competitions among ourselves. So, we brought all the executive members together where we brainstormed on the design of our costumes since it was a key element for the competitions. We shared several ideas as an executive body and finally arrived at preferred designs. However, we had some colleagues who did not like those designs. We continued with this practice for over eight years although it was time-consuming. In the 70s and the 80s I was allowed to think through and generate ideas for designing our costume. I executed that task perfectly and my name was all over in the Winneba community [‘N’ one].*

A participant also added:

*Having watched films and engaged in other forms of getting inspiration, I felt I had seen it all. So, in the 90s and early part of the 21<sup>st</sup> century, we started developing ideas on our own to construct our costumes [‘E’ two].*

A Tumus Fancy Dress masquerade club participant shared the source of his inspiration as follows:

*Mostly in the 90s I sat quietly in a cool place mostly, under a tree without any disturbances and sketched the costumes personally [T five].*

Another participant added:

*From the year 2014 upwards, I was influenced personally by nature. By this, I explored the activity that I have been engaging in over the years; farming. I felt there were opportunities in there to explore, and it was perfect [‘N’ three].*

### **The internet**

Some participants stated that they had inspiration from the internet. A participant narrated.

*...you see we are now in the 21<sup>st</sup> century, an era of getting information very quickly. So, I use my phone a lot. I only search and get pictures of some masquerade costumes using the internet. Upon settling on preferred ones, I made some modifications to them and employ them [ ‘RC’ one].*

A participant stated that the beginnings of the 21<sup>st</sup> century was characterised by the use of internet in Ghana and this served as an avenue to draw his inspiration.

He informed that:

*A number of people operated internet cafes at the beginning of the year 2000. As a result, people shared with me that everything is on the internet. Because I did not know how to operate the computer, I sent some boys in our masquerade club to search for some pictures of masquerade costume on the internet for me. The boys did very well. They had good pictures for me. Based on the pictures, I developed the designs for my costumes. The practice of accessing pictures using the internet continued for some years [T three].*

A participant added that:

*It was becoming too tedious to go through books and others. They said the internet was fast, so I relied heavily on the internet from the year 2000 to get some ideas. I did not only look for masquerade costumes, but I also looked for designs of general costumes. I borrowed some of the features of the general costumes into the designing of my masquerade costumes [N one].*

From the results, it is obvious that the widespread of the use of internet in the 21<sup>st</sup> century has been beneficial to some masquerade practitioners.

### **Happenings in the community or country**

Happenings in the Winneba community and Ghana as a country in general, served as a source of inspiration to some Fancy Dress masquerade costumiers in designing their costumes. In view of this, a participant of the *Tumus* Fancy Dress masquerade club noted that:

*... I sometimes considered some of the things that happen in Ghana or the world as a source of inspiration in designing my costumes. These could include music, religion, political issues or social issues among others. For instance, in Ghana, following the emergence of some prophets who claim they are angels from 2013 onwards, I designed some few masquerade costumes to look like angels to reflect such issues in 2015. In some instances, I also considered popular songs at a given time and drew inspiration from them to design and construct our costume [T one].*

A participant of another club added:

*We took a lot of ideas from things that went on in the country in the 80s to design our costumes. Key among such happenings were the things that happened during the military governance era and am not ready to say them. I value my life. We tried to incorporate such things in our designs but we were afraid at the same*

*time because they had political undertone since we were in military governance. However, it wasn't too glaring [E one].*

There were other participants who also shared similar thoughts. A participant of the Red Cross club intimated that he drew inspiration from the lyrics of a song by a Ghanaian musician as follows:

*I drew inspiration from a lot of things that happened in the country in the year 2000, the lyrics of the song "maba obofo eh maba mede asomdwoe3 na maba maba" (I have come in peace as an angel) by the popular Ghanaian singer, Rex Omar to construct costume to reflect an angel. On the day of performance, as the song was being played, the angel masqueraders also performed their choreography and spectators cheered us on ['RC' three].*

Another participant also shared that he drew inspirations from happenings in the country including those of the popular under cover journalist in Ghana, Anas Aremeyaw Anas to design and construct his costume. He shared his ideas in the following words:

*I sometimes considered what was going on in the country and tried to build a costume around it. There is this popular undercover journalist, who tries to reveal secrets in the Ghanaian community and I am proud of him. Because of that, I took inspiration from the way he dressed and borrowed that into the designing of my masquerade costume from 2015 going. He does not expose his face. In his case, he arranges beads in a vertical direction to cover this face and in my costume for my masqueraders, I also arranged beads to cover the faces of masqueraders. Although this was not the main costume for the club for the year, just when we got to the performance field and spectators saw them, they shouted Anas, Anas Anas. That is how it worked and the spectators were happy. For me, my ears are widely*

*opened to every issue in the country because I think I can design something from every news ['T' two].*

Happenings in the community or the country also served as potential sources of inspiration for masqueraders and costumiers to rely on in designing their masquerade costumes.

### **Previous designs of masquerade costumes**

Previous design of Fancy Dress masquerade costumes is yet another source of acquiring inspiration. A participant narrated that:

*Before the competitions in the late 50s, we were designing very nice costumes that were the toast of every spectator. During the introduction of the Fancy Dress masquerade competitions in the late fifties, we took critical look at all the old designs. In some instances, we blended some of the designs and also modified others for use. It was a delight to see us march in our costumes ['RC' two].*

A participant of Nobles club shared:

*Before the 1980s, we had done a lot of costumes and it was only necessary to blend some of the designs. You see you cannot repeat the costumes but you may blend some of the details in the previous costumes. What I did was that over the years when I constructed costumes and spectator said oh this part of the costumes was very nice among others. I observed it carefully. So, I brought all such nice designs together in the 80s. You should have been there. The costumes were very nice ['N' four].*

From the data, it is noted that previous designs of Fancy Dress masquerade costumes contributed greatly in shaping the ideas of participants to design their masquerade costumes.

## Discussion of results

Sources of inspiration serve as a driving force for designing Fancy Dress masquerade costumes from global dimensions as indicated in chapter two of this thesis. As a result, scholars such as Foley (2011), Mete (2006) among others have identified some sources of inspiration to include architecture, books, watching films among others. Similarly, participants of the four Fancy Dress masquerade clubs in Winneba have identified various sources they drew inspiration from to construct their costumes. In all, participants drew their inspiration from seven (7) sources. These were watching films, through dreams; pictures from books, magazines and newsprint. The rest were personal ideas, the internet, happenings in the community or country, and previous designs of masquerade costumes.

From the data, it is obvious that watching films served as one of the sources of inspiration for designing masquerade costumes. The accounts of the *Tumus* participant indicated that they started watching Indian films in the 70s from which they drew inspiration. The main visual element they focused on in those films was the interesting styles of costumes.

While the *Tumus* club focused on Indian films in the 70s, the *Egyaa* club also watched war and Chinese films in the 70s. From the above, one interesting observation can be made. Although both the *Tumus* and *Egyaa* clubs were influenced by watching films in the 70s, the kinds of films they watched varied. This brings to the fore, that the two clubs were interested in watching specific films.

The *Egyaa* club adapted costumes used in the production of the film for masquerading purposes. By this approach, the club did not copy blindly the

costumes they saw in the films. Perhaps, this was because they were conscious of the differences inherent in costumes meant for filmmaking and masquerading purposes as well. This brings to the fore, the need for the artist (costumier) to sometimes desist from absorbing wholly what they saw in the quest to satisfy their thirst to acquire inspiration but rather rework them to suit the context within which the new artwork (masquerade costume) can operate.

While the *Tumus* and *Egyaa* clubs watched Indian, War and Chinese films in the 70s respectively, the Red Cross club watched adventure films in the 80s. Due to the benefits they derived from watching adventure films to the designing of masquerade costumes, the participant carried on drawing inspiration from watching adventure films in the 80s and 90s as well. The desire to continue watching adventure films was due to the wearing of complex costumes by actors for making those films. What is of essence is that since the participant was satisfied with the results he was getting; it was difficult for him to switch from watching adventure films to any other kind of film. While the *Tumus*, *Egyaa* and Red Cross clubs watched Indian, war and Chinese films and adventure films, the Nobles club watched music videos of musicians especially, Michael Jackson in the 90s. The driving force for watching the music videos was the sophisticated nature of the costume Michael Jackson wore. By this, participants of all four clubs who took inspiration from watching videos were inspired by one element-the costume of actors.

Watching video films as a source of inspiration for designing masquerade costumes is affirmed by Alexander (2014), Mete (2006). Mete (2006) observed that from watching video films, the costumier is presented with various kinds of costumes that actors wear for film making, and this serves as



the basis from which practitioners of Fancy Dress masquerade costumes can draw inspirations. Alexander (2014) also confirmed that watching films were the main source of inspiration to costumiers for designing their masquerade costumes in the early 1930s in the United States of America. Since films are part of the mass media, Bradea and Blandual (2015), Balamurugan (2018) and Singh and Pandey (2017) have alluded that the mass media has the potentials to shape the minds of viewers and in this context, the minds of costumiers were influenced by the costumes in movies they watched.

Ultimately, acquiring inspiration from watching films surfaced in the 70s, 80s and 90s.

From the data, it was evident that some participants acquired their sources of inspiration to design their masquerade costumes through dreams. As indicated by a participant of the *Tumus* club, they started having dreams about the form of their masquerade costumes in the 50s. However, he was unable to recall the dream to put it to fruition. To avoid such an occurrence, he mobilised some basic materials for drawing and kept them by his bed. With these materials, he sometimes drew some of the costumes he saw in his dream in instances where he was able to wake up just after the dream. However, there were times he could not recall the dream to draw. The emerging perspectives bring to the fore, that although masqueraders may be inspired through dreams, it behoves them to be able to recall such dreams and put them into practice. What is necessary is that practitioners must make conscious efforts to recall and reproduce pictorial formats of costumes they saw in their dreams.

Although the participant had wanted to be inspired through dreams in subsequent years because the costumes he constructed with inspiration from

dreams caught the attention of spectators, he never had any dream of masquerade costumes again. From this, one issue arises, dreams are things individuals cannot force themselves to experience like watching video films. They come as and when one experiences it. To this end, Fancy Dress practitioners do not have any control as to when to have them.

The account of a Red Cross participant was not only revealing but interesting. He, like the *Tumus* club participant, was also inspired by dreams in the year 2000. Although he had wanted to be inspired by dreams in the ensuing years similar to the *Tumus* club participant, he never had any dream on his masquerade costumes again. Drawing inspiration through dreams to construct masquerade costumes is affirmed by Nicholls (2012) who noted that some African Fancy Dress costumiers were inspired by dreams about new designs of their masquerade costumes.

From the above, it can be deduced that sources of inspiration through dreams have been experienced by two clubs-the *Tumus* and the Red Cross. Again, these experiences happened in the late 50s and the year 2000 by the *Tumus* and Red Cross respectively. The occurrence of dreams to only two masquerade clubs is a testament that revealing masquerade costumes to masquerade practitioners through dreams is not a common practice and as such, clubs that are fortunate to have them must make good use of them.

Drawing inspirations from pictures in books, magazines and newsprints to construct Fancy Dress masquerade costumes was key to some participants. Although a participant of the *Egyaa* club was non-literate, he spent time going through several books, magazines and newsprint to fetch for pictures to draw inspiration to design his costumes in the late 50s and early 60s. Similarly, the

Red Cross club also went through several books and newsprints in search of pictures to draw inspiration in the 70s. The emerging perspectives indicate that drawing inspiration from pictures in books, magazines and newsprint was prevalent in the 50s, 60s and 70s. By this, sources of inspiration from pictures in books, magazines and newsprints travelled for three decades continuously. The emerging discussions on drawing inspirations from pictures to construct Fancy Dress masquerade costumes are confirmed by studies of Foley (2011) who identified seven main sources of inspiration to design costume to include pictures from books and magazines.

Being inspired by personal ideas to construct Fancy Dress masquerade costume was another area that was explored by participants. From the submissions of the Nobles Club participant, it is important to note that before independence in Ghana, masquerade practitioners were not too concerned about the designing of their costumes. The introduction of competition among the four clubs in 1958 with the best club to be given a trophy led the executives of the Nobles club to brainstorm on the designs of their costumes. This was to arrive at the best of designs for their masquerade costumes. As a result, executives of the club shared personal ideas until they arrived at their preferred design. Interestingly, when the executives realised that the contributions of their costumier were laudable over the years, they allowed the costumier to delve into his ideas to construct the club's masquerade costumes in the 70s and 80s. It is evident that the introduction of competitions among the four clubs undoubtedly ignited the passion to unearth individual's ideas and this was sustained from the late 50s through to the 80s.

The *Egyaa* club drew inspiration from several outlets such as watching films among others and were fed up relying on such sources of inspiration. As a result, the 90s and the beginning of the 21<sup>st</sup> century served as an avenue for them to brainstorm and rely on individual ideas to design their costumes. Similarly, the *Tumus* club also drew inspiration from personal ideas in the 90s while the Nobles club also relied on personal ideas from 2014 onwards.

From the discussions, it is noticeable that relying on personal ideas started in the 50s and continued to the 60s, 70s and 80s. In the 90s, the *Tumus* club was also inspired by personal ideas. Drawing inspiration from personal ideas was also practised in the 21<sup>st</sup> century by the *Tumus* and the Nobles clubs. By this, drawing inspirations from personal ideas traversed all the decades. The emerging discussions on personal ideas as an avenue to draw inspiration is a testament that it is one of the sources of inspiration that is widely employed by participants. Drawing inspiration from personal ideas is confirmed by Foley (2011) and Malloy (2004) who spelt out several avenues to draw inspiration to design costume to include ideas that stem from individuals.

From the data, participants divulged that acquiring sources of inspiration using the internet was a recent phenomenon that emerged in the 21<sup>st</sup> century. Being inspired by the internet is acknowledged by Mete (2006) who acknowledged that electronic media such as the internet among others present costumiers with a wide range of ideas to design their costumes. The use of the internet was in vogue before the 21<sup>st</sup> century in Ghana, however, it was not widespread until the 21<sup>st</sup> century. Although a participant of the *Tumus* club was non-literate, he sent a member of their club to do a search on the internet for him. This is a clear demonstration of participant's preparedness to draw

inspiration from the internet despite his shortcomings. A Nobles club participant also revealed that it was time-consuming to go through several books in search of pictures to rely on while at the press of a button, he could get more sources of inspiration from the internet. These revelations justified the increase in the use of the internet as a source of inspiration to construct Fancy Dress masquerade costumes. From the discussions, two issues emerge. First, the widespread and use of the internet in Ghana in the 21<sup>st</sup> century has been beneficial to masqueraders and costumiers as they despised all odds to derive to rely on it. Second, if accessing pictures on the internet was widespread during the 50s in Ghana, I am optimistic that some participants would have relied on it. As a result, I argue that the kind of development and facilities in a community ultimately influence sources of inspiration to design masquerade costumes.

All over the world, a number of activities happen in various communities as the day unfolds. It is refreshing that participants also drew inspiration from happenings in the Ghanaian community. As chronicled by a *Tumus* club participant, he drew inspiration from different areas which included lyrics of songs, religion, political or social issues among others. The emergence of many prophets in Ghana in the 21<sup>st</sup> century claiming to be angels compelled the participant to construct a costume in 2015 to reflect an angel. By this, the participant drew inspiration from the popularity of such prophets and constructed a costume to affirm their existence in the country. Beyond the religious sphere, participants traversed into the governance of the country and drew inspiration to design their costumes as well. As noted by a participant of the *Egyaa* club, happenings during the military government of Ghana in the early 80s were also roped into the designing of masquerade costumes. However,

the participant was not prepared to point to specific elements of the military government they roped into masquerading for fear of being haunted by politicians. To prevent spectators from identifying with specific elements borrowed into the designing of their costumes, such elements were employed in a way that did not make them too glaring to spectators.

In the area of music, a Nobles club participant revealed that they were inspired by the lyrics of a song “*maba obofo eh maba mede asomdwee na maba maba....*” (*I have come in peace as an angel*) by a popular Ghanaian musician, Rex Omar in the year 2000. With the representations of angels as the focus of the song, the club constructed costumes in the form of angels and danced to the song during their competition.

Again, another area where happenings in the community served as a source of inspiration to participants was journalism. A *Tumus* participant informed that he was thrilled at the good works of the undercover journalist in Ghana, Anas Aremeyaw Anas. As a result, he constructed masquerade costumes to reflect the dressing culture of the journalist. The journalist as part of his dressing always wore beads vertically arranged on his face to disguise him. Similarly, costumes constructed by the *Tumus* club followed this pattern. By this, masquerade practitioners pay attention to happenings in their community or the country since they are potential areas to serve as sources of inspiration to design their costumes.

Drawing inspiration from happenings in the community or country is affirmed by Opare-Darko (2010) and O’donnol (1989). Specifically, studies by Opare-Darko (2010) and O’donnol (1989) affirm that what is in vogue or the

spirit of the time largely influence costume designers in designing their costumes.

Being inspired from previous masquerade costumes constructed by the same club to construct current costumes also served as another area where participants drew inspiration. As noted by a participant of the Red Cross club, he was inspired by some of the costumes he designed before 1958. Due to the non-existence of competition during the said period, the costumes they designed were not scored by adjudicators although they were very nice. As a result, he took inspiration from such costumes and added some dimensions to them to construct masquerade costumes in during the late 50s. Similarly, the account of the Nobles club was that before the 80s, they had constructed several costumes and so, they took inspiration from all such costumes and blended them to construct new ones in the 80s. From the discussions, it is clear that previous designs of costumes are potent avenues from which inspirations can be drawn. However, participant did not pick the entire designs wholly and reproduce them. The need to take quintessence is of essence in this direction.

Drawing inspiration from previous designs of masquerade costumes is affirmed by Mete (2006) who acknowledged that previous designs of costumes constructed many years ago also serve significantly as a form of inspiration to costumiers.

Having explored the sources of inspirations for designing Fancy Dress masquerade costumes in Winneba, Ghana from 1958 to 2020, it is expedient to relate the theory underpinning this thesis which is Goffman's (1959) Impression Management theory to the discussions. From the discussions, it is clear that the four Fancy Dress masquerade clubs employed different sources of inspirations

to design their costumes in different years. As noted by Goffman (1959) in his Impression Management theory, individuals, groups or actors seek to carve for themselves a preferred identity and uphold them to alter the impressions that other people form of them. By this, the goal of an individual or a group of people informs the groups behavioural pattern and how to represent themselves in that regard. By this, conscious efforts are made to alter or suppress the individual's original or true identity to project or maintain a preferred new identity that projects their thoughts and innovations about masquerading costumes to society. The four masquerade clubs have from 1958 to 2020 made conscious efforts to identify various sources of inspirations to design their costumes to create a preferred identity premised on the concept of disguise which is the goal of masquerading. As a result, Fancy Dress costumiers through their various sources of inspirations have designed costumes that have altered or suppressed the individual's original or true identity to project or maintain a preferred new identity as a Fancy Dress masquerader that has been accepted by society over the years. Ultimately, masqueraders did not present this new identity to themselves but to other people in his/her environment or community during masquerade performances and this enabled spectators to appreciate the new self that has been presented.

### **Types of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)**

Data on the types of Fancy Dress masquerade costumes in Winneba, Ghana from 1958 to 2020 is presented in this section. To arrive at this, results from three instruments were employed. These were the semi-structured interview, document study and observation. The responses that emerged from participants from the semi-structured interviews were on the one hand employed



to answer the question on types of Fancy Dress masquerade costumes. In addition to answers from participants were pictures of some masquerade costumes portraying the various types of costumes. These pictures were either retrieved from participants, other masqueraders, media houses that recorded the annual Fancy Dress masquerade performances or were photographed by the researcher during the 2020 performance. In circumstances where there were no pictures on some of the types of the costumes, I drew such types of masquerade costumes based on participants descriptions. The drawn pictures were shown to participants for their endorsement. While some pictures were accepted readily, others were subjected to corrections. Upon a successful modification of pictures based on inputs from participants, such pictures were later approved.

Apart from engaging with semi-structured interviews and relying on pictures of the types of Fancy Dress masquerade costumes, I also observed the types of masquerade costumes showcased during the 2020 performances held on 1<sup>st</sup> January at the Advance Park in Winneba. During the observation, I looked out for the features of the various types of masquerade costumes as described by participants during the interview sessions. This served as an avenue to validate the results given by participants. I also photographed pictures of some of the 2020 masquerade costumes for discussions.

The results revealed ten (10) main types of Fancy Dress masquerade costumes in Winneba, Ghana. These were Hunters, Animal, Cowboy, Cowgirl and Simple Dress costumes. The rest were Robin Hood, Roman Soldiers, Scout Boys, Traditional and Supernatural costumes.

All the participants revealed that these ten types of masquerade costumes were bequeathed to them by their forebears before 1958. The results

from participants of the four Fancy Dress clubs were very similar and for that matter, some of such ideas will be shared.

### Hunters Fancy Dress Masquerade Costume

Among the nine types of Fancy Dress masquerade costumes was Hunters Costume. Several participants shared similar thoughts on this type of costume. The narration of a participant was as follows:

*Over the years, we have been guided by specific types of masquerade costumes for our performances. These were costumes that were handed over to us by our forefathers. What happens is that the basic features of all types of masquerade costumes remain the same, however, their representation varies from one club to the other. For us in Winneba, we have been engaged in hunting for several years ago and our Aboakyire festival even revolves around hunting where we catch a life deer in the forest for rituals during our festival. As practitioners of Fancy Dress masquerade activities, we have roped into Fancy Dress masquerading, our hunting practice and for that matter, we have hunters costume as a type of Fancy Dress masquerade costume.... During the late 50s, masqueraders wore their original costume meant for their day-to-day hunting as their costume for our performances. However, for masquerading purposes, they disguised their faces by covering them with perforated fabric. In addition to their costumes, they also held bow and arrow to connote their readiness to catch a game as a hunter. Hunters Costumes have received some new dimensions that make them look interesting. Hunters Costume are not necessarily worn each year by various clubs [ 'N' one].*

Regarding the components of Hunters Costumes, the ideas of a participant are necessary. Specifically, he informed that:

*Hunters normally wore a pair of used trousers which might be faded and or torn and a T-shirt or any other form of a shirt which is not a new one. Because they go*

*to the forest in search of a game, they also wore a pair of footwear normally made of used car tyres to protect their feet. These were the main component of the original Hunter costume for hunting in Winneba that was borrowed into masquerading. There has been a change in the representation of Hunters Costume for masquerading purposes since 1996 with the use of brand new fabric to construct the costume. This is due to taste and fashion. [‘RC’ three].*

Figures 4.0, 4.1 and 4.2 show pictures of Hunters Costume. These pictures were either drawn or taken by the researcher or were retrieved from masqueraders.



**Figure 4.0:** A Red Cross club masquerader in Hunters costumes in 1958

**Source:** Drawn by researcher



**Figure 4.1:** A Tumus club masquerader in Hunters Costume in 2015

**Source:** Mr. Abban's library, Winneba



**Figure 4.2a:** Front view of a Nobles club masquerader in Hunters Costume in 2020

**Source:** Photographed by the researcher



**Figure 4.2b:** Back view of a Nobles club masquerader in Hunters Costume in 2020

**Source:** Photographed by the researcher

### Animal Fancy Dress Masquerade Costume

Animal Fancy Dress Masquerade Costume was among the types of Fancy Dress masquerade costumes that participants shared. A number of participants shared their thoughts on this costume. Among them is a participant who intimated as follows:

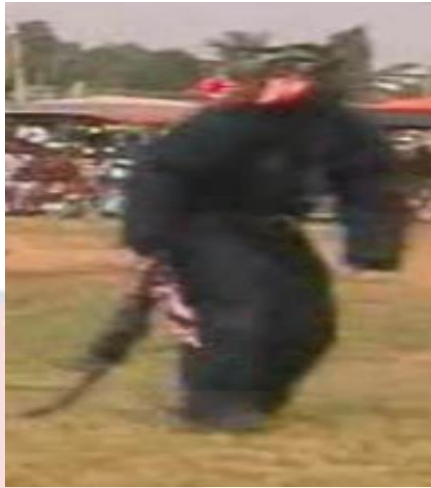
*When our forefathers came to settle here in Winneba, there were several animals in this community, however, with the building of more houses and the need for more lands to farm, some of these animals are not close to us but are far away in the forest. Fancy Dress masquerading took into consideration the overabundance of animals in the Winneba community*

*and developed costumes to reflect animals. During performances, some masqueraders wore Animal Costumes and mimicked the particular animal they were personifying. Some animal costumes include sheep, goat, deer, lion, tiger, monkey, antelope and many more [‘T’ two].*

Regarding changes in the representation of Animal Costumes over the years, a participant shared his ideas as follows:

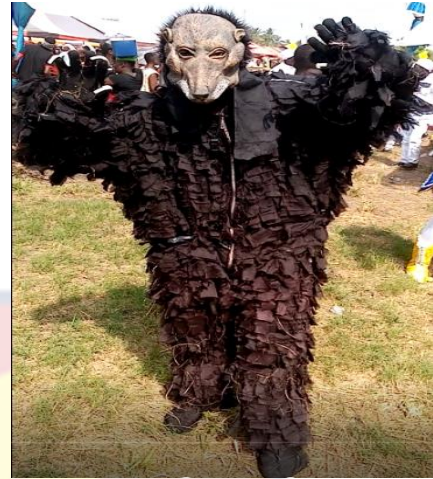
*There have not been any changes regarding the representations of animals that our forefathers came to meet at Winneba. For that reason, there have not been modifications in Animal Fancy Dress Costumes as well. For example, the way we represented a monkey’s costume has been the same with details of its mask reflecting the features of a monkey over the years[‘T’ one].*

In support of Animal Costume as a type of Fancy Dress masquerade costume in Winneba, two pictures were accessed. One from KOVID Multimedia, a production house that records Fancy Dress masquerade performances and the other picture was photographed by the researcher during the 2020 performance. These pictures are presented as Figures 4.3 and 4.4 respectively.



**Figure 4.3:** An Egyaa club masquerader in Animal Costume (chimpanzee) in 2004

**Source:** KOVID Multimedia, 2004



**Figure 4.4:** A Nobles club masquerader in Animal Costume (black sheep) in 2020

**Source:** Photographed by the researcher

### Cowboy Fancy Dress Masquerade Costume

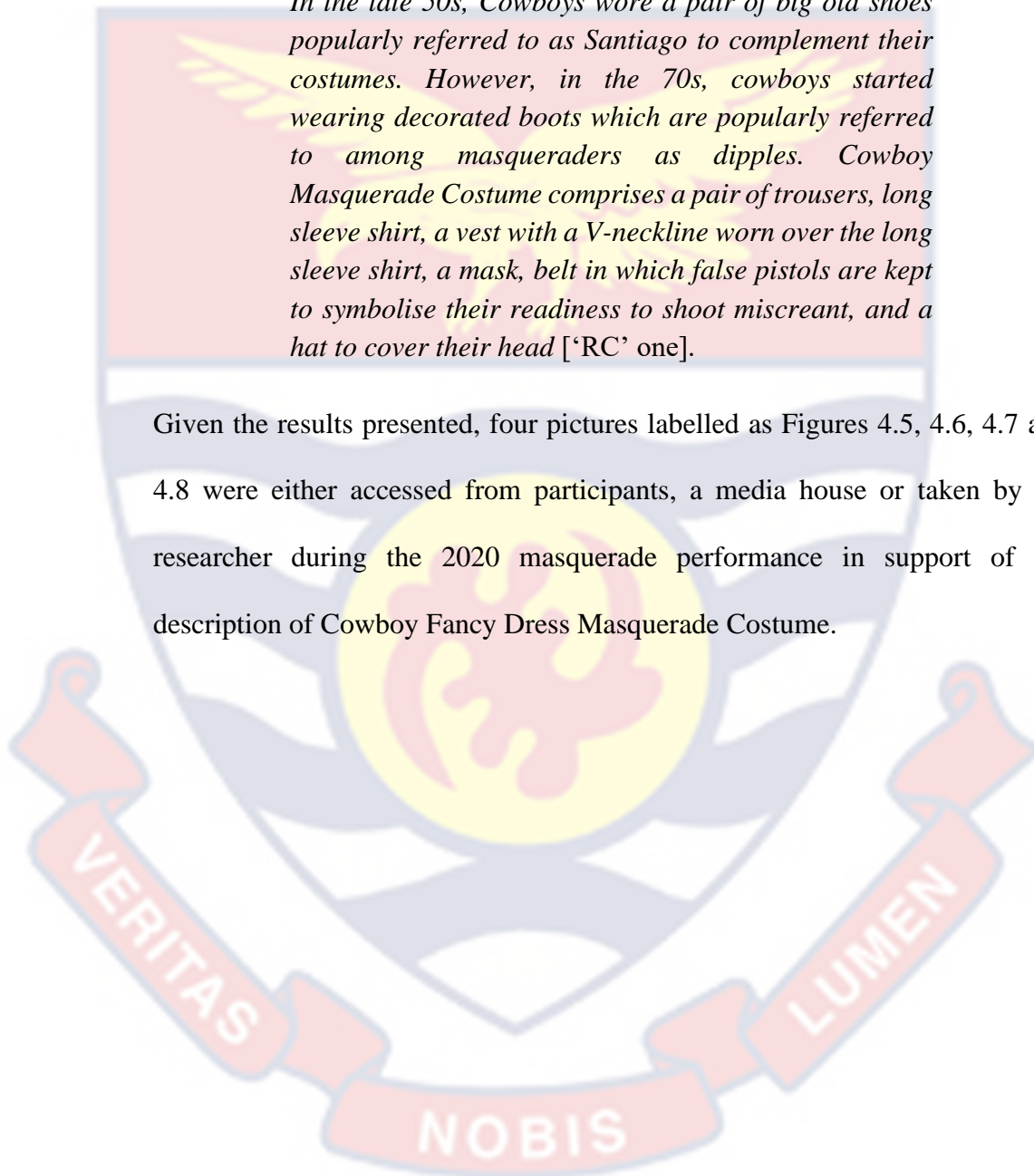
Another type of Fancy Dress costume named by participants was Cowboy Masquerade Costume. A participant shared his ideas in the following words:

*Cowboy's costume is a type of masquerade costume that is worn by masqueraders who are thick and tall in stature to reflect the security role they perform. This is because, Cowboys are people who guard masqueraders and the brass band people from external harm during procession on principal streets of Winneba to the competition grounds- the Advance Park. There is the tendency that some miscreants might attack us due to the competitive nature of our competitions and as such, cowboys provide the needed security. Considering all these, a cowboy masquerader needs to possess some unique physical qualities before wearing such a costume. In my club, I do not allow people who are not tall and well-built to be part of cowboys. In addition to their costume, Cowboys also carry a cane to symbolise their authority and readiness to discipline individuals who cause harm to masqueraders ['E' four].*

With a treasure trove of information about Cowboy masqueraders, especially, their security role, it was important to unearth the costume associated with cowboys. A participant informed that:

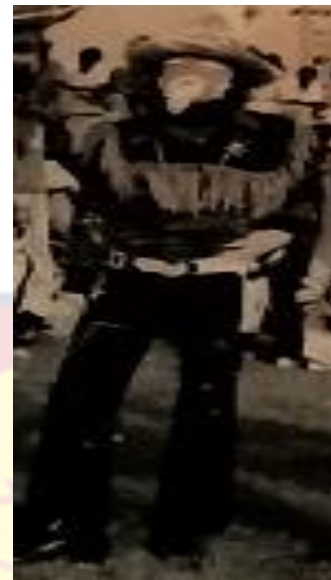
*In the late 50s, Cowboys wore a pair of big old shoes popularly referred to as Santiago to complement their costumes. However, in the 70s, cowboys started wearing decorated boots which are popularly referred to among masqueraders as dipples. Cowboy Masquerade Costume comprises a pair of trousers, long sleeve shirt, a vest with a V-neckline worn over the long sleeve shirt, a mask, belt in which false pistols are kept to symbolise their readiness to shoot miscreant, and a hat to cover their head [‘RC’ one].*

Given the results presented, four pictures labelled as Figures 4.5, 4.6, 4.7 and 4.8 were either accessed from participants, a media house or taken by the researcher during the 2020 masquerade performance in support of the description of Cowboy Fancy Dress Masquerade Costume.





**Figure 4.5:** A Nobles club masquerader in Cowboy Costume in 1962  
**Source:** Mr. Korsah's library, Winneba



**Figure 4.6:** Red Cross masquerader in Cowboy Costume in 1980  
**Source:** Mr. Paintsil's library, Winneba



**Figure 4.7:** A Nobles club masquerader in Cowboy costume in 2018  
**Source:** KOVID Multimedia



**Figure 4.8:** An Egyaa club masquerader in Cowboy costume in 2020  
**Source:** Photographed by the researcher



## Cowgirl Costume

Cowgirl Costume was also mentioned by participants as another type of Fancy Dress masquerade costume in Winneba. Justifying the inclusion of girls' costume in a seemingly male dominated Fancy Dress masquerade activities, the ideas of a participant were that:

*We had costumes for cowboys and it was necessary to also have costumes for cowgirls. However, girls were not allowed to join Fancy Dress masquerading during its formative years until in recent times that they have been allowed to be part of our activities. So, female costumes were designed and worn by men to look like girls to have a balance of representation of sex in our performances ['T' three].*

Describing Cowgirls Costumes, a participant added that:

*For a man to look like a woman, there was the need for the man to possess some basic features of a lady. As a result, we introduced false breast and added a female wig to adorn the male masquerader's hair to look like a woman. In the late 50s, girls in the Winneba and the Ghanaian communities were normally seen wearing skirt and blouse and, in some instances, others draped cloth around their neck popularly called Kɔɔla. So, we relied on these to build our Cowgirls' Costume. By this, some masqueraders wore a blouse over their false breast, a skirt, a pair of earrings, a pair of shoes, a mask and white socks to cover their hands. They also adorned their legs by using white men's singlet to construct stockings popularly known as singlet-stockings among masqueraders. Sometimes, we draped the cloth in the form of a collar. In recent times, we see girls in our community wear a pair of trousers and sometimes leggings. As a result, instead of using a skirt for our performances, masqueraders sometimes wore a pair of trousers or leggings. There are instances that other masqueraders have worn straight dress as well. In the 21<sup>st</sup> century, no one will prefer to wear singlet-stockings so, masqueraders wear the original stockings to complement their costumes ['RC'3].*

With an initial idea of only allowing men to dress like girls to wear the Cowgirl Costume, a participant shared his ideas on recent development in Cowgirl costume as follows:

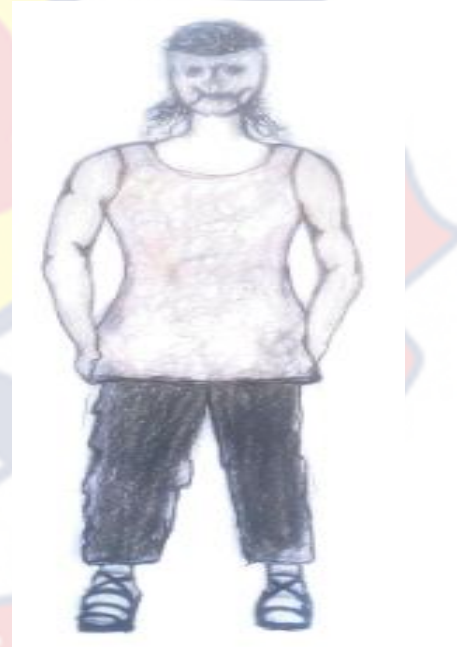
*In 1994, Red Cross club presented female in masquerade costumes. This was the first-time women were represented in our performances. In recent times, almost all the clubs in Winneba have females who have joined masquerading. As a result, there are instances where both men and women wear Cowgirls Costumes [‘E’ 2].*

In view of the description of Cowgirl Costume, some pictures were either retrieved from masqueraders, media houses responsible for recording masquerade performances or were drawn or photographed by the researcher. These pictures are presented and labelled as Figures 4.9, 4.10, 4.11, 4.12, 4.13 and 4.14.



**Figure 4.9:** Nobles club masquerader in Cowgirl Costume in 1958

**Source:** Drawn by the researcher



**Figure 4.10:** Red Cross masquerader in Cowgirl Costume in 1991

**Source:** Drawn by the researcher



**Figure 4.11:** A Nobles club masquerader in Cowgirl Costume in 2004

**Source:** KOVID Multimedia, 2004



**Figure 4.12:** A Red Cross club masquerader in Cowgirl Costume in 2018

**Source:** KOVID Multimedia, 2018



**Figure 4.13:** An *Egyaa* club masquerader in Cowgirl costume in 2020

**Source:** Photographed by the researcher



**Figure 4.14:** A Nobles club masquerader in Cowgirl costume in 2020

**Source:** Photographed by the researcher

## Simple Dress Masquerade Costume

Another type of Fancy Dress masquerade costume that emerged was Simple Dress Costume. Participants shared their ideas regarding this type of costume. A participant gave an overview of the Simple Dress Costume as follows:

*Fancy Dress masquerading in Winneba revolves around the Simple Dress costume. Simple Dress Costume is the type of masquerade costume that carries the club and should be constructed in style. We call it simple dress but the costume itself does not look that simple. Over the years, how a club presented its Simple Dress served as an avenue to appreciate the level of creativity of the club. As a result, every club tried to present its best in this regard ['RC' one].*

Several participants descriptions of Simple Dress Masquerade Costume were very similar. The descriptions offered by a participant was that:

*Simple Dress costume comprises a long sleeve dress with puff incorporated at the cape of the sleeve. The sleeve of the dress is characterised by shirring from the wrist through to the arm, leaving the shoulder to have a puff-like effect. The colour of materials used in building this costume depends on the taste of the club. In achieving the shirring effects in the late 50s, we had to work rows of running stitches and pull them to our desired width. However, with the introduction of elastic thread in the 21<sup>st</sup> century, we now work rows of machine stitches with the elastic thread to arrive at our preferred width. The back bodice of the costume is always characterised by a cape and its length is determined by the costumier. In the late 50s, masqueraders wore pair of shorts to complement their costume, however, in the 80s we started wearing a pair of trousers. The trousers also had shirring effects from the ankle of the masquerader up to his knee. This made the part of the trouser from the waist to the knee look bulky. Masqueraders wore mask and either curly, long or*

*short wig to make their costume complete. They also wore white gloves to cover their fingers and a pair of boots popularly known as dipple ['T' five].*

In support of the description of Simple Dress Masquerade Costume, pictures of masqueraders in the Simple Dress Costumes were retrieved from masqueraders and media houses that recorded the annual masquerade performances. I also took pictures of some masqueraders in Simple Dress costumes during the 2020 masquerade performances. These pictures are labelled as Figures 4.15, 4.16, 4.17, 4.18, 4.19 a and b and 20 a and b.



**Figure 4.15:** Red Cross club masqueraders in Simple Dress costume in 1972

**Source:** Mr. Paintsil's library, Winneba



**Figure 4.16:** A Red Cross club masquerader in Simple Dress costume in 1980

**Source:** Mr. Paintsil's library, Winneba



**Figure 4.17:** An *Egyaa* club masquerader in Simple Dress costume in 2004  
**Source:** KOVID multimedia, 2004



**Figure 4.18:** A *Tumus* club masquerader in Simple Dress costume in 2004  
**Source:** KOVID multimedia, 2004



**Figure 4.19 a:** Front view of an *Egyaa* club masquerader in Simple Dress costume in 2020  
**Source:** Photographed by the researcher



**Figure 4.19 b:** Back view of an *Egyaa* club masquerader in Simple Dress costume  
**Source:** Photographed by the researcher



**Figure 4.20 a:** Front view of a *Tumus* club masquerader in Simple Dress Costume in 2020  
**Source:** Photographed by the researcher



**Figure 4.20 b:** Back view of a *Tumus* club masquerader in Simple Dress costume in 2020  
**Source:** Photographed by the researcher

### **Roman Soldiers Fancy Dress Masquerade Costume**

Roman Soldiers Fancy Dress Masquerade Costume was also mentioned as another type of masquerade costume by participants. Presenting an overview of the costume, a participant disclosed that:

*Roman Soldiers Costumes have been part of the types of costumes of the four Fancy Dress clubs in Winneba for several years. I recall wearing Roman Soldiers Costume when I was a young boy in the early 50s.... We came to meet it. The costume is similar to ancient Roman soldier's costumes which are shown on television during Easter celebrations concerning Roman Soldiers who killed Jesus Christ ['N' three].*

Describing Roman Soldiers Costume, a participant shared his thoughts as follows:

*Roman Soldiers Costume has been used by a number of masquerade clubs over the years. The costume comprises a short tunic, amour, helmet, mask, pair of sandals, and cloak. Masqueraders normally wore white leggings to adorn their legs. These were the main components of the costumes; however, their representation varies from one club to the other [‘E’ one]*

Two pictures of masqueraders in Roman Soldiers Costume, one drawn by the researcher and the other photographed by the researcher during the 2020 performance are presented in support of the description of Roman Soldiers Costume. These are labelled and presented as Figures 4.21 and 4.22.



**Figure 4.21:** Red Cross club masquerader in Roman Soldiers Costume in 1970

**Source:** Drawn by the researcher



**Figure 4.22:** An Egyaa club masquerader in Roman Soldiers costume in 2020

**Source:** Photographed by the researcher

### **Robin Hood Fancy Dress Masquerade Costume**

Participants also came up with Robin Hood Fancy Dress masquerade costume as another type of masquerade costume among the four clubs. Several



participants shared their ideas which looked alike. The thoughts of a participant on the past and present state of the costume were that:

*Robin Hood Fancy Dress Costume has gone through some changes over the years. From its inception through to the 50s, it comprised a pair of shorts and tight-fitting leggings underneath the shorts. The fitting leggings was constructed from men's singlet. As a result, the leggings were called "singlet leggings". These "singlet leggings" were sometimes dyed into various colours to complement the entire colour of the costume. With the advent of leggings constructed with stretch fabric on the market, performers stopped wearing singlets and started wearing this new kind of leggings. However, the Robin Hood costume is now characterised by a pair of trousers, thus an extension of the length of the pair of shorts from the knee to the ankle of the wearer. In addition to the pair of shorts or trousers was a long sleeve shirt with a V-like extension at the shoulder seam. Masqueraders also wore pair of white gloves, boots, a wig and a mask ['RC' five].*

According to another participant, there exist a unique colour of material for constructing the Robin Hood costumes. He shared his thoughts and ideas as follows:

*My forefathers shared with me green colour of fabric was most appropriate to construct Robin Hood costume. Although they did not give reasons to the use of green fabric, I have always constructed Robin Hood costumes using green fabric. However, there are other clubs who construct their Robin Hood costumes using different colours of fabrics ['N' two]*

Three pictures of masqueraders wearing Robin Hood costumes were either drawn by the researcher or retrieved from the KOVID multimedia, the media house that recorded the 2004 masquerade performances. The third picture was

photographed by the researcher. Subsequently, these pictures are labelled as Figures 4.23, 4.24 and 4.25.



**Figure 4.23:** Nobles club masquerader in Robin Hood costume in 1969

**Source:** Drawn by the researcher



**Figure 4.24:** A *Tumus* club masquerader in Robin Hood costume in 2004

**Source:** KOVID multimedia 2004



**Figure 4.25:** A Red Cross club masquerader in Robin Hood costume in 2020

**Source:** Photographed by the researcher

### Scout Boys Costume

A different type of costume that surfaced from participants was the Scout Boys Costume. A participant shared his ideas about the costume as follows:

*Scout Boys Costume is a masquerade costume that has been in existence for several years. When we started Fancy Dress masquerading, boys and girls were not part of the membership. However, the style of the Scout Boys Fancy Dress masquerade costume over the years when worn, present the male adult masquerader like a boy. By this, we think we had boys represented through the use of the costume although the costume was worn by male adults ['N' one].*

Describing the constituents of the Scout Boys costume that tends to make male adults masqueraders appear like boys, a participant offered that:

*The Scout Boys Costume comprises a long-sleeve shirt over which a vest is worn. The masquerader then wears a pair of shorts. A pair of white long socks and gloves are worn to adorn the legs and fingers of the masquerader respectively. The masquerader wears a wig, a mask and a hat. Because shorts are generally worn by boys especially to school, a similar idea was brought on board in Fancy Dress masquerading to allow Scout boys to be characterised by wearing shorts ['RC' two].*

In support of descriptions of Scout Boys Fancy Dress Masquerade Costume by participants, three pictures of masqueraders in Scout Boys Costume were retrieved. These pictures were retrieved from a masquerader, Alberto media, a media house that recorded the 2009 masquerade performance and the third picture was taken by the researcher during the 2020 masquerade performance.



**Figure 4.26:** A Nobles club masquerader in Scout Boys costume in 1958

**Source:** Mr. Korsah's library, Winneba



**Figure 4.27:** A Red Cross club masquerader in Scout Boys Costume in 2009

**Source:** Alberto Media, Winneba



**Figure 4.28:** A *Tumus* club masquerader in Scout Boys Costume in 2020

**Source:** Taken by the researcher

### Traditional Fancy Dress Masquerade Costumes

Among the types of costumes that participants shared was Traditional Fancy Dress masquerade costume. Giving an overview of what Traditional Fancy Dress masquerade costume encompasses, a participant narrated that:

*We cannot ignore our traditional costumes when we are dealing with Fancy Dress masquerade costumes. Over the years, various clubs have displayed some Ghanaian traditional costumes during our performances. Subsequently, masqueraders wear mask to disguise their faces when they wear their costumes [‘N’ five].*

Another participant shared his ideas as follows:

*Fancy Dress masquerading provides the avenue to showcase our culture through costumes to the entire country and beyond. Displaying our culture calls for a display of our traditional costumes. The Traditional costumes comprise attires that define various ethnic groups in Ghana. We love to be seen in our traditional costumes during Fancy Dress masquerading and this makes us feel very proud as a people. As a result, we wear traditional costumes in Ghana, irrespective of the region the costume is associated with [‘T’ four].*

Pictures of Traditional Costume were retrieved from masqueraders, media houses that recorded masquerade performances and others were taken during the 2020 performances. These pictures are all labelled and presented as Figures 4.29, 4.30, 4.31 and 4.32.



**Figure 4.29:** A Nobles club masquerader in Traditional Costume in 1972  
**Source:** Mr. Korsah's library, Winneba



**Figure 4.30:** A *Tumas* club masquerader in Traditional Costume in 2004  
**Source:** Alberto Media



**Figure 4.31:** A Red Cross club masquerade in Traditional Costumes in 2020

**Source:** Photographed by the researcher



**Figure 4.32:** Nobles club masqueraders in Traditional Costumes in 2020

**Source:** Photographed by the researcher

### Supernatural masquerade Costumes

Supernatural costumes also formed part of the kinds of masquerade costumes worn in Winneba by the four masquerade clubs. A number of participants shared their thoughts on this costume which were very similar.

Among them was a participant who reported that:

*In this world, there are some supernatural beings which include angels and mermaids that make the world complete. These supernatural creatures have complemented our existence on earth since creation. You see, the angels are in the skies and mermaids in the sea just close by us. As a result, we wear costumes constructed to reflect these creatures of their existence.*

Two photographs support this kind of costumes. These are labelled as Figures 4.33 and 4.34.



**Figure 4.33:** A *Tumus* club masquerader in mermaid costume in 2018

**Source:** Alberto Media



**Figure 4.34:** A *Tumus* club masquerader in an angels costume in 2012

**Source:** Carnival in Ghana, Micots, 2014

### Discussion of Results

Fancy Dress masquerade costumes come in various types as suggested by Alexander (2014). This appears to be affirmed by the results from participants of the study. From the results presented, it is evident that the four

masquerade clubs in Winneba have ten (10) types of Fancy Dress Masquerade Costumes. These are Hunters, Animal, Cowboy, Cowgirl and Simple Dress Costume. The rest are Robin Hood Roman Soldiers, Scout Boys, Traditional and Supernatural Costumes.

A type of costume that emerged from the result was the Hunters Fancy Dress Masquerade Costume. Per participants descriptions, the Hunters Masquerade Costume is crafted from costumes used for hunting by the people of Winneba. Generally, the dominant costume comprised a pair of trousers, a T-shirt and a pair of sandals. Though this may be the popular trend, there were situations others wore tattered *jumper* and a pair of shorts. It is worth stating that these costumes were not constructed using newly bought materials from the market but had been used to the extent that some had faded and others torn. Hunters also carried bow and arrows to kill a game. These costumes were roped into masquerading activities without significant changes. For masquerading purposes, masqueraders disguised their faces by covering them with perforated fabric while wearing the original costumes of Hunters. This is evident in Figure 4.0, a representation of a Nobles club masquerader in 1958 in Hunters Costume.

A closer observation of Figure 4.0 reveals that the masquerader wore tattered costumes and carried bow and arrow similar to the description of a hunter provided by the Nobles club. It is important to note that time changes and such changes cuts across all facets of life including Fancy Dress masquerade costumes. As such, the representation of Hunters Costumes has also gone through some changes. Figures 4.1 and 4.2 validate such changes in 2015 and 2020.



Figure 4.1 is a *Tumus* club masquerader in Hunter's masquerade Costume during the 2015 masquerade performance. From the figure, it is evident that the costume worn was neither faded nor torn as in the case of the pictorial evidence of Figure 4.0 which showed torn areas in the costume. By this, I argue that masqueraders have put a stop to the use of initial costumes worn for hunting for their masquerade performances and have resorted to buy new fabrics to construct their costumes. This new dimension was driven by taste and fashion. In addition, the *Tumus* masquerader in 2015 wore a mask other than a perforated T-shirt used to disguise faces of masqueraders in Hunters Costume in the 50s. A similar area of transformation is also seen in the footwear. As evident in Figure 4.0, the *Tumus* masquerader wore a pair of decorated boots other than the pair of sandals used in the 50s. These changes in the Hunter's costume reflect the evolution of the costume over time.

Another dimension to changes in Hunters costume is evident in Figure 4.2a. This is a Nobles club masquerader in Hunters Costume used for the 2020 masquerade performance. The costume comprises a pair of trousers and a long sleeve shirt. Similar to Hunters Costume used by the *Tumus* club during the 2015 performance which was neither faded nor torn, the Nobles club Hunters Costume also followed the same tradition of using new fabric to construct their costume. This brings to the fore, that masqueraders no longer wear Hunters Costumes in their original form but now present them in a more stylistic manner with a mask carefully crafted to complement the costume. Figure 4.2b depicts the back view of a Nobles club masquerader dressed in Hunters Costume, with an artistic representation of a bow and arrows.

In the bow are three arrows that have been well secured and positioned at the back bodice of the costume. By this approach, the masquerader does not hold the bow and arrow in his hands as it used to be the practice in the 50s and 2015 evident in Figures 4.0 and 4.1. The new dimension is that the bow and arrows were firmly secured as a unit and well-positioned in the construction of the costume. As a result, both hands of the masquerader were free to be engaged in the usual masquerade choreography. A closer observation of Figure 4.2b is a drawing of a lion in the hunters dress. This symbolises the kind of wild animals hunters kill.

The literature is silent on Hunters Fancy Dress Masquerade Costumes. From the discussions, it is important to note that a unique indigenous occupation of the people of Winneba, hunting, has found its way into the masquerading practices where its costume has been employed from its basic and simple form in the 50s to assume a more sophisticated one in the year 2020. By extension, the people of Winneba did not relinquish their traditional occupation as hunters but carried it along in their masquerade practices. However, as stated in chapter three of this thesis, the people of Winneba settled along the Gulf of Guinea and as such are engaged in fishing as well. However, there was no evidence of fishing costume as a type of Fancy Dress masquerade costume from participants. On the heels of the forgoing, it is evident that premium was placed on hunting other than fishing. The seeming importance placed on hunting is echoed by a participant of the Nobles club. He revealed that hunting was a revered occupation and as such their annual *Aboakyire* festival revolved around it. By this, they catch a life deer in the forest and bring it to the Winneba community to perform rituals. History, therefore, informs the use of Hunters

Fancy Dress Masquerade Costumes other than Fishing Fancy Dress Masquerade Costumes.

Another type of Fancy Dress masquerade costume that emerged from the results was Animal Fancy Dress Masquerade Costume. From the description offered by participants, Animal Costume is a costume constructed to portray a specific animal like a sheep, monkey, goat among others. In addition, masks are also worn to depict the kind of animal that is being portrayed to complement the costume. From the responses of participants, it was important to note that the people of Winneba were observant of their ecosystem including the kinds of animals that lived in their community which were both domestic and those found in the forest. By this, they roped into their masquerade activities, a unique feature in their environment. What is important is that during masquerade performances, masqueraders who personify animals also display the mannerisms associated with such animals for spectators to associate with. It was also revealed from the results that since the representations of animals have not changed over the years, the representations of Animal Fancy Dress Masquerade Costumes have also not changed. By this, it is explicit that practitioners of Fancy Dress masquerade activities were not prepared to dilute the representation of Animal Fancy Dress Costume. Duty demanded they showcased the features of animal they presented accordingly.

Figure 4.3 is a representation of Animal Costume, specifically, chimpanzee by the *Egyaa* club in 2004. The costume is a reflection of a chimpanzee with two legs and hands and a tail. In addition, the masquerader wore a mask with details of a chimpanzee to disguise his face. By this, spectators who were familiar with chimpanzees will associate themselves with them.

Figure 4.4 is a Nobles Club masquerader in another Animal Costume, a black sheep during the 2020 masquerade performances at the Advance Park at Winneba. Similar to the Animal Costume by the *Egyaa* club in 2004 with details of a chimpanzee, conscious efforts were made by the Nobles club to represent a black sheep as well. The costume was constructed with fabric that has been sniped to represent fleece on a sheep while the masquerader wore a mask that mirrors a sheep. This is evident in Figure 4.4.

Considering the interesting dimensions Animal Costumes bring to the fore, literature seems silent on Animal Costume within the global dimension, and the African perspectives on Fancy Dress costumes.

Cowboy Fancy Dress Masquerade Costume was another type of costume used by the four masquerade clubs in Winneba as evident in the results presented earlier. From the accounts of the participant of the *Egyaa* club, masqueraders who wanted to be identified as Cowboys to wear the Cowboys Costume must possess certain unique physical qualities. Specifically, they must be well built and also tall in stature. This is because Cowboys are the group of masqueraders who provide security for masqueraders and the brass band members who offer music for the club during performances for fear that some miscreants may attack them. As a result, the engagement of tall and well-built men to take up this role is of great significance. This is because miscreants may be afraid of their stature and as a result, might not put into fruition, their intended behaviours.

The Cowboy Costume comprises a pair of trousers, long sleeve shirt, a vest with a V neckline worn over the long sleeve shirt. The rest are a mask, wig, a pair of boots, belt in which false pistols are kept to symbolise masquerader's

readiness to shoot miscreants, and a cowboy hat to cover masqueraders head. The result is evident that in the 50s, Cowboys wore a pair of big old shoes popularly referred to as Santiago to complement their costumes. However, in recent times, Cowboys wear decorated boots which are popularly referred to in masquerading cycles as *dipples*. This is a clear indication of some changes regarding the use of a pair of footwear from the use of big old pair of shoes to sizeable decorated boots. Perhaps, this new dimension has arisen due to taste and fashion and the need to go by modern demands in costume use. The use of two properties; pistols kept in the Cowboy belt and the holding of canes go on to buttress the security roles associated with Cowboys.

Cowboy Fancy Dress Masquerade Costume discussed above is affirmed by Alexander (2014). Specifically, the accounts of Alexander informs that the Cowboy costume was developed in America and was based on the concept of how a boy took care of cattle in the wilderness, hence the name Cowboy. Traditionally, boys or men who were tending cattle wore costumes that comprised a pointed toe-boot, shirt and a pair of jeans trousers, a rope meant to catch stray animals that may attack the cattle and a hat to prevent the sun rays from hitting directly on the wearer's head. In addition to these, cowboys also carried small guns for use to kill stray animals that were likely to attack them. The cowboy Fancy Dress masquerade costume in the United States of America was also developed on this same tenet without any changes. Over the years, Americans have resorted to wearing this costume for their masquerade festivities. It is important to note the similarities inherent with the use of Cowboy costumes in America and the Ghanaian context. In both situations, masqueraders wore long sleeve shirt, a pair of trousers, a hat and a mask with

an overarching intent to provide protection. The departure within the Ghanaian context is the provision of a vest and the cowboy belt.

Figure 4.6 depicts a Red Cross masquerader wearing a Cowboy costume for masquerade performance in 1980. It is important to note that the pair of trousers worn had a bell shape from the knee to the hem. Observing generally, this was a prevailing style of pair of trousers in the Ghanaian fashion cycles in the 80s. This development implies that although a pair of trousers is part of the Cowboy costume ensemble, its representation is informed by existing fashion trends of the period. Figure 4.7 also depicts a young boy masquerader of the *Egyaa* club in a Cowboy costume. By virtue of a young boy clad in masquerade costume, is an affirmation of Sarpong and Botchway's (2019) elucidation that children in the Winneba community started joining Fancy Dress masquerade activities from 1998 onwards. Figure 4.8, is also a depiction of a Cowboy costume by an *Egyaa* masquerader for the 2020 masquerade performance. The implication from all the figures is that the form of Cowboy Costume has been preserved by practitioners from 1958 to 2020.

Another type of Fancy Dress masquerade costume that emerged from the data was Cowgirl Fancy Dress Masquerade Costume. From the responses of participants, there was the need to have girls represented in the masquerade activities despite the disapproval of having girls as part of the membership of masquerading at the beginning of masquerade activities in Winneba. For this reason, the Cowgirl costume was conceptualised and implemented by participants forebears before 1958. It is important to note that these female costumes were worn by male masqueraders, and this practice has been sustained from the beginning of masquerading in 1921 through to the 21<sup>st</sup> century until

the enrollment of females into Fancy Dress masquerading in 1994. From the above discussions, it can be argued that gender balance was key to practitioners of Fancy Dress masquerading in Winneba. This has been achieved and sustained through to recent times with the enrolment of females as masquerades by all four clubs. As a result, the Cowgirl Costume is either worn by men or women. However, literature is silent on Cowgirl masquerade costumes.

In generating the Cowgirl costume, practitioners of Fancy Dress masquerading relied on the dressing culture of girls in the Winneba community in particular, and the Ghanaian society at large to craft their masquerade costume. By this, in the 1950s, some Cowgirl costumes comprised draping loincloth in a style popularly referred to as *kɔɔla* in the Ghanaian community. The *Kɔɔla* was a way of draping loin cloth around the body of the wearer to create a V-like neckline and the extra fabric tied behind the neck of the wearer. This was complemented with a wig, mask and a pair of sandals. This is evident in Figure 4.9 with a Nobles club masquerade wearing Cowgirl costume specifically, the *kɔɔla* costume. However, because society is not static but dynamic and thrives on new ideas, girls costumes in general have changed with time. As a result, it is common to see girls in Ghana wear a pair of trousers and a blouse among others. Practitioners of masquerade activities also relied on emerging trends in girls' costume to craft their Cowgirl masquerade costume over the years. Figure 4.10 illustrates a Red Cross masquerader in Cowgirl Costume, specifically, a blouse and a pair of trousers, a mask and a pair of boots. The picture in Figure 4.11 shows a Nobles club masquerader in 2004 wearing a cowgirl costume comprising a blouse and long skirt. In addition, the masquerader wore a mask and a pair of sandals to complement her costume.

Judging from the physique of the masquerader and engaging with the leader of the Nobles club, it was revealed that the masquerader was a male adult dressed as a female.

With the enrollment of children in masquerading in 1998 in Winneba as noted by Sarpong and Botchway (2019), female children now wear Cowgirls Fancy Dress masquerade costume which was formerly a preserve for men. This is exemplified in Figures 4.12 and 4.13. These figures portray a young female masquerader of the *Egyaa* and Nobles clubs in Cowgirl costume dressed in pink and white dress on one hand and red and white dress on the other hand in 2020. By this observation, girls are now wearing Cowgirl Costumes and this is as a result of the enrolment of female masqueraders. Figure 4.14 is another female masquerader of the Nobles club in Cowgirl Costume specifically, in a shirt and a skirt with a zigzag hem. Literature is silent on Cowgirl masquerade costumes

It is clear from the data that some of the Fancy Dress masquerading in Winneba revolves around the Simple Dress masquerade costume. This is because the complexities associated with the construction of the costumes goes a long way to communicate to spectators and the general public in a non-verbal term, the clubs' display of dexterity in producing masquerade costume in general. To this end, the Simple Dress costume is viewed as the overarching costume on which all other Fancy Dress masquerade costumes revolve. The complex design features inherent in the Simple Dress costume as exemplified in Figures 4.15 to 4.20 b. The complexities of the costume, therefore, do not warrant referring to the costume as a simple costume. The name Simple Dress costume can be viewed as a milder and subtle way of referring to the costume.



The Simple Dress costume comprises a long sleeve dress with puff incorporated at the cap of the sleeve. The sleeve of the dress has several rows of shirring from the hem through to the arm area of the wearer, leaving the shoulder to have a puff-like effect. To achieve the shirring effects during the late 50s, several rows of running stitches were worked and pulled to arrive at that. However, with the development of elastic thread, machine stitches are worked using the elastic thread and this makes it easy to achieve the shirring effect. In the late 50s, the Simple Dress masquerade costume comprised a pair of shorts, a long sleeve shirt with puff incorporated at the sleeve of the dress, a wig, a mask, a hat and a pair of footwear. Figure 4.15 is a representation of a Simple Dress costume characterised by a pair of shorts by the Red Cross club in 1972. The wearing of shorts travelled through to the 70s.

However, because the Scout Boys Fancy Dress masquerade costume also included a pair of shorts, practitioners in the 1980s decided to complement the Simple Dress costume with a pair of trousers. This was to prevent the Simple Dress Masquerade Costume from possessing a seeming boys-like costume with the use of a pair of shorts. The pair of trousers introduced was also characterised by shirring from the hem of the trousers to the knee of the wearer. This is seen in Figures 4.19 a and 4.20 a. As a result, the portion of the pair of trousers from the waist to the knee level had a balloon-like effect. This is evident in Figures 4.19 a and 4.20 a.

The back bodice of the Simple Dress masquerade Costume since its inception has been distinguished by a cape, the length of which has always been determined by club members. Figure 4.17 is an *Egyaa* club masquerader in Simple Dress Costume in 2004 and it is evident that the cape of the dress was

very long and swept the floor as the masquerader moved about. However, in 2020, masqueraders of the *Egyaa* and the *Tumus* clubs used short capes and this is seen in Figures 4.19 b and 4.20 b respectively. From Figure 4.15, it is evident that the side seams of the front and back bodice of the costume were straight from its inception through to the 70s. However, from Figure 4.20a, it is obvious that the side seams of the *Tumus club* masquerader's Simple Dress costume did not follow the same tradition in 2020. A careful observation of the side seams of figure 4.20a reveals that the side seams were straight from the underarm to the waistline with a peplum associated with boning effect attached to the waist line. This is a departure from the long tradition of keeping the side seams straight. By this, I argue that Simple Dress masquerade costume keeps revolving due to changing fashion trends.

It is important to note that literature is silent on Simple Dress Fancy Dress Masquerade Costumes.

Another type of Fancy Dress masquerade costume that emerged from the data was the Roman Soldiers Fancy Dress Masquerade Costumes. From the results presented, there is the understanding that the Roman Soldiers Fancy Dress was modelled on ancient Roman costumes used in Rome. A number of masquerade clubs in Winneba have used the Roman Soldiers Fancy Dress costumes for their performances over the years. Roman Soldiers Fancy Dress masquerade costume comprises a short tunic, amour, helmet, mask, a pair of sandals, and a cloak. From the results, masqueraders in Winneba normally wore white leggings to adorn their legs and this is evident in Figure 4.22. As seen in Figures 4.21 and 4.22, the stylistic representation of the constituents of the Roman Soldiers Costume varies from one club to the other. Figure 4.21 was a

representation of Roman Soldiers Costume by the Red Cross club in 1970 while Figure 4.22 is a representation of the Roman Soldiers Fancy Dress masquerade costume in 2020 by the *Egyaa* club. Observing these figures closely reveal that Figure 4.21 had short sleeves, whereas Figure 4.22 had long sleeves. Again, Figure 4.21 shows that emphasis was not on adorning the costumes, however, Figure 4.22 indicates the overly manner in which the costume has been adorned to lend beauty to it.

It is important to note that literature is silent on Roman Soldiers Masquerade Costume. However, Alexander (2014) discusses Roman Gladiator's Masquerade Costume which is similar to the Roman Soldiers Fancy Dress Masquerade Costume. The Roman Gladiator's Masquerade Costume, like the Roman Soldier's Masquerade Costume, was inspired by the ancient Roman concept of gladiators and their associated costume. Gladiators were generally well-built men who engaged in fighting to entertain spectators at the coliseum and other venues. Gladiators wore helmets to protect their heads, armour, baldrics, breastplates to protect their chests, cloaks, sandals laced above the wearer's ankle, and shin guards to protect their shins. Gladiators also fought with spears, swords, and shields. These costumes were employed by masqueraders and referred to as Roman Gladiators Masquerade Costumes.

The seeming similarity between Roman Soldiers Fancy Dress Masquerade Costume and the Roman Gladiators Masquerade Costume lie in two folds. First, both costumes originated from ancient Rome and second, both costumes were employed for fighting purposes, hence both costume type possessing similar features.

From the data, Robin Hood Fancy Dress Masquerade Costume was another type of costume that came up. The Robin Hood costume from its inception was characterised by a pair of shorts and the legs of masqueraders adorned with “singlet-leggings”. The “singlet-leggings” which was similar to leggings were constructed using men’s white singlet, hence the name-singlet leggings. This is seen in Figure 4.23, a 1969 representation of Robin Hood costume by the Nobles club. However, the use of a pair of shorts changed with time into a pair of trousers. This is evident in Figures 4.24 and 4.25. The practice of employing pair of shorts and later changing it into pair of trousers with Robin Hood Costume is similar to the discussions regarding Simple Dress masquerade costume.

In addition to wearing either a pair of shorts or trousers, masqueraders also wore long sleeve shirt with a V- like attachment at the shoulder seam, a pair of gloves, boots, a wig and a mask. In terms of the use of fabrics to construct Robin Hood costume, the Noble club participant shared that from time immemorial the club used green colour fabric to construct their costume without knowing the rationale for the choice of the green colour of the fabric. However, other clubs employed different colours of fabrics to construct theirs.

The discussion on Robin Hood Masquerade Costume is affirmed by Quist (1952). Quist reveals that Robin Hood Fancy Dress masquerade costume was crafted based on the English folklore character, Robin Hood. Robin Hood is presented in English folklore as an astute hunter who always wore costumes made from green fabric to match the green leaves in the forest. This was to prevent games from easily identifying him so he could kill them easily. In addition, Robin Hood wore green to avoid detection by his rich enemies whom

he robbed to help the poor. Again, Robin Hood always carried a bow and an arrow ready to kill a game. As indicated earlier, Nobles club continue to use a green colour of fabric to construct Robin Hood costume without knowing the rationale for it. From Quist's postulation on Robin Hood and the need for him to be seen in green-coloured costumes ties in with Nobles club masquerade club continues use of green fabric to construct their Robin Hood costume. By this, the club has followed a tradition of using green fabrics to construct their costume without knowing they have towed the path of representing an English folkloric character, hence the relevance of this study.

However, it is evident from Figures 4.23, 4.24 and 4.25 which are representations of Robin Hood costumes in Winneba that practitioners did not employ in totality, the full representation of Robin Hood as an English folkloric character in England into masquerading. This is because as observed by Quist (1952), Robin Hood always carried a bow and an arrow to reflect his role as a hunter, however, these properties were not seen in the Ghanaian representation of Robin Hood. From this, I argue that masquerade practitioners in Winneba did not carry along all features of their sources of inspiration for designing their costumes at the inception of their Fancy Dress masquerading.

The Scout Boys costume is yet another type of Fancy Dress masquerade costume that emerged from the data. Although participants referred to it as Scout Boys, it actually meant Boy's Scout. Drawing from the responses of participants, it can be deduced that although children were not allowed to be part of the membership of Fancy Dress masquerade activities during the formation stages, practitioners felt it expedient to have boys represented. A representation seen in costumes but not the engagement of boys in

masquerading. To this end, Scout Boys Fancy Dress costumes over the years, when worn, have some psychological and physical tendencies that make the adult male masquerader look like a boy. This was premised on the psychological assumption that wearing pair of shorts is the preserve of boys and not men. By this, conscious efforts were made to represent boys in masquerading through costumes. Specifically, the Scout Boys Fancy Dress Masquerade Costume comprises a long sleeve shirt, and over it, the masquerader wears a vest. The masquerader then wears a pair of shorts, a pair of white socks, and gloves to adorn his legs and fingers, respectively. Masqueraders also wore a wig, a mask, and a hat of various colours.

In the 50s, Scout Boys Costume was worn by men because of the restriction of boys in taking part in masquerading. However, with the introduction of children in masquerading in Winneba in the latter part of the 1990s with Kojo Akyen, a five-year-old boy who led the adult group of the *Tumus* club in 1998, as echoed by Sarpong and Botchway (2019), the narrative changed. Children were enrolled in all clubs as masqueraders and from 1998 on, either male adults or young boys could wear the Scout Boys Fancy Dress Masquerade Costume. Figure 4.26 is a testament to a Nobles club male adult masquerader in the Scout Boys Fancy Dress Masquerade Costume in 1958. From the Figure, the masquerader is seen wearing a long-sleeve shirt, a vest, a pair of shorts, gloves to adorn his fingers, a hat, and a pair of boots.

Figure 4.27, is a Red Cross young boy masquerader in 2009 wearing Scout Boys Costume while an adult male masquerader of the *Tumus* club is also seen in Figure 4.28 wearing Scout Boys Masquerade costume. Figures 4.27 and

4.28 validate the wearing of the Scout Boys Costumes by both young boys and adult male masqueraders.

The literature is silent on Scout Boys costume as a type of Fancy Dress masquerade costume.

The next type of Fancy Dress costume that emerged from the data was Traditional Fancy Dress Masquerade Costume. As noted from the data, the concern to represent traditional Ghanaian costumes in masquerading was dear to masquerade practitioners. This was because as a people, several elements represent our tradition and key among them was costume. By Traditional Fancy Dress masquerade costumes, masquerade practitioners relied on indigenous costumes of the various ethnic groups or Regions in Ghana and used them for Fancy Dress masquerading. Since disguise was at the core of Fancy Dress masquerading, masqueraders wore masks to disguise themselves to complement their Traditional Costumes at any given point. By the use of Traditional Costumes in Ghana for masquerading, it was clear that practitioners of Fancy Dress masquerading were conscious of their culture of which costume stands tall in non-verbal terms. Hence, sustaining and promoting traditional values of the people of Ghana through the use of traditional costumes. This was because the use of Traditional costumes has the potential of projecting the Ghanaian country for the reason that spectators would be informed non-verbally about the richness embedded in such costumes.

Figure 4.29 is a representation of Traditional Masquerade Costume in 1972 by the Nobles club. Specifically, from the Figure, the Nobles Club portrayed the traditional priest costume among the people of southern Ghana. The masquerader wore a raffia skirt around his waistline. Around his neckline

and wrist, he wore amulets. The use of the raffia skirt and amulets are some of the basic costumes used by traditional priest in some parts of Southern Ghana. For masquerading purposes, the masquerader wore a mask to disguise his face.

Figure 4.30 is also another representation of Traditional Fancy Dress Masquerade Costume in 2004 by the *Tumus* club. From the Figure, the masquerader wore “kaba” and “slit” which is a popular traditional costume for women in Ghana. Generally, the “kaba” is a female blouse and the “slit” is a skirt-like garment. Largely, the wearing of “Kaba” and “Slit” within the Ghanaian context is revered as a traditional costume by women for ceremonies such as naming, funeral, marriages among others. The *Tumus* club, therefore, represented “Kaba” and “slit” in the Ghanaian context and wore pair of black slippers for to complement the costume. For the purposes of masquerading, the masquerader wore a mask to disguise himself.

The Red Cross club in 2020 employed Traditional Fancy Dress Masquerade Costume as part of their costumes during the years performance. In Figure 4.31, a female masquerader wore the “tekua” headgear, draped white lion around her bust through to her knee. She also wore a pair of female native sandals and beads around her neckline and wrist. This costume is representative of typical Akan female costumes by queen mothers and other women. Basically, the “tekua” is a traditional headgear worn by queen mothers and elderly women among the guans and fantes for festive and other social gatherings. For the purposes of masquerading, the face of the masquerader was disguised in a mask.

Again, the Nobles club, as part of their costumes for the 2020 masquerade performances, added another Traditional Costume for their performance. This time, the masqueraders wore “fugu” and a mask for their



performances as evident in figure 4.32. The “fugu” is a loosely constructed garment using strips of fabric interlaced on traditional looms of the people of Northern Ghana. By this, it is evident that masqueraders were not only concerned about traditional costumes among the guans of which the people of Winneba are part. However, the addition of the “fugu” which is a traditional costume of the people of Northern Ghana is a reflection that conscious effort was made to employ all traditional costumes among the sixteen Regions in Ghana on board.

The use of Traditional Costume as a type of Fancy Dress masquerade costume is supported by Marshik (2017). Specifically, studies by Marshik during the mid-19<sup>th</sup> affirms that Queen Elizabeth endorsed the use of traditional historic England costumes for all masquerade activities. Similarly, the use of traditional costume by masqueraders among the four clubs in Winneba has the tendency to promote traditional costumes of the people of Ghana. The continuous use of traditional costume also has the tendency for masqueraders to shy away from all other types of masquerade costumes where only traditional costumes may be displayed during performances. The full realisation of using all traditional costumes of the sixteen Regions of Ghana for masquerading has the tendency to further unite the people of Ghana and bring interesting perspectives to Fancy Dress masquerade discourse.

The need to represent supernatural creatures in the universe served as a catalyst for the introduction of Supernatural Costumes. Emphasis is on two main creatures, angels and mermaids. By this exposition, masquerade practitioners in the Winneba community are prepared to represent all categories of creatures in the world within the masquerade space. Figure 4.33 is a representation of a

mermaid while figure 4.34 is that of an angel with unique features such as wings. The participant revealed that both angels and mermaids exist as supernatural beings in the universe whose existence make creation complete. However, literature appears silent on supernatural costumes.

From the discussion of results on the types of Fancy Dress Masquerade costumes, ten main types of costumes were addressed. These were Hunters Costumes, Animal Costume, Cowboy costumes, Cowgirl costumes, Simple Dress costume, Robin Hood costume, Roman Soldiers costume, Scout Boys costumes, Traditional and Supernatural costumes. It was also clear that practitioners of Fancy Dress masquerade costumes carried along some of the activities in the Winneba community into masquerading. This is evident in the development of some costume types such as Hunters, Animal and Traditional Fancy Dress Masquerade Costumes. From the discussion, it was also evident that some of the types of Fancy Dress masquerade costumes have gone through some transformations from 1958 to 2020.

Having discussed the types of Fancy Dress masquerade costumes in Winneba, Ghana from 1958 to 2020, it is expedient that I relate the theory undergirding this thesis, which is Goffman's (1959) Impression Management theory to the answers from participants in answering research question two. The main argument underpinning Goffman's (1959) Impression Management theory is that individuals, groups or actors seek to create a preferred identity and uphold it to alter the impressions that other people form of them. As a result, conscious efforts are made to alter or suppress the individual's original or true identity to pave the way to project or maintain a preferred new identity that would be accepted by society. It is important to note that the Nobles, *Egyaa*,

*Tumus* and Red Cross have over the years made conscious efforts to design different types of masquerade costumes that have resulted in additional ten main types of masquerade costume. These ten types of costumes are Hunters Costumes, Animal Costume, Cowboy costumes, Cowgirl costumes, Simple Dress costume, Robin Hood costume, Roman Soldiers costume, Scout Boys costumes, Traditional and supernatural costumes. These costumes are worn to alter or suppress the masqueraders original or true identity to achieve their new preferred identity for spectator's appreciation. This is because masqueraders do not present their new identity to themselves but to other people in the community through their annual masquerade performances. As a result, members of the community appreciate and identify with the new self that has been presented to them. Once society is familiar with the new self, which is the masquerader disguised in a type of costume, members in the society tend to identify with Fancy Dress masqueraders despite the diverse ways of representing the various types of masquerade costumes among the four clubs.

#### **Materials used for constructing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)**

In this segment, I present data on materials used to construct Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020). Three instruments were employed to arrive at the data. These were the semi-structured interview, document and observation. Responses from participants during the semi-structured interview on the above were employed in realising this intent. In addition to responses by participants were pictures of some masquerade costumes constructed with related materials. I observed materials used to construct the 2020 masquerade costumes at the various costume shops and

subsequently, during the 2020 masquerade performance when masqueraders were in their costumes at the Advance Park in Winneba on 1<sup>st</sup> January 2020. I took some pictures of masqueraders in their costumes for discussion thereafter.

From the results, eight materials were identified by participants of the four masquerade clubs for constructing their Fancy Dress masquerade costumes. These were the use of fabrics, leather, jute bag, foam and agricultural products. The rest were paper; strawboards and used packaging boxes, net and fibre and sachets.

### **The use of Fabrics**

The use of fabrics as materials for constructing Fancy Dress masquerade costumes came up strongly from participants. Among some of the views shared included a participant who reported that:

*Velvet was an expensive fabric during the 60s and 70s in Ghana. However, we were determined to buy velvet to construct some of our masquerade costumes because it was a beautiful fabric. To achieve this intent, we had to save the proceed we had from fishing for some time before we could buy the velvet fabric. However, due to the high cost involved, we were only able to buy yards that could be used to construct masquerade costumes for some of our members. Spectators cheered on the few masqueraders who wore the costumes because the costumes were very nice. Apart from using velvet in the 60s and 70s, we also used velvet in subsequent years such as 1990, 1998 and others to construct our costumes. For those years, we did not only construct costumes for just a few masqueraders but a larger group of masqueraders. This was because masqueraders had money to buy velvet for use. In most cases, we also decorated our hat and pair of sneakers (boots) with the same velvet we used to construct our garment. Before using velvet fabric, we were also using flour sacks to construct our costumes ['E' four].*

A participant from another club also shared his ideas in the following words:

*The common material we used to construct our Fancy Dress masquerade costume was fabric. This was because most fabrics were comfortable to wear and also absorb sweat on our bodies readily as we performed. In the 1980s in Ghana, polyester was a very strong and durable fabric. As a result, my club constructed some of our costumes using polyester. However, the texture of polyester fabrics on the market in the 21st century is very light and for that reason, it cannot be used as the fashion fabric to construct masquerade costumes [‘T’ five].*

Another participant of the same club also shared in the use of fabrics to construct their masquerade costumes and recounted the uniqueness associated with such fabrics:

*We have used various kinds of fabrics to construct our masquerade costumes over the years. Among the fabrics that we mostly used were satin, calico, brocade and lace. These were fabrics that were attractive and added to the beauty of the masquerade costumes in general. What became the norm was to use these same fabrics to adorn pairs of sneakers we wore in the 70s, 80s and 90s [‘T’ four].*

The thoughts and ideas of a participant were that:

*Over the years, we have been using fabrics such as satin, brocade and the like. However, we have also started using wax print fabric to construct our masquerade costumes in 2020. Wax print is produced in Ghana but we do not see why we should not use them to construct our masquerade costumes. Most clubs do not use wax print fabrics to construct their costume. We have to change our mindset and use our own locally produced fabric in Ghana to sew our costumes and stop using imported fabrics [‘T’ one].*

A Red Cross participant also associated with the use of fabrics to construct his club's masquerade costumes. He justified why fabrics are preferred over other kinds of materials. He informed that:

*Although we have been using different kinds of materials to construct our Fancy Dress masquerade costume, we mostly used fabrics. This was because fabrics were and continue to be readily available on the market and it is not difficult to access. The use of fabrics to construct masks has been a practice since the late 50s to date ['RC' five].*

Having used different kinds of fabrics to construct masquerade costumes over the years, the position of another Red Cross participant was useful. He informed that:

*I have been sewing Fancy Dress masquerade costumes for a long time mostly using fabrics. However, for 2020, I decided to combine brocade with placemats to construct some of my club's costumes. The placemats were not made of fabric but with vinyl which is of a plastic origin and can bend easily. I wanted to explore the effect of combining fabric with placemats. After the 2020 masquerade performance, some people came to see me concerning where I bought the fabrics because they were very pleasing. Interestingly, they did not know it was a blend of fabric with placemats. I hope to explore blending fabric with other materials to construct more interesting masquerade costumes in the future ['RC' two].*

Regarding the change of fabrics for constructing Fancy Dress masquerade costumes over the years, a participant pointed out that:

*Fancy Dress masquerading is a competition among the four clubs and we cannot present the same kind of fabric used for the previous year to construct current years costumes. There is the need to vary the fabrics over the years so that our fabrics do not become monotonous ['N' four].*

There were other perspectives to changing fabrics for constructing Fancy Dress costumes. This was contained by a participant of the *Tumus* club:

*It is necessary to change the fabrics we use to construct our costumes. If we do not change them, spectators can easily predict the kind of fabric we may use to construct our costumes. When this happens, it will take away the shine associated with Fancy Dress performances [‘T’ four].*

While acknowledging that some participants were able to identify fabrics for use and change them over the years, a participant of the *Tumus* club noted that some prevailing circumstances do not allow them to vary their fabrics. He disclosed that:

*Sometimes, we do not have control over the types of fabrics to use. This happens when we are dealing with Traditional Fancy Dress Masquerade Costumes. In this regard, we portray the various costumes used by the Regions in Ghana for masquerading purposes. If we are portraying a chief among the Akan, we use kente fabric because it is the kind of fabric mostly used by a majority of Akan chiefs. Similarly, if we are portraying the costume of the people of the Upper West Region, we use smock. Likewise, if it’s a traditional priest among the Akan, we employ a raffia skirt. By this, the kind of costume we portrayed always reflected fabrics used in the indigenous settings where the costume originated [‘T’ two].*

In support of the information given by participants, I accessed masquerade costume pictures to substantiate the views in three folds. I took pictures of some of the 2020 masquerade costumes; retrieved some archival pictures of masqueraders in their costumes and lastly, I watched and extracted some relevant pictures from recorded versions of previous years’ masquerade

performances in Winneba which I accessed from media houses that carried that task. These pictures are labelled and presented accordingly.



**Figure 4. 35:** An *Egyaa* club masquerader in costume constructed with velvet in 2020  
**Source:** Taken by the researcher



**Figure 4. 36:** A *Tumus* club masquerader in costume constructed with satin in 2001  
**Source:** KOVID Multimedia



**Figure 4. 37 a:** Front view of a *Tumus* club masquerader in costume constructed with wax print in 2020  
**Source:** Photographed by the researcher



**Figure 4. 37 b:** Back view of a *Tumus* club masquerader in costume constructed with wax print in 2020  
**Source:** Photographed by researcher





**Figure 4. 38a:** Front view of a Red Cross club masquerader in costume constructed with brocade fabric and placemats in 2020

**Source:** Photographed by the



**Figure 4. 38b:** Back view of a Red Cross club masquerader in costume constructed with brocade fabric and placemats in 2020

**Source:** Photographed by the researcher

### The use of Leather

The use of leather to construct Fancy Dress masquerade costumes also emerged from participants. A participant was of the view that:

*The use of leather to construct Fancy Dress masquerade costumes has also been explored by some of the masquerade clubs in Winneba. Unlike fabric, we do not use leather often to construct our costumes. The weather is already hot in Ghana and so if you wear a costume made from leather, you will feel very hot. Leather is not absorbent and so it cannot soak up or hold the sweat on our bodies. For that reason, sweat runs down our bodies like a river when we wear costumes made with leather. As a result, we do not normally use leather to construct our costumes ['RC' four].*

The seeming low rate at which leather is used to construct Fancy Dress masquerade costumes can be attributed to its poor absorbency property. The

thoughts of a participant were also crucial considering the perspectives he brought to the fore. He narrated that:

*Leather has been part of the materials used to construct Fancy Dress masquerade costumes for a long time. As far back as the 60s, we used leather to construct some of our costumes. However, when you wear a masquerade costume constructed with leather, you will sweat the whole day because air cannot penetrate through the leather. For us, although we sometimes used leather to construct our costume, we occasionally blended leather with fabric, specifically lace to construct our costume. In this way, the masquerader did not sweat too much because the lace fabric is characterised by spaces in its structure which allowed air to circulate the body of the masquerader [‘E’ two].*

In another development, a participant informed that while leather looks good for constructing Fancy Dress costumes, it is associated with constructional challenges. He was of the view that:

*I do not like using leather to sew masquerade costumes. This is because the bulk of leather under the feed dog especially when joining seams compels it to break machine needles very often. I am not prepared to be changing sewing machine needles every minute. So, I do not like using leather to sew our costumes [‘N’ one].*

Another participant of the same club also informed that the challenge of using leather to construct Fancy Dress masquerade costumes go beyond their physical and constructional challenges. He indicated that:

*Sometimes we used leather to construct some of our masquerade costumes. Although leather looks nice when used to construct Fancy Dress masquerade costumes, leather is expensive as compared to fabric. As a result, we are tempted to use fabric in most cases against leather [‘N’ three].*

The views of a *Tumus* club participant were that:

*My club has used leather to construct Fancy Dress masquerade costumes since 1960 when I was an active masquerader. However, there abound fake leather on the market. In the 80s, we used leather to construct our costume but when the day was due for masqueraders to wear their costume, we realised that the leather was cracking and breaking off. This was a worrying situation but our costumiers worked on them. They attached some trimmings to the cracked areas to prevent them from being visible. If we are using leather, then we had to get good quality leather for use [‘T’ five].*

The views above were buttressed with a picture I took of a Red Cross masquerader in his costume constructed with leather during the 2020 masquerade performance in Winneba. The picture is labelled as Figure 4. 39 and presented for discussion.



**Figure 4. 39:** A Red Cross club masquerader in costume constructed with leather in 2020  
**Source:** Taken by the researcher

### The use of Jute bags

Among materials identified for constructing Fancy Dress masquerade costume was jute bags. A participant disclosed that:

*The use of jute bags to construct Fancy Dress masquerade costumes has been a long-standing practice even before 1958. What we did was to get jute sacks and used them to construct our masquerade costumes. In some cases, we painted our jute sack costumes to add beauty to it. However, there were instances that we did not paint them at all [‘N’ two].*

The opinions of another participant were also revealing pointing to the main reason they stopped using jute bags to construct their masquerade costumes.

This was captured in the following words:

*The use of jute bags to construct Fancy Dress masquerade costumes was very popular in the early 60s among the four masquerade clubs in Winneba. However, various clubs stopped using it during the late 60s and early 70s. We realised that the yarns of the jute bags were very sharp. As a result, they pierced masqueraders’ skin, thereby causing them to scratch their bodies regularly. This did not go down well with almost everyone, hence our resolve to stop using jute bags to construct masquerade costumes in the late 60s. It is rare to see some club members still use jute bags to construct their costumes [‘RC’ one].*

A *Tumus* club participant also associated himself with the use of jute bags to construct their club’s costume and the effects of technological advancements on the use of jute as follows:

*It has been quite a long time since we used jute bags to construct our masquerade costumes. I recall the last time we used jute bags to construct our costumes was in the 70s. But we have stopped using them. You see, times have changed and advancement in*

*technology has brought about a lot of interesting materials for use. We cannot use jute bags to sew our costumes. It is old fashioned [‘T’ four].*

### **The use of Foam**

Foam is yet another material used to construct Fancy Dress masquerade costumes. A participant shared his view in the following words:

*I saw my uncle use foam to construct Fancy Dress masquerade costumes in the 50s. As such, it has been an old practice. In the 80s we normally used the one or half-inch sheet of foam to construct our costume. We sometimes used the foam as an interlining when constructing the garment. Again, we used foam to prepare our dipples (pair of boots) and masks in the 50s through to today [‘T’ one].*

Another participant also acknowledged the significance of foam to the success of their costume that:

*The use of foam has contributed greatly to the construction of our costumes. We used foam as an interlining and it helped the costume to be firm on the masquerader. As a result of the good effects of foams, all four clubs have ever used foam to construct their masquerade costumes [‘E’ one].*

It is clear from the above narration that foam was used together with fabric to construct Fancy Dress masquerade costumes. However, the views of a participant bring different perspectives to the use of foam. He informed that:

*Foam alone was used to construct masquerade costumes in the 80s. Because foam is cream in colour, I painted the completed costumes with different colours of paints. This was to add beauty to the costume other than it being boring with the use of the cream colour of the foam. However, I realised that it was time-consuming to use foam alone to construct a Fancy Dress masquerade costume. This was because it did not move fast under the feed dog*

*of the machine. Eventually, I used hand-worked running stitches to join the seams. As a result of these challenges, I have not used foam alone to construct Fancy Dress costumes again ['E' four].*

A participant shared a challenge his club encountered while using foam to interline their costumes in the following:

*We used to apply foam to interline the entire dress, however, we realised that the dress was very hot and masqueraders did not feel comfortable. As a result, we stopped the use of foam to interline the costume in the 1980s. However, from the observation of other club's costumes, it is obvious that they still make use of foam in the construction of their costumes ['RC' five].*

I took three pictures at the costume shops of the Nobles and *Tumus* clubs to corroborate the views of participants. These pictures are labelled as Figures 4.40a and b and 4.41.



**Figure 40a:** A Nobles club costumier preparing masquerade boots using foam in 2020

**Source:** Photographed by the researcher



**Figure 4. 40 b:** Completed boot constructed with foam by Nobles club in 2020

**Source:** Photographed by the researcher



**Figure 4. 41:** Use of foam to prepare masquerade *dipples* (boots) in 2020 by the *Tumus* club

**Source:** Photographed by the researcher

### The use of Agricultural Products

The use of some agricultural products as a material to construct Fancy Dress masquerade costumes also came up from some participants. A participant explained that:

*Our club employed some agricultural products, specifically, leafy vegetables to construct a few of our masquerade costumes in the 90s. However, the costume did not come out well. This was because we did not have time to explore different ways to use agricultural products to construct masquerade costumes [‘T’ one].*

While acknowledging that the *Tumus* club had challenges employing some agricultural products to construct masquerade costumes, the account of a Nobles club participant was different. He disclosed that:

*We have explored some non-conventional materials in constructing Fancy Dress masquerade costumes. In the 21<sup>st</sup> century, we have used some agricultural products to construct our costumes. We made use of*

*corn and its husks separately to construct costumes in 2019 and groundnut shells in 2020. I dyed the corn husk into the colours of South Africa's flag. I simply love the colours and the representation of South Africa's flag. All these agricultural materials we used worked very well. As a result, I have decided to break away from using fabric solely to construct Fancy Dress masquerade costumes to use more agricultural products ['N' five].*

I retrieved pictures from two sources to buttress the results presented by participants. First, these were from a participant and second, I took some pictures relevant to the development on the use of agricultural products during my observation of materials at a participant's costume shop and subsequently at the Advance Park during the masquerade performances on 1<sup>st</sup> January 2020. These pictures are labelled and presented as Figures 4.42, 4.43, 4.44a, b, and c.



**Figure 4. 42:** Nobles club masqueraders in costumes prepared with corn in 2019

**Source:** Mr. Kyereboah's library, Winneba



**Figure 4. 43 a:** Fancy Dress masquerade costume prepared with corn husk by Nobles club in 2019

**Source:** Mr. Kyereboah's library, Winneba

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**Figure 4. 44 a:** Fancy Dress masquerade costume under construction by Nobles club using groundnut shells in 2020  
**Source:** Taken by the researcher



**Figure 4. 44 b:** Completed masquerade costume using groundnut shells in 2020  
**Source:** Taken by the researcher



**Figure 4. 44 c:** Nobles club masquerader in costume constructed with groundnut shells in 2020  
**Source:** Taken by the researcher

### The use of paper, strawboards and used packaging boxes

Paper, straw boards and used packaging boxes also came up strongly as some of the materials for constructing Fancy Dress masquerade costumes from participants. From the responses of participants, it was obvious that the use of paper, straw boards and used packaging boxes were used to prepare either masks or hats associated with masquerade costumes. Precisely, a participant informed that:

*Clay was used to form the shape of our masks. This practice has been in existence from the beginning of masquerading in Winneba to present times. We smeared shea butter over the dried clay and got our paper ready for use. We tore paper (graphic, cement or brown paper) into pieces and soaked them in water to allow them to bend easily to conform to the various shapes of the clay. Starch made from cooked cassava dough was applied to one side of the soaked*

*paper and fixed onto the clay mold until the desired layers of paper were used. When it was well dried, we took the paper component from the clay mold, painted it and sometimes added other details to them for aesthetic purposes. This practice has been in existence since the inception of masquerading in Winneba to date and all clubs continue to use it. We also had other clubs that bought imported masks for use. The imported masks were made from latex or rubber. It will be interesting to see a club use paper to construct masquerade dresses ['RC' three].*

A participant also acknowledged that:

*For the hat, we made use of used packaging boxes to construct them. In the 50s, there were a few shops in Winneba that we relied on for used packaging boxes. As a result, we sometimes travelled to Cape Coast, the former Capital of Ghana in search of used packaging boxes. However, in recent times, a lot of shops abound in Winneba so, we got a lot of used packaging boxes to construct our hats ['E' one].*

Commenting on the use of strawboard, the submissions of a participant were that:

*Used packaging boxes were employed to prepare our masquerade hats until the introduction of strawboards in the 80s. As a result, we started using strawboards instead of used packaging boxes. The strawboard was thick and had a firm smooth surface, qualities that used packaging boxes did not possess. Although we jumped to use strawboards in the 80s, we later stopped using them in the late 90s due to the high cost associated with them. We had the packaging boxes for free but had to pay for straw boards. In recent times, we use either straw boards or used packaging boxes to construct our hats ['T' two].*



**Figure 4. 45:** Samples of used packaging boxes to construct masquerade hats by the *Egyaa* club

**Source:** Photographed by the researcher



**Figure 4. 46 a:** Completed masquerade hats made with used packaging boxes by the *Egyaa* club in 2020

**Source:** Photographed by the researcher



**Figure 4. 46 b:** An *Egyaa* club masquerader in masquerade hat in 2020

**Source:** Photographed by the researcher



**Figure 4. 47:** A Red Cross masquerader in mask prepared from paper.

**Source:** Mr. Afful's library, Winneba

### The use of Net, Wire mesh and Fibre

Participants acknowledged the use of net and fibre for the construction of Fancy Dress masquerade costumes specifically, masks. A participant noted that:

*Masks play a pivotal role in Fancy Dress masquerading by serving as an avenue to disguise our faces. The use of net or wire mesh has become widespread in the production of masks. Sometimes, we used a metallic net that can be twisted at different angles for the production of our masks. Our forefathers used net and we have also continued with the practice. Net has tiny holes incorporated in them which allows air to pass through easily. As a result, almost every club used net to construct their masks for the reason that the tiny holes allowed masqueraders to easily breathe without any challenge [‘E’ two].*

The thoughts and ideas of another participant were that:

*The use of net to construct masquerade masks seems to be the most perfect material my club has employed. Some time ago, we explored with polystyrene to construct our mask but when the masqueraders fitted them, they were unable to breathe properly. In view of this, we could not use the masks. For the fact that masqueraders can breathe easily while wearing masks made of net, we will continue to use net to produce our masks [‘N’ one].*

Another participant of the same club also reported that:

*The use of fibre to construct masquerade masks has been in existence from the beginning of masquerading in Winneba to date. To achieve this, we arranged fibre artistically to arrive at our preferred shape. We sometimes blended the fibre with the net. The net was fixed to cater for breathing purposes [‘N’ five].*

A Red Cross participant also added that:

*Fibre was mostly used to prepare our masquerade masks. This was because fibre was readily available on the Ghanaian market and was relatively cheaper than imported masks made from latex. Beyond being cheaper, it was also very simple and faster to make masks from fibre ['RC' five].*



**Figure 4. 48:** An Egyaa club masquerader wearing mask made of wire mesh in 2015

**Source:** KOVID multimedia

### **The use of Plastic Sachets**

Plastic sachets were also mentioned as materials used to construct Fancy Dress masquerade costumes by participants. A participant was of the view that:

*The use of plastic sachets to construct Fancy Dress masquerade costumes is a recent phenomenon. Until the dawn of the 21<sup>st</sup> century, no masquerade club used sachets to construct masquerade costumes. In 2003, our club constructed few costumes using plastic sachets. We joined the pieces of sachets together and used that to construct the costumes. Although some of the masqueraders who wore the costumes complained about heat in the costume, some spectators cheered us on for this innovation. However, we did not continue with the use of sachets. Eventually, we had an alternate use for*

*sachets and this has the potential to curb the improper disposal of sachets in the environment* ['E' four].

The ideas of another participant were that:

*We mostly used fabrics to construct our masquerade costumes. However, In 2020, we decided to use sachets of ice cream called Fan Choco to construct some of our costumes. As a result, we picked some sachets of the ice cream on the floor, cleaned and joined them with machine stitches for use. We constructed Traditional Masquerade Costumes with sachets and the costumes were very nice. We hope to explore other sachets every year to add variety to our costumes* ['N' three].

In support of the use of plastic sachets to construct masquerade costumes, I took a picture of Nobles club masqueraders in costume constructed with plastic sachets. The picture is labelled as Figure 4.49.



**Figure 4. 49:** Nobles club masqueraders in costumes constructed with Fan Choco ice-cream sachets in 2020.

**Source:** Photographed by the researcher

## Discussion of findings

Generally, masquerade costumes have always been constructed using materials spanning from fabrics to hides and leaves among others, as spelt out in chapter two of this thesis. From the results presented, eight main materials were identified for constructing Fancy Dress masquerade costumes. These were the use of fabrics, leather, jute bag, foam and agricultural products. Others were paper; strawboards and used packaging boxes, net, fibre and sachets.

The use of fabrics to construct Fancy Dress masquerade costumes has been in existence from the beginning of masquerading during the medieval era. Barton (1963) and Wilcox (1958) have identified cotton, silk, velvet among others as fabrics used during the medieval era. Similarly, when masquerading went through the vicissitudes of times through to its acceptance by Queen Elizabeth as chronicled in chapter two of this thesis, costumiers continued with the tradition of using fabrics. Notable examples were brocade, damask, taffeta, velvet and satin among others. In keeping faith with the use of fabrics to construct masquerade costumes, participants shared their ideas which indicated the use of fabrics to construct their club's masquerade costumes. Hence, the use of fabric as a sub-theme of materials used to construct Fancy Dress masquerade costumes in Winneba. From the results, it is obvious that although masquerade practitioners used different kinds of materials to construct their costumes, fabrics were the most dominating material. The rationale for the use of fabrics was anchored on unique physical properties associated with it. Two of such properties identified by participants were that fabrics were comfortable to wear and could absorb moisture. Another dimension to the predominant use of fabrics as echoed by a Red Cross participant was its availability on the market which

made it easy to access. From the foregoing, three key thrusts have been identified. First, granted that masqueraders engage in choreography and other antics during their performances, it would be appropriate for them to use materials that may not pierce them or cause them to have itchy skin. It is likely that when masqueraders do not feel comfortable in the materials used to construct their costumes, they may not have the needed concentration and may probably deviate from the movements associated with the choreography. This might detract from their overall performance and has the potential to be marked down.

Second, the absorbency nature of most fabrics also served as a potent factor for use to construct masquerade costumes. It is obvious that masqueraders engage in dancing during their performances and for that matter, will sweat and even sweat profusely given the hot nature of the Ghanaian climate. By this, demand for a material that can readily absorb sweat was high, thereby making fabrics preferred over other materials to construct Fancy Dress costumes. The last issue was on the availability of fabrics. It is important to acknowledge that since practitioners constructed costumes every year for Fancy Dress masquerading purposes as indicated in the general biographical data of this chapter, they needed to consider the availability of the material to be used to construct their costumes. This, therefore, served as an impetus to practitioners for the copious use of fabrics.

The use of fabrics as the most dominant material in costume construction is affirmed by Gillette (2000). Nevertheless, some masqueraders indicated that they have used several fabrics to construct their costumes. Eight predominant fabrics used by the four masquerade clubs were velvet, brocade, satin, calico,



polyester, flour sack, lace and wax print. Even though velvet was very expensive during the 60s and 70s, the *Egyaa* club struggled to buy it to construct only three costumes, the quantity they could afford at the time. However, in the 90s, *Egyaa* club masqueraders were financially resourced and were able to buy enough yards of velvet to sew their costumes. This time, a majority of masqueraders wore costumes made from velvet because they had the resources to buy. From the above, it can be argued that among the key driving forces that determined the kind of fabric to use was money. The use of velvet was due to its expensive nature and also the aesthetics associated with the fabric. The high cost associated with buying the velvet fabric brings to the fore, the showcasing of expensive lifestyle in inconspicuous consumption by masqueraders. Despite the seemingly expensive cost associated with velvet, it is being used to construct masquerade costumes in recent times. Figure 4.35 is a testament to the use of velvet by the *Egyaa* club during the 2020 masquerade performance. This shows that velvet which was in use during the 60s is still being employed to construct masquerade costumes in the year 2020. By this, I argue that Fancy Dress masqueraders have sustained the use of some fabrics, especially velvet for several years.

The use of velvet to construct masquerade costumes as noted by Barton (1963) was prevalent during the medieval and Elizabethan periods. As noted in chapter two, these were periods where masquerading flourished. Again, Barton (1961) described velvet as a sumptuous fabric where the sumptuous nature of the fabric lied in the seeming extravagant luxurious and fine texture associated with the fabric.

The use of brocade, satin, calico, polyester, flour sack, lace and wax print for constructing Fancy Dress masquerade costumes are affirmed by Barton (1961), Hooks (1990), Nicholls (2012), Ottenberg (1982) and Wilcox (1958) as fabrics used to construct Fancy Dress masquerade costumes during the Elizabethan era and in the Caribbean Island in general. However, while the use of polyester to construct Fancy Dress was high during the 80s in Winneba, It declined in the 21<sup>st</sup> century following the apparently low quality associated with its production. Inference from this suggests that masquerade practitioners are preoccupied with the quality of fabrics they use and are prepared to drop some fabrics if their production qualities decline.

Wax print also surfaced in the construction of Fancy Dress masquerade costumes. Figures 4.33a and 4.33b represent a *Tumus* club masquerader in Cow Girl costume made with wax print. A call by a *Tumus* participant for all masquerade clubs to use wax print to construct their masquerade costume was a good one. The *Tumus* club decided to break away from using fabrics of Euro-American origin such as satin and brocade among others to the use of wax print produced in Ghana to construct their masquerade costume. The participant ended with an admonishing that “we have to change our mindset and use our locally produced fabric in Ghana to sew our costumes and stop relying on imported fabrics”. By this, the *Tumus* club moved from western cultural imperialism to identify themselves with their own. I argue that the *Tumus* club’s strong decision to use wax print might have come from the need to use and wear made in Ghana costumes championed by a former president of Ghana, John Agyekum Kufour in 2006.

Observing generally, the advantages of using locally manufactured wax print for constructing masquerade costumes are in two main folds. First, the use of locally manufactured wax print to construct masquerade costumes has the potential to increase the demand for it and this will lead to an upsurge in production. Unarguably, this has greater effects on the Ghanaian economy because increase in production will call for the engagement of more personnel to work. Second, the use of wax print has the potential to add some extent of Ghanaian flavour to the costumes. This will arise from the intricate motives in the fabric which is characterised by Ghanaian philosophy, thereby making the costume possess an air of “Ghanaianess”.

It was also revealing that masquerade practitioners changed the fabrics they used to construct their costumes over time. From the result, it is clear that since Fancy Dress performance was a competition, there was the need to change the kind of fabrics used. Two main reasons accounted for this. First, the use of the same kind of fabric to construct a costume over time tends to make the costumes monotonous. Second, when the same fabrics are used over time, spectators could predict the kind of fabrics to be used to construct Fancy Dress costumes easily and this has the potential to undermine the beauty that characterises the costumes.

It is important to note that while there were opportunities to change fabrics used to construct masquerade costumes, there were instances that masquerade practitioners were compelled to use the same fabric over time. As acknowledged by a *Tumus* participant, when masqueraders are portraying Traditional Masquerade Costumes, they are compelled to use the exact fabrics used to construct such costumes in the various communities where such

costumes originated to craft theirs for masquerading purposes. To this end, if they wanted to showcase the costumes of the people of the Upper West Region, it was imperative to use different kinds of smocks to achieve variety. This situation does not allow costumiers to vary their fabrics.

The use of a blend of fabric (brocade) and a placemat made of vinyl, which is of plastic origin but can bend easily, was also explored by a Red Cross participant in 2020. This is evident in Figures 4.38a and 4.38b. A closer observation of Figure 4.38a reveals the use of placement to construct the facing of the garment, while brocade was used to construct the other parts of the costume. In Figure 4.38 b, the placemat was used to construct the cape of the Simple Dress masquerade costume.

Blending fabric and placemat was done to observe how costumes constructed with fabrics and non-fabrics will look like. Interestingly, from the account of the costume designer of the costume, a majority of people wanted to know where he bought the “fabric” because it looked very nice when it was used to construct the masquerade costumes. This was a demonstration of the acceptance of blending fabrics and other non-fabric materials to construct masquerade costumes.

Fabrics used to construct the masquerade dress was also used to adorn the pairs of sneakers worn by masqueraders. From the data, it is clear that this practice was in vogue during the 50s and has travelled to present times. Beyond using fabrics to adorn pairs of sneakers, fabric was also used to mold some masks worn by masquerades. Again, the result shows that costumiers have held onto this practice from the 50s to date.

Leather was among the various materials identified by participants for the construction of their masquerade costumes. From the results, although participants admitted using leather to construct their Fancy Dress masquerade costumes, its usage was minimal as compared to fabric. Nicholls (2009) confirms the use of bull hides which is similar to leather to construct masquerade costumes in the Caribbean Islands. This was accepted by all because of the varying dimensions it brought to the fore, by adding beauty to the costumes. As noted by some participants, leather was not often used to construct masquerade costumes because of some associated challenges. First, was the heat associated with the wearing of masquerade costumes constructed from leather. Since leather does not have pores in its structure to allow air to pass through readily, the exertion of energy associated with masquerading through the various dance movement produced heat that did not have an outlet to leave the body, but stayed on the masquerader so long as he wore his costumes.

Second, the inability of leather to absorb sweat was of great concern to masqueraders. Generally, leather does not absorb sweat and as a result, masqueraders' bodies were soaked in sweat, and as the Red Cross participant puts it "*sweat run down our bodies like a river when we wore masquerade costumes made from leather*".

Third, the joining of seams of the various parts of the costume to form a whole using leather was characterised by the continued breaking of machine needles. This arose because of the thickness of the leather on the feed dog did not allow the machine needle to easily penetrate through to form stitches.

Forth, the expensive cost of leather as compared to fabrics and the existence of fake leather which easily cracked and went bad were among some of the setbacks for using leather to construct Fancy Dress masquerade costumes.

In an attempt to continue with the use of leather to construct masquerade costumes despite its seeming challenges since its usage in 1960, an *Egyaa* participant revealed that they blended the leather with fabric, specifically, lace. This was done to allow air to circulate the bodies of masqueraders. Granted that some fabric, lace is characterised by bigger spaces in its weave structure, it would be argued that it was the right choice of fabric for use. This is because the bigger the space in the weave of the fabric, the wider it would allow more air to penetrate and this was typical of lace fabric.

In spite of the various challenges associated with the use of leather to construct masquerade costumes, masquerade costumes constructed with leather surfaced during the 2020 masquerade performance. This is evident in Figure 4.39 which reflects the use of white, blue, yellow and green colours of leather in costumes constructed by the Red Cross club.

Jute bags were also identified as materials for constructing Fancy Dress masquerade costumes by participants. From the results, it is obvious that the use of jute bags for constructing masquerade costumes has been in existence long before 1958. However, literature is silent on the use of jute bags to construct masquerade costumes. The data from Winneba revealed that jute bags were used to construct masquerade costumes and were sometimes painted to lend beauty to them. This phenomenon as indicated by the Red Cross participant was widespread in the early 60s. However, it declined during the late 60s and early 70s. The rationale for the decline was that the yarns of the jute bags made

masqueraders uncomfortable and caused them to have itchy skin. This resulted in the scratching of their bodies. Stemming from this, most clubs stopped using jute bags to construct their costumes. As participants of the Red Cross and *Tumus* club described it, “it’s been long since we saw any club use Jute bags to construct Fancy Dress costumes”. In addition to this was that, the use of jute bags to construct costumes is old fashioned since there abound other interesting materials due to technological advancements.

From the above, it is obvious that the use of jute bags to construct Fancy Dress was prevalent in the 60s, however, it declined gradually and there is no evidence of its usage among the four clubs after the mid-70s. It can be deduced from the narrative that masquerade practitioners are selective of the kind of material to construct their costumes and that the inappropriateness of a type of material at any given time would be eroded.

Among the number of materials identified for the construction of Fancy Dress masquerade costume was foam. The results indicate that foam was used for constructing masquerade costumes during the early 50s. Although literature is silent on the use of foam, it is viewed as one of the earliest materials used to construct costumes during 1958 in Winneba, Ghana. Precisely, foam was used for interlining the masquerade garments, making masks and a pair of *dipples* (pair of boots). The use of foam as an interlining adds extra weight to the garment and this allows the costumes to stand firm on the bodies of masqueraders. The wearing of costumes with foam as an interlining was associated with heat and this did not make masqueraders feel comfortable. As a result, the Red Cross club had to put on hold, the use of foam for interlining their costumes since 1980.

Beyond using foam for interlining purposes, it was also used to prepare the pair of *dipples* or boots. Figures 4.40a and 4.40b and 4.41 show the use of foam in preparing the *dipples* or pair of boots. Observing the figures closely, it can be seen that foam was cut and fixed around an existing pair of shoes to build the *dipples*. By this, individual masqueraders had to present their pair of shoes to costumiers for the foam to be fixed around them to create a preferred impression of their boots. As evident in Figures 4.40a, 4.40b and 4.41, fabric and strands of crocheting threads were used to adorn the *dipples*.

An *Egyaa* club participant brought interesting standpoints on the use of foam to the fore. While most clubs used foam for interlining purposes, the participant informed that they constructed masquerade costumes using foam alone in the 80s. The costumes were painted into various colours to add beauty to them. However, the participant revealed that it was time-consuming joining the various parts together. This was because the foam did not move easily under the feed dog. As a result, he had to use hand-worked running stitches and this was time-consuming. A Red Cross participant also informed that the wearing of costume with foam as an interlining was associated with heat which did not make masqueraders feel comfortable. As a result, the Red Cross club has put on hold, the use of foam for interlining their costumes in the 80s.

From the above, one issue arises. The year 1980 was characterised by the use of foam to construct costumes by the *Egyaa* and Red Cross clubs and subsequently, abandoned in the same year due to the challenges mentioned above. The use of foam to build masks was also prevalent in the 50s and has been held in high esteem to date (2020). The use of foam as material to construct



costumes is affirmed by Covey (1992) and Strand-Evans (2015) in their study that sought to identify possible material for constructing costumes.

Beyond the use of fabrics, leather, jute bags and foam, the practice of employing some agricultural products to construct masquerade costumes was identified by participants. The use of agricultural products to construct masquerade costumes are confirmed by Callender (2017) and Nicholls (2009) in the Caribbean Islands.

As indicated by the results, a *Tumus* club participant recounted they were unsuccessful when they attempted to use some leafy vegetables to construct masquerade costumes in the 90s. This was because they did not have time to explore the varied ways to use the leaves to produce their costume. What is of worry is that although the club was able to identify an agricultural product, they did not have time to explore the depth and breadth of using it to construct their costume. Inference from the above suggests that although masquerade practitioners can identify certain potential materials for use, it is equally important for them to make time to experiment with the material to expand the scope of possible items to use to construct masquerade costumes and to figure-out their durability.

While the *Tumus* club was able to identify some leafy products but did not have time to further explore their usage, Nobles club was able to engage some agricultural products to construct their costumes. As noted by a Nobles participant, they were able to use corn and corn husk to construct separate costumes in 2019. As evident in Figure 4.42, corn was used to artistically construct the costume. Specifically, tint and shade of yellow corn were used to achieve varying colour schemes on the costume. Similarly, corn husks were

dyed into the colours of South Africa's flag which are gold, green, white, blue, black and red for use. Again, the corn husks were arranged to have the Y-shape that characterises the flag in the costumes. In 2020, the club used groundnut shells to construct their costumes. Figure 4.33a shows groundnut husk being used to construct masquerade costume. Figure 4.33b is the finished costume while Figure 4.33c is a Nobles club masquerader in his costume constructed with groundnut shells during the 2020 masquerade performance. Following the success of using agricultural products to construct their costumes, the participant indicated that he was going to explore other agricultural products other than using fabric. This is indicative of expanding the frontiers of agricultural products for constructing masquerade costumes.

The use of agricultural products to construct masquerade costumes has come to add up to the repertoire of materials for constructing masquerade costumes. Gradually the use of corn husk, corn and groundnut shells have successfully been explored with positive outcomes. It is envisaged that these frontiers will be expanded to encapsulate other materials in ensuing years. Using these agricultural products for constructing masquerade costumes associated with traditional functions is a testament of alternate use to which these materials have been put.

Paper, straw boards and used packaging boxes formed part of the several materials identified for constructing Fancy Dress masquerade costumes. A general impression of these materials from participants was that the aforementioned materials were mainly used to construct hats or masks associated with masquerade costumes. From the results, it is clear that the use of paper formed the core material for making masks since the inception of

masquerading in Winneba and has persisted through to current times (i.e., 2020). Paper mostly used to make masks were newspaper, cement and brown paper. Figure 4.47 is a Red Cross masquerader in mask prepared using paper and later sprayed to achieve the needed aesthetic effect

The production of hats in the 50s was achieved by using used packaging boxes. Packaging boxes were picked up from few shops that existed in Winneba and were cut into desired shapes and dimensions to arrive at the various styles of hats. The advent and widespread of strawboards into the Winneba community in the 80s as noted by a *Tumus* club participant saw a number of masquerade practitioners who relegated used packaging boxes to the background in favour of strawboards. This came up because strawboards were associated with smooth surfaces, a physical property that used packaging boxes do not possess. Justifiably, the switch from using used packaging boxes to strawboards is a reflection that when practitioners come across new products, they are likely to abandon old products in favour of the latter. However, the cost associated with strawboards compelled a number of practitioners to either stop using them or blended strawboards with used packaging boxes. Figure 4.45 are samples of used packaging boxes to be used to construct masquerade hats. Figure 4.46a are the completed masquerade hats and the masquerader is seen in his hat made from strawboard in Figure 4.46b.

The use of imported masks by other clubs also came up from the late 50s to date. However, as indicated by a Red Cross participant, such imported masks were chiefly made from latex or rubber.

The use of paper to construct Fancy Dress masquerade costumes is confirmed by Hook (1990) and Regis (2006) who noted that cowboy

masquerade mask was constructed using paper in the Caribbean Island in general. However, literature is silent on the use of strawboards and used packaging boxes.

The use of net/wire mesh and fibre have also gained grounds as materials for constructing Fancy Dress masquerade costumes. As indicated by participants, the use of net and fibre were mostly used for building masks. The use of wire mesh and fibre to construct masks is confirmed by literature by Nicholls, (2009); Nunley (2010) and Regis (2006) as materials used to build masquerade masks in 1837 in the Caribbean Islands.

Some participants informed of the use of net and fibre to construct Fancy Dress masquerade masks at the inception of masquerading in Winneba, Ghana. The net and wire mesh were preferred over other materials because the tiny holes associated in their structure served as a conduit for easy breathing. Figure 4.48 shows an *Egyaa* masquerader in mask made from wire mesh.

Although the use of fibre to construct masquerade masks had been explored by the Nobles club, they could not use it because masqueraders could not breathe easily through the material at the initial stages. As a result, it was not used for performances. This brings to the fore, that not all materials are suitable for constructing masks granted that the masquerader needed a channel to breathe. To curb this challenge, costumiers fixed wire mesh at the mouth and nose area of the mask and this was to allow masqueraders to breathe. Following this blending of fibre and wire mesh to produce masks, the use of fibre flourished in masquerading cycles. Another factor that led to the rise in using fibre for making masquerade masks was its availability on the Ghanaian market. As indicated by a Red Cross participant this made it possible for costumiers to

access it. However, it must be noted that the fibre was used together with the net. The net was positioned at the front of the mask to serve as an avenue for breathing by masqueraders.

Emerging from the above discussions is that, exploring materials to construct masquerade costumes, specifically mask is underpinned by the ability of the masquerader to easily breathe through that material.

The final material to be discussed is the use of plastic sachets to construct Fancy Dress masquerade costumes. From the results, it is clear that the use of plastic sachets is a recent phenomenon that sprouted in the 21<sup>st</sup> century. Without a doubt, literature is silent on the use of plastic sachets to construct Fancy Dress masquerade costumes.

The results reveal that in 2003, the *Egyaa* club used plastic sachets of water to construct some of their costumes. Masqueraders who wore those costumes complained of heat in the costume. This was because rubber which is the material used to produce plastic sachets does not possess properties that allow air to pass through, hence the heat accompanied by the dancing by masqueraders stayed on their bodies. Although spectators cheered masqueraders who wore costumes constructed with plastic sachets because that was the first time of using sachets to construct masquerade costumes in Winneba, the *Egyaa* club stopped using plastic sachets to construct Fancy Dress masquerade costumes due to the heat associated with it. While the *Egyaa* club stopped with the use of plastic sachets to construct their costumes, the Nobles club explored with sachets of ice cream popularly called FanChoco in Ghana to construct Traditional Fancy Dress masquerade costumes. This is evident in Figure 4.49 which is characterised by two Nobles club masqueraders in smock

constructed with the sachets of FanChoco. It is noteworthy that both the *Egyaa* and Nobles clubs have identified and used plastic sachets which are non-conventional materials to construct their costumes. These materials were readily available and could be obtained at almost no cost thus cutting down cost of procuring materials. Also, the use of these materials could be seen as use of waste from the environment. Finding alternate use for these plastic sachets other than disposing them off ties in with Zimmerman's postulation on resource perception as cited by Dennis (2012). From the emerging discussion, the successful use of sachets to construct Fancy Dress costumes serves as a springboard for other non-conventional materials to be used to construct masquerade costumes in Ghana.

From the discussions, eight materials used by the four masquerade clubs in Winneba are fabrics, leather, jute bag, foam and agricultural products. The rest were paper, strawboards and used packaging boxes; net and fibre and plastic sachets.

As indicated in chapter two of this thesis, the theory that impinges on this research is Goffman's (1959) Impression Management theory. The main rationale of this theory is that people make conscious efforts to alter their impressions to be accepted by others. For the current study, it is obvious that masqueraders through their costumes have altered their identities. Importantly, carving a new impression through the use of masquerade costumes, masqueraders have consciously employed eight different materials over the years. These are fabrics, leather, jute bag, foam and agricultural products. Others were paper, strawboards and used packaging boxes; net and fibre and plastic sachets.

## **Ways in which aesthetics is achieved in Fancy Dress masquerade costumes in Winneba, Ghana.**

Data on ways in which aesthetics is achieved in Fancy Dress masquerade costumes in Winneba, Ghana is presented in this segment. I relied on data from masqueraders and costumiers who were the participants for the semi-structured interviews on the one hand, and pictures either accessed from participants or taken by the researcher on the other hand. In all, the four clubs employed eight ways to achieve aesthetics in their costumes. These were through painting of materials; the use of fabrics with decorative finishes and weave; the fit of the costume on the masquerader, use of trimmings and Christmas ornaments, dyeing of fabrics and chicken feathers, conscious use of fabrics with colours that harmonise, use of mirror works and painting of materials. The following were the results from participants.

### **Painting of materials**

Painting of materials used to construct Fancy dress emerged as a way of achieving aesthetics in Fancy Dress masquerade costumes. A participant reported as follows:

*We painted the leather we used to construct our costumes into various colours to make the costume beautiful in the 50s and 60s. However, other clubs have also painted their materials over the years ['E' two].*

A participant from a different club also affirmed painting of materials in the following:

*I painted the jute bags I used to construct masquerade costumes for my club in the 50s and 60s to make them attractive. I used bright colours of paint to achieve this*

*intent. This was to draw the attention of everyone in Winneba to us. [ 'N' two].*

### **Use of Fabrics with Decorative Finishes and Weave**

Among the ways of achieving aesthetics in Fancy Dress masquerade costume was the use of fabrics with decorative finishes and weave. A participant divulged that:

*We used satin fabric in the 60s to construct our costume due to the unique decorative finish of the fabric which added to the overall beauty of the costume. Due to this peculiar finish, other clubs also used satin to construct their costumes [ 'RC' five].*

A participant added:

*In the early fifties, we didn't add so much aesthetics to the costume because we only engaged in Fancy Dress masquerade as a means of entertainment without expecting any trophy and cash prizes. We performed at nkwantanan (open space) freely. However, with the introduction of awards to deserving groups, all groups beefed up their zeal to add beauty to their costume from 1958 onwards. The name Fancy Dress itself is generated from the multi- coloured nature of the entire costume which makes the costume more interesting. For that reason, I used fabrics that have decorative finishes. In the 70s, we used Brocade and satin fabrics because of the special finishes that have been given to the fabric. Again, we also used fabrics with stones in the 80s. These fabrics have good finishes that make them attractive [ 'N' one].*

Another participant shared his ideas in the following words:

*I can't just use any fabric to construct costumes for my club members. I spend quality time travelling from Winneba to Accra Central market to buy fabrics with decorative finishes. I sometime spend two weeks selecting such fabrics for all members of my club [ 'T' five].*



A participant was of the view that:

*Some fabrics have good finishes and weave and as such, I am interested in such fabrics. I prefer fabrics with finishes and weaves that create unique patterns and texture. I do not care so much about the cost involved, all that I need is to get well-designed fabrics with decorative finishes. During the masquerade performance, there is costume inspection and marks allocated as such. Hence, I spend time getting such fabrics ['E' four].*

On factors that account for changes in materials for aesthetic purposes, the thoughts of a participant were that:

*New things evolve over the years and we cannot go by the way we did certain things some years ago. Every year something new happens and so we are tempted to forego some of the approaches of achieving aesthetics as time goes by. For example, when I was a child, Toyota cars were not that sophisticated in terms of mold. But today, stand at the entrance of the University of Education, Winneba and you will see new models of Toyota cars. This tells you that the models have evolved, hence in masquerade costumes, we also evolve with regard to changing trends in achieving aesthetics ['T' one].*

Two pictures support the use of fabrics with decorative finishes. The first picture was taken by the researcher during the 2020 masquerade performance and labelled as figure 4.50. The second picture was retrieved from Mr Korsah's library and labelled as figure 4.51.



**Figure 4.50:** An *Egyaa* club masquerader in costume constructed with fabric with decorative finish and weave in 2020.

**Source:** Photographed by



**Figure 4.51:** *Tumus* club masqueraders in costumes constructed with satin fabric characterised by decorative finish and weave in 1982

**Source:** Mr. Korsah's library, Winneba

### The Fit of the Costume on the Masquerader

Another way of achieving aesthetics in masquerade costume was the fit of the costume on the masquerader. A number of participants shared their thoughts in this regard. The views of a participant were that:

*I pay attention to details and how the costume should fit the masquerader. When the costume fits the masquerader, it means we have achieved the needed aesthetics. You can attach everything to the costume to look good but if the costume is ill-fitting, it loses its beauty. From the head to the feet of my masqueraders, you will realise that indeed I have tastefully constructed their costumes to fit them. I do this every time am sewing masquerade costumes ['T' three].*

A participant shared that:

*The aesthetics of the costume is seen in the fit of the costume. If you construct the costume and it does not fit the wearer, you have just wasted your time. You may even choose to spray the costume with the most expensive fabric paint, however, if the costume does not fit the masquerader, it amounts to nothing. Every type of Fancy Dress masquerade costume has its own type of fit. This could be loose or close fitting ['RC' one].*

A participant also added that:

*The introduction of vilene (stiff) has contributed immensely to achieving the needed aesthetics in our masquerade costumes. When we attach the vilene to the required parts of the costume, it makes the costume stand out and when it is worn, it looks good. Until the introduction of vilene, there were some costumes that we constructed that did not lie gracefully or stand out on the body of the masquerader. However, with the introduction of vilene in the construction of our masquerade costume, the costume fits the wearer very well [N five].*

### **Use of Trimmings and Christmas Ornaments**

The use of trimmings and Christmas ornament to achieve aesthetics in masquerade costume also came up as ways of achieving aesthetics in Fancy Dress masquerade costumes. A participant shared his thoughts as follows:

*We do not only rely on very nice and attractive colours of fabric to achieve aesthetics in the costume. We make conscious effort to make the garment possess that good look after using attractive fabric. As a result, we have been using trimmings to achieve this since 1958. We look out for various colours of trimmings that blend very well and fix them ['T' five].*

Another participant added that:

*I have used trimmings such as ribbons, frills, cord, lace trimmings among others to make my masquerade costume look attractive since the 50s. Almost every*

*year, different kinds of trimmings come up in the market and for that matter, I always lookout for new trimmings for use. I also make use of Christmas ornaments such as small balls, garland, bells among others. I buy different colours to give interesting effects. If I buy one colour type for use, it will not look nice when arranged on the costume hence, varied colours will aid in achieving the needed aesthetics ['N' three].*

A participant of the same club also added that:

*We came to meet our forefathers who used Christmas ornaments to decorate Fancy Dress masquerade costumes in Winneba. Look, every club at Winneba at some point in time has used Christmas decorations. However, the way they are arranged on the costume vary from one club to the other. The use of trimmings and Christmas ornaments have been with us since we started Fancy Dress masquerading. We call the Christmas balls totortor. This is because when you press the ball, it produces a totortor sound ['N' two].*

In support of the use of trimmings to achieve aesthetics in Fancy Dress masquerade costume, two pictures were accessed. The first picture was accessed from a masquerader at Winneba and labelled as Figure 4.52. The second picture was photographed by the researcher during the 2020 masquerade performance at the Advance Park in Winneba and is labelled as Figure 4.53.



**Figure 4.52:** A Red Cross masquerader in costume designed with frills in the 80s.

**Source:** Mr. Paintsil's library, Winneba



**Figure 4.53:** A *Tumus* club masquerader in costume constructed with trimmings and Christmas ornaments in 2020

**Source:** Photographed by researcher

### Dyeing of Fabrics and Chicken Feathers

Some participants shared their thoughts that led to the crafting of another sub-theme for achieving aesthetics in Fancy Dress masquerade costumes which was dyeing of fabrics and feathers of chicken. A participant reported that:

*In the 80s, we used to dye calico and flour sacks into our desired colour. We did this because we were either not having enough money to buy the various colours of fabrics needed or we were not getting our required colours of fabrics to buy to construct our costume. We did not only dye fabrics, we also dyed feathers of chicken ourselves. These dyed chicken feathers were arranged artistically on the finished costume. In most cases we applied glue, an adhesive on the fabric and fixed the feathers in place. A number of clubs also followed this tradition in the seventies and beyond. In recent times (21<sup>st</sup> century), there are already dyed feathers sold on the market in yards. As a result, we do not dye chicken feathers ourselves but rather buy from the market for use [‘RC’ two].*

A participant of the *Egyaa* club also alluded to using dyed fabrics. He revealed that:

*We have used several approaches to make our costume aesthetically pleasing including dyeing of fabrics and feathers. Dyeing of fabric was very popular in the 80s in Ghana. For our group we had to learn how to dye fabrics because we were not ready to allow anyone see our dyed fabrics for use to construct our costumes. This was because we did not want anyone to copy our designs in the dyed fabric. However, we have stopped dyeing fabrics and feathers. This is because different colours of fabric and feathers are readily available on the market ['E' three].*

A picture I received from a participant buttressed the use of dyed feathers to achieve aesthetics in masquerade costumes. The picture is labeled as Figure 4.54.



**Figure 4.54:** A Red Cros club masquerader in costume decorated with dyed chicken feathers in the 80s

**Source:** Mr Korsah's library, Winneba

### Conscious use of Fabrics with Colours that Harmonised

The conscious use of fabrics with colours that harmonised is yet another way to achieve aesthetics in Fancy Dress masquerade costume. A participant disclosed that:

*In the 80s, I paid special attention to colour scheme of my club's masquerade costume. As a result, I think through the colour of fabrics before selecting them. I consider colours of fabrics that harmonise well. Sometimes when I go to the North Campus of the University of Education to undertake a task, I pay particular attention to the colour schemes of the flowers on the campus and try to replicate same. You see nature is the best way to identify colours that harmonise so I resort to that to enable me select colours of fabrics that harmonise to construct my club's costumes ['E' one].*

A participant also revealed that:

*When you employ just one colour of fabric to construct a Fancy Dress costume, it does not look fanciful at all. We are engaged in Fancy Dress masquerading and for that matter, the fanciful nature of masquerade activities lies in the multi-coloured nature of our costumes. I have a sense of judgment for choosing colours of fabrics that harmonise well. Not every colour of fabric harmonises well with each other....In the 70s I became very particular about this ['T' one].*

Another participant shared his ideas in the following words:

*I thought I knew how to select colours of fabrics that harmonise with each other for constructing masquerade costumes. A member of our club enrolled as a Visual Art student at the Senior High School and during the vacation, he taught me what to look out for when attempting to select colours that harmonise. From that time onwards, I have improved in selecting colours of fabrics that harmonise to construct my costumes for members of my club ['T' three].*

In support of the use of fabrics with colours that harmonise, two pictures were accessed. The first was extracted from video recordings of previous masquerade performance and labelled as Figure 4.55. I took the second picture during the 2020 masquerade performance and labelled it as Figure 4.56.



**Figure 4.55:** *Tumus* club masquerader in costume constructed with fabrics with colours that harmonised in 2013

**Source:** KOVID multimedia, Winneba



**Figure 4.56:** Nobles club masqueraders in costume constructed with fabrics with colours that harmonised in 2020

**Source:** Photographed by researcher

### Use of Mirror Works

The last result that emerged concerning ways of achieving aesthetics in Fancy Dress masquerade costumes was the use of mirror works. The Application of mirror works in masquerade costume served as one of the fertile grounds for attaining the required aesthetics. A participant disclosed that:



*The application of mirror works has been with us for a long time even before independence. What we did in the late fifties was to buy large mirrors, cut them into pieces and fix them onto the costume using adhesive such as glue. When the sun rays fell on the mirror, it reflected and offered a nice impression of the costume. Almost all the four groups were involved in this practice at one stage or the other ['N' three].*

Commenting on changes that have come up with the use of mirror works, a Red

Cross participant informed that:

*The application of mirror works continue to surface in the masquerade culture, however, there have been some changes to it. From the year 2000 onwards, we did not buy large mirrors and cut them into pieces, we rather bought sharpeners with mirrors stuck on them. We removed the mirrors and applied them to the costume and handed over the sharpeners to school children in the community. The mirrors were round and small in shape and the process of arranging them also added beauty to the costume. The introduction of mirrors stuck to sharpeners for use in our costume took away the laborious duty of breaking up large mirrors into pieces and provided us with pieces of mirrors already shaped with polished edges ['RC' two].*

A participant of the Tumus club also informed that:

*Although mirror works have been extensively used by various clubs in time past, for the past five years (since 2015), there has not been any group applying mirror works to their masquerade costumes in Winneba ['T' five].*

In support of the use of mirror works, two pictures of Egyaa club masqueraders were vital. These pictures are labelled as Figures 4.57 and 4.58.



**Figure 4.57:** *Egyaa* club masqueraders in costume decorated with mirror works in 2010

**Source:** Alberto Studio, Winneba



**Figure 4.58:** *Egyaa* club masqueraders in costume decorated with mirror works in 1999

**Source:** Alberto Studio, Winneba

### Discussion of results

Achieving aesthetics in Fancy Dress masquerade costumes has been an ageless practice as chronicled in chapter two of this thesis. From the

presentation of results, it is evident that achieving aesthetics were done in seven folds. These were through painting of materials; the use of fabrics with decorative finishes and weave, the fit of the costume on the masquerader, use of trimmings and Christmas decorations, dyeing of fabrics and chicken feathers, conscious use of fabrics with colours that harmonise and the use of mirror works. In the next segment, I discuss in detail, these ways of achieving aesthetics.

Painting of materials used to construct Fancy Dress masquerade costumes emerged as one of the ways of achieving aesthetics in Fancy Dress masquerade costumes. A participant of the Egyaa club recounted that they painted leather used to construct their costume into varying colours to make them attractive in the 50s and 60s. The participant observed that a number of clubs painted their costumes over the years as well. While the Egyaa club painted their leather, the Nobles club painted jute bags they used to construct their costumes in the 50s and 60s as well. By this, painting of materials used to construct Fancy Dress costumes surfaced in the 50s and 60s by the Egyaa and Nobles clubs and trickled down to other clubs over the years. However, literature is silent on achieving aesthetics in fancy dress masquerade costumes through the painting of materials.

The use of fabrics with decorative finishes and weaves is yet another way of achieving aesthetics in masquerade costumes. It is important to note that the response of the Nobles club participant is very crucial to the development of this section of the thesis. Specifically, the participant divulged that although Fancy Dress masquerading was practised before the independence era in Ghana, it was until 1958 that the various clubs made conscious efforts to employ

aesthetics in the designing of their costumes. This was because before 1958, aesthetics was not a key consideration since they only engaged in Fancy Dress masquerading to entertain themselves and members of the community. 1958 saw the introduction of competitions among the four clubs and the best club awarded a trophy. As a result, there was an awakening of consciousness to rope in aesthetics in the designing of masquerade costumes. In view of the above, the use of fabrics with decorative finishes such as satin and brocade became popular due to the stimulating finishes that characterise these fabrics. By this, it is important to note that not all fabrics possess physical qualities enriched with attractive finishes for use to construct masquerade costumes.

In search of fabrics with decorative finishes and weaves, a participant of the *Tumus* club informed that he travels from Winneba to Accra Central Market where he sometimes spent two weeks in search of such fabrics. Again, a participant of the *Egyaa* club was also engulfed with the use of fabrics with decorative finishes to the extent that he did not care about the cost involved in buying such fabrics. These portray masquerade practitioner's preparedness to do all within their means to get their desired fabric with decorative finishes to construct their costumes. Figure 4.50 is an *Egyaa* club masquerader in his masquerade costume in 2020 constructed with brocade fabric. A careful observation of the brocade fabric reveals at a glance that the sheen that characterises the fabric makes it have a sparkling effect. It is the sheen or lustre on the fabric that gives it a decorative finish. Again, it is also clear that the process of weaving the brocade fabric creates interesting motifs on the fabric, which also adds to the beauty of the brocade fabric. Similarly, Figure 4.51

shows a *Tumus* club masquerader in his costume in 1982, constructed with satin fabric with lustre on the fabric, which makes it possess a decorative finish.

It is important to note that the literature is silent on the use of fabrics with decorative finishes and weaves to achieve aesthetics in Fancy Dress masquerade costumes.

The fit of the costume on the masquerader also came up as one of the ways in which the aesthetics of masquerade costumes are achieved. A participant of the *Tumus* club informed that a costumier can construct a masquerade costume and may spray it with the most expensive fabric sprays; however, if the costume does not fit the masquerader, it means the desired aesthetics of the costume have not been achieved. It must be noted that although the costumier may employ all avenues to add taste and colour to the costume, if the costume is ill-fitting on the masquerader, the costume loses its essence as being aesthetically pleasing. Again, the ideas of the Noble participant, which centered on the use of vilene, an interfacing in the construction of masquerade costumes that adds to the aesthetics of the costume, are also of much value. Basically, when vilene is attached to the required parts of the costume, it adds to the general beauty of the costume by making such parts firm to enable them to lie gracefully on the body of the wearer. From the above, it is evident that deliberate efforts are made by costumiers to construct masquerade costumes that will fit the masquerader either closely or loosely, with the overarching aim of achieving aesthetics.

Achieving aesthetics in masquerade costume through the fit of the costume is supported by literature by Johnson (2004). Precisely, Johnson

advanced three areas that aesthetics thrives and among such areas is the extent of the fit of the costume on the wearer.

The third sub-theme that emerged on ways of achieving aesthetics in Fancy Dress masquerade costume among the four clubs at Winneba was with the use of trimmings and Christmas ornaments. A *Tumus* participant divulged that although they relied on fabrics that were decorative with the potential of adding to the aesthetics of the entire costume, they still made use of trimmings and Christmas ornaments. This brings to the fore, that although masquerade practitioners were aware that decorative fabrics added to the aesthetics of the costume, they went beyond that to make use of trimmings and Christmas ornaments. This brings a lot of wealth to the table in that, it positions masquerade practitioners as artists who are engrossed in achieving the needed aesthetics in their masquerade costume. Specifically, the Nobles club participant informed that they made use of trimmings such as ribbons, frills, lace, glitters, cords, tassels among others. It was also clear from the data that although the use of trimmings was pervasive among the various clubs, the Nobles club made use of fashionable trimmings and did not repeat similar trimmings over the years. This brings about the costumier's sense of fashion consciousness and to achieve the needed aesthetics, costumiers employed different colours of trimmings. This was anchored on the postulation that different colours ignite the aesthetic sensitivities of spectators, hence employing varied colours of trimmings on a costume.

The use of Christmas ornaments such as small Christmas balls, swags, garland, bells among others also surfaced as some of the items that were arranged on masquerade costume to lend beauty to it. Figure 4.52 is a Red Cross

masquerader in his costume in the 1980s with frills arranged across the front bodice of his costume to lend beauty to it. Observing generally, Figure 4.53 is characterised by the use of trimmings and Christmas ornaments. The blue and white plain weave effect that characterises the sleeves and other parts of the costume was achieved by weaving blue and white colours of ribbons, which are examples of trimmings. Again, on the front bodice of the costumes are arranged Christmas ornaments, specifically Christmas balls which are known as *totortor* among masqueraders in the Winneba community.

The use of trimmings to achieve aesthetics in Fancy Dress masquerade costume is confirmed by Javis (2020) and Nunley (2010). Specifically, Javis divulged that during the 18<sup>th</sup> century in Europe, costumiers employed trimmings to adorn their costumes, a way to achieve aesthetics in their masquerade costume. Nunley (2010) also reported that in Sierra Leone, costumiers also employed trimmings to adorn their masquerade costume to lend beauty to them. Also, Hill (1985) confirms the use of Christmas ornaments in masquerade costumes in the Caribbean Islands with the aim of making the costume beautiful.

The dyeing of fabrics and chicken feathers as a way of achieving aesthetics in masquerade costumes was also identified by participants. As revealed by a Red Cross club participant, they dyed calico and flour sacks into their preferred colours with which they constructed their costumes in the 80s. The participant recounted the rationale for this practice in two folds. First, the masquerade club did not have enough money to buy varying stimulating colours of fabrics for use. Second, in instances where the club had money to buy fabric, they could not get their preferred colours of fabrics for use on the market. While acknowledging that these were very realistic reasons, it must be indicated that

it also served as an avenue for costumiers to explore with dying, a technique of adding colours to fabrics.

Costumiers did not only dye fabrics but also feathers of chicken. From the data, it was clear that dyeing of fabrics and feathers was prevalent during the 80s, however, it is rare to see masqueraders engaged in dyeing in recent times. This is because there abound varied colours of fabrics on the market and already dyed chicken feathers for sale on the market. Gradually, dyeing of both fabrics and chicken feathers have outlived their usefulness among masquerade clubs in Winneba. From this, it is clear that technological advancements in these areas have largely contributed to the eroding of this endogenous activity among masquerade practitioners. Figure 4.54 is a testament to the use of dyed chicken feathers to lend beauty to a Red Cross club masquerader's costume in the 80s. Observing generally, it can be noticed that the chicken feathers were dyed pink and attached all over the costumes.

Dyeing of fabrics and feathers of chicken as a way of generating aesthetics in Fancy Dress masquerade costume is affirmed by Javis (2020) and Nicholls (2012). Javis (2020) observed that the mid-18<sup>th</sup> century in Europe was characterised by attaching feathers to costumes to achieve aesthetics in the costume. In instances where costumiers wanted specific colours of feathers, they engaged in dyeing the feathers and this helped solve their problem. On the part of Nicholls (2012), players in the masquerade field in the Caribbean Islands dyed fabrics used to construct their masquerade costumes to achieve the needed aesthetics in the costume.

Conscious use of fabrics with colours that harmonised was shared by some participants, hence the need to craft it as a sub-theme among how



aesthetics is achieved in Fancy Dress masquerade costumes. Precisely, participants paid much attention to the colour schemes of their costumes to attain a pleasing harmonious effect. On the heels of the foregoing, some clubs devised diverse approaches to realise their goal. The *Egyaa* club participant intimated that nature served as one of the means through which colours that harmonise with each other could be explored. The participant cited natural flowers as a good example in this regard. As a result, the club drew inspirations from the stylistic representations of flowers at the North Campus at the University of Education to serve as a guide in selecting fabrics that harmonised with each other. The thoughts of a Red Cross participant regarding his consciousness in employing colours of fabrics that harmonise is very insightful. Although the Red Cross costumier was engaging with colours of fabrics that harmonise to construct his costumes, insights he received from a masquerader of their club who was reading Visual Arts at the Senior High was very beneficial to him. As a result, the costumier's sense of selecting colours of fabrics that harmonise broadened, and this reflected in his selection of more interesting colours of fabrics for use. This brings to the fore, the extent to which practitioners of Fancy Dress costumes can go to arm themselves of possible avenues of employing colours of fabrics that harmonise to construct their costume.

Explaining why masquerade practitioners cannot use one colour of fabric throughout in the construction of their costume, a *Tumus* participant revealed that the interesting nature of masquerading is revealed in the costumes, hence the need to employ diverse colours of fabrics that harmonise to attain the needed aesthetic effect. From the discussions above, it is clear that costumiers

employ conscious efforts to use colours of fabrics that harmonise to construct their masquerade costumes. In 2013 as evident in Figure 4.55, *Tumus* club made use of tint of blue and purple colours to construct some of their masquerade costumes. Observing generally, these colours harmonised with each other. Similarly, in 2020, as seen in Figure 4.56, some Nobles club masqueraders wore their cowgirl costumes constructed with blue-yellow-pink- and white-coloured fabrics. These colours of fabrics harmonised with each other and contributed to the aesthetics of the costume.

The use of colours of fabrics that harmonise to achieve aesthetics in masquerade costume is affirmed by Nunley (2010) in a study he conducted in Sierra Leone where costumiers made use of colours of fabrics that harmonised with each other to achieve aesthetics in the costume.

The last means through which masquerade practitioners achieved aesthetics in their costume was the application of mirror works. This practice as noted by a participant of the Nobles club was in existence before the independence era in 1957 in Ghana. By this, it is evident that mirror works are among the oldest means by which aesthetics in Fancy Dress masquerade costume was achieved. As evident from the data, costumiers in the 50s bought large size of mirrors and cut them into pieces for use. These pieces of the mirror did not follow specific shapes, hence, various shapes of mirrors dominating mirror work at the time. However, from the year 2000 onwards, masquerade practitioners resorted to mirrors fixed on sharpeners for use in their mirror works after which the sharpeners were given to school pupils for use. Given that sharpeners are characterised by even sizes of mirrors, then it was obvious that the shape and size of mirrors used were even. This is evident in Figure 4.57.

Inherent within this figure are some *Egyaa* club masqueraders in their masquerade costumes characterised by mirror works in 2010. A closer observation of the masquerade costume reveals at a glance, the application of mirror works at the centre front of the costume. The mirrors used were small and round in shape characteristic of sharpener mirrors. The reflective nature of the mirror was also evident when the sun's rays hit them, thereby projecting the needed aesthetics. Similarly, in Figure 4.58, some *Egyaa* club masqueraders wore a different type of costume with mirror works as the back bodice in 1999. Observing Figure 4.58 closely reveals that the mirror was round and bigger than the size used in Figure 4.57. By this, the *Egyaa* club in 1999 represented mirror works in their costume with large sizes of mirrors and in 2010 with small size of mirror to lend beauty to their costumes.

The use of mirror works to lend beauty to masquerade costume is supported by literature by Nicholls (2012) where masquerade designers in the Caribbean Islands engaged in mirror works which enabled the costume possess that reflective effect, hence adding beauty to it.

It is important to note that masquerade practitioners have over the years employed diverse means to achieve aesthetics in their masquerade costume. These were through painting of materials; the use of fabrics with decorative finishes and weave; the fit of the costume on the masquerader; use of trimmings and Christmas decorations; dyeing of fabrics and chicken feathers; conscious use of fabrics with colours that harmonise and the use of mirror works.

With a treasure trove of discussions on ways of achieving aesthetics in Fancy Dress masquerade costume in Winneba, it is important to relate this section of the thesis to the theory undergirding the study. As stated earlier, the

current study is underpinned by Goffman's (1959) Impression Management theory. The main argument inherent in this theory is that individuals, actors or groups of people seek to carve for themselves different identities to alter the impression that other people form of them. Creating new identities through the use of masquerade costumes serves as an outlet through which Impression Management Theory occurs. By constructing masquerade costumes for use over the years in Winneba by the four clubs, conscious efforts were made to lend beauty to the costume. By this, masquerade practitioners over the years have engaged with painting of materials; the use of fabrics with decorative finishes and weave; the fit of the costume on the masquerader; use of trimmings and Christmas decorations; dyeing of fabrics and chicken feathers; conscious use of fabrics with colours that harmonise and the use of mirror works to achieve aesthetics in their masquerade costume. This brings to the fore, that although masqueraders were creating new identities for themselves to alter their original identities through costumes, the masquerade costumes were embedded with aesthetic nuances.

#### **Significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana**

In this section, I present data on the significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana. To achieve this, I relied on information from semi-structured interviews on the one hand, and pictures accessed from participants or photographed by the researcher on the other hand. Responses from participants shaped the various sub-themes. In all, nine themes were generated from the data.

These were Fancy Dress masquerade costumes signifying creative expressions of the costumier; for competitions; sustenance of the Fancy Dress masquerade culture and the agrarian community of the people of Winneba. The rest were economic; historic; cultural heritage; political significances and for entertainment.

### **Creative expressions of costumiers**

As indicated in the preceding paragraph, among the significance of the impression carved by masqueraders in relation to Fancy Dress masquerade costumes in Winneba was to serve the creative expressions of costumiers. A participant shared his thoughts and ideas as follows:

*A careful observation of costumes used for Fancy Dress masquerade performances is a clear demonstration of our (costumiers) creative abilities. Fancy Dress masquerade costumes are not like sewing a simple shirt and a pair of trousers. It calls for bringing all our creative abilities and construction techniques to the fore. In sum, Fancy Dress masquerade costumes have over the years depicted costumier's creativity. As a result, we do not allow people from our club or another clubs to view the costumes under construction until the performance day is due. We close all the doors and windows of our sewing shop. This is to prevent people from viewing our creative works under construction. We also do not allow any piece of the material being used to construct the costume to be seen or picked up by anyone. When someone sees it, he/she may buy similar material for use and we don't like it that way. Look, other clubs also do the same. This is because we all do not want others to steal our creative works ['N' one].*

A participant of the Egyaa club shared his ideas that buttressed the thoughts of the participant of the Nobles club as follows:

*We don't allow people to enter and even view the kinds of fabrics we are using to construct our costumes. There*

*have been instances where some club members have sneaked into other club's sewing shops and have taken cues of the design of their costumes and pieces of fabrics used for sewing the costumes. Such pieces of fabrics were used to construct seeming masquerade costumes for their pets. This was to ridicule the club in question ['E' three].*

In support of Fancy Dress masquerade costumes depicting the creative expressions of costumiers, a costumier shared a photograph of masqueraders in interesting styles of costumes. The photograph is labelled as Figure 4.52.



**Figure 4.59:** Masqueraders in various styles of Fancy Dress costumes depicting the creative expressions of costumiers.

**Source:** Kwame Ntim's library, Winneba

### Competitions

Again, the significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba was for competitions.

A participant reported as follows:

*We spend all our monies constructing our costumes because the costume is very dear to us in terms of our competitions. Fancy Dress masquerade in Winneba is all about which club wins the trophy. To win the trophy, you have to construct good costumes that appeal to spectators and adjudicators ['N' one].*

### **Sustenance of the Fancy Dress masquerade culture**

The views of some participants on the significance of masquerade costumes bothered on the sustenance of the Fancy Dress masquerade culture, hence its development. A participant shared his thoughts in the following statement:

*We came to meet our forefathers engaged in Fancy Dress masquerade activities and we have now taken over this artwork. Fancy Dress masquerading is all about the fancy costumes used for the performance. So, to talk about the significance of masquerade costumes, we have done our part by sustaining this art by designing and constructing new costumes over the years. In short, the masquerade costumes signify the sustenance of the masquerade culture that was handed over to us by our forefathers ['T' two].*

Another participant intimated that:

*when your father bequeaths something to you, there is the need for you to take good care of it. We have taken good care of Fancy Dress masquerade activities which makes use of interesting costumes to date. Look! every year all the four clubs construct new costumes for our yearly performance. By so doing, we have made conscious effort to sustain our yearly masquerade festival ['N' three].*

### Agrarian Significance of Fancy Dress Masquerade Costume

Among the significances of Fancy Dress masquerade costume shared by participants was that it depicts the agrarian community of the people of Winneba. A participant disclosed that:

*We the people of Winneba engage in farming, and so I employed some of the farm products like corn and its husks and groundnut shells to design some of my club's costume. This was to signify the agrarian culture of my community ['N' two].*

In support of Fancy Dress masquerade costume portraying the agrarian community of the people of Winneba, two pictures were accessed. One from a masquerader and the other was photographed by the researcher.



**Figure 4.60:** Nobles club masqueraders in costume constructed with corn.  
**Source:** Joseph Kyereboah's library, Winneba



**Figure. 4. 61:** Nobles club masquerader in costume constructed with groundnut shells  
**Source:** Photographed by the researcher



### Economic Significance of Fancy Dress Masquerade Costume

Another sub-theme that I developed from the data was the economic significance of Fancy Dress masquerade costumes. A participant shared his ideas on the economic significance of masquerade costumes in the following words:

*I have constructed Fancy Dress costumes for a long time. Some years ago, I was contacted by Fancy Dress masquerade clubs in Ankaful and Swedru, communities in the Central Region to construct their Fancy Dress masquerade costumes for them. This was because they found the Egyaa Fancy Dress masquerade costume well designed during our performances, hence the need for me to construct theirs. This earned me enough money ['E' three].*

Another participant of the also shared his opinion in the following statement:

*Constructing Fancy Dress masquerade costumes for my club has opened several opportunities for me. Due to my sense of precision in sewing, some masquerade clubs contacted me to sew their costumes for them. I recall sewing for the Fancy Dress masquerade club at Apewosika, a community near the University of Cape Coast and many more. It serves as a source of income for me ['RC' five].*

A participant of the Nobles club also shared his ideas as follows:

*A number of people either from other parts of the country or outside Ghana come to watch our performances. On 1<sup>st</sup> July every year, the Advance Park where we hold our performance is full of spectators. These people come because they want to view interesting costumes that have been constructed for use. As a result, some of them sleep in hotels in our community and also patronise goods and services. This empowers the people of Winneba economically, and by extension, the nation. [N five].*

### Historical Significance of Fancy Dress Masquerade Costume

The thoughts and ideas of some participants shaped the sub-theme of historical significance of masquerade costumes in Winneba. A participant of the Nobles club intimated as follows:

*Some of the masquerade clubs sometimes wear mask molded to reflect the face of the Duke of Edinburg. This depicts our relationship with the British. The Duke of Edinburg is the husband of Queen Elizabeth and as such, we do that to show the historical relationship between us (Ghanaians) and the British ['N' four].*

The thoughts of another participant were that:

*There have been instances where some clubs wore mask to reflect some well-known personalities in the Winneba community in particular, and the Ghanaian society at large. These were people we think have done so well for the good people of Ghana. As such, we don't want their names to be eroded in our history. We will continue to have them reflected in our performances, a way to honour them ['RC' five].*

In support of Fancy Dress masquerade costume portraying historical significance, a picture in a doctoral thesis by Kwakye Opong (2011) is vital.



**Figure. 4. 62:** Masqueraders in costumes designed to honour distinguished personalities.

**Source:** PhD thesis by Regina Kwakye-Opong (2011)

## Political Significance of Fancy Dress Masquerade Costume

Political significance of Fancy Dress masquerade costume also came up from participants. A participant of the Tumus club recounted in the following:

*Sometimes we used colours of fabrics of the various political parties in Ghana to construct our costume to demonstrate the political nature of our country and the need for us to stay in unity. For my group, because the country will be voting for our presidential and parliamentary elections in 2020, we constructed some of our costumes using the colours of the two main political parties in Ghana; the National Democratic Congress (NDC) and the New Patriotic Party (NPP). The NPP is associated with red, blue and white colours on the one hand, while the NDC is also associated with white, red, green and black colours on the other hand. We constructed costumes using the colours of these political parties to connote the presence of political parties in Ghana. Despite the political affiliations of individuals, we are all Ghanaians. For the costume inspection, we had a skit that centred on the need for free and fair election without snatching ballot boxes at polling stations ['T' three].*

A Red Cross participant noted as follows:

*It is nice to see masqueraders in masquerade costumes of some political parties in Ghana. In 1992, some masquerade clubs showcased few masquerade costumes constructed in political colours. However, this has changed with some clubs now wearing such costumes with more members ['RC' one].*

In support of the views above, two photographs were taken by the researcher during the 2020 masquerade performance at Winneba. These pictures are presented as Figures 4.63 a and 4.63 b.



**Figure 4. 63 a:** A *Tumus* club masquerader in costume constructed with colours of the NDC in 2020

**Source:** Photographed by the researcher



**Figure 4. 63 b:** A *Tumus* club masquerader in costume constructed with colours of the NPP in 2020

**Source:** Photographed by the researcher

### Cultural Heritage Significance of Fancy Dress Masquerade Costume

Some participants shared their ideas that warranted the creation of the last sub-theme, the cultural heritage significance of Fancy Dress masquerade costume. A participant expressed his views in the following words.

*The use of some motifs associated with the cultural heritage of the people of Ghana is sometimes reflected in the designing of our masquerade costume. Generally, we cut some materials in the shape of Adinkra symbols and attach them on the costume. These symbols have meanings that project the culture of the Ghanaian community and such meanings are communicated in non-verbal terms to spectators [‘T’ four].*

In support of the above, I photographed a picture of a masquerader in his costume constructed with adinkra motifs. The picture is presented as Figure 4.64.



**Figure 4.64:** A masquerader in costume constructed with adinkra symbols

**Source:** Photographed by the researcher

A participant of the Red Cross club shared his ideas in support of Fancy Dress masquerade costume signifying the cultural heritage of Ghanaians in the following words:

*I used the colours red, gold and green to construct our costume to signify the Ghanaian cultural heritage. Once you see the colours red, gold and green as a Ghanaian, what comes to mind is the country, Ghana because it depicts the colours of the Ghana flag [‘RC’ four].*

A participant shared a picture of a masquerader in red, gold and green coloured costume signifying the cultural heritage of the people of Ghana. The picture is presented as Figure 4.65.



**Figure 4.:65** A Red Cross club masquerader in costume constructed with colours of the Ghana flag

**Source:** Lewis Yamoah's library, Winneba

### Entertainment

The Significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba was also for entertainment. A participant informed that:

*The whole Winneba community is a joyous place to be during the Fancy Dress masquerade season. We entertain our adults and children with the impression of our interesting costumes.... ['RC' three].*

### Discussion of findings

From the results presented, it is evident that responses from participants informed the seven different sub-themes of the significance of Fancy Dress

masquerade costumes in Winneba, Ghana. These significances of Fancy Dress masquerade costumes are discussed below.

The first theme that emerged from the data was that Fancy Dress masquerade costumes portray the creative expressions of costumiers. By this, Fancy Dress masquerade costume depicts the dexterities inherent in costumiers. The display of Fancy Dress masquerade costume is an avenue to showcase the creativity of costumiers to spectators. Fancy Dress masquerade costume at Winneba portraying the creative expressions of costumiers is affirmed by Castle (1986), where Fancy Dress masquerade costumes in England in 1729 portrayed the creative abilities of costumiers.

Driven by the need to present costumes that are associated with intriguing design details, costumiers employed several methods to prevent others from viewing the material and style of the costume while it was under construction. This was achieved by locking doors and windows of costume shops. The emerging perspective points to the fact that creativity was paramount, hence the need to protect such creative ideas from being copied by others. The strict measures taken to prevent copying of designs among the four masquerade clubs has led to the showcasing of different design features of costumes during the annual masquerade performances. This is evident in Figure 4.59, which depicts the creative nuances of costumiers through various design details of Fancy Dress costumes. Although there is the need to protect the artistic ideas of costumiers, locking of doors and windows of costume shops may not be the best because they may pose some health problems to costumiers.

Competition is yet another significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba,

Ghana. From the Nobles club participant, constructing Fancy Dress masquerade costumes appear to be expensive yet, masqueraders and costumiers continue to engage in this, due to the competitive nature of their performances. Here, emphasis is placed on the significance of the impression of the masquerade costume to enable various clubs to score points. As a result, costumiers do all within their power to provide the best of designs to enable their club to carry the trophy. Literature is silent on competition as another significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana.

From the result, another significance of Fancy Dress masquerade costume was the sustenance of the Fancy Dress masquerade culture in the Winneba community. This response was shared by some participants that masquerading was bequeathed to them by their forebears. As a result, there was the need for the present generation to continue to construct captivating costumes to boost the masquerade culture in Winneba as a way of sustaining it. By this, conscious efforts were made to sustain the masquerade culture of the people of Winneba. This is confirmed by Asigbo (2010). Specifically, Asigbo informs that masquerade performances revolve around the exciting costumes used. This is because it is the most significant element in the masquerade art that substance the performance. Although Asigbo proposed that masquerade performance was anchored on three main pillars; choreographed dance, music, and costume, he affirmed that costume was the foundation stone on which the performance thrived. Therefore, masquerade costumes serve as a key component in the total organisation of Fancy Dress masquerade performances. The above discussion implies that, when masquerade costumes are no longer constructed, it opens up



the path to the demise of the masquerade culture. Hence, the continuous designing and construction of Fancy Dress masquerade costumes in Winneba is a reflection of the sustenance of the Fancy Dress masquerade culture. What is of importance is that masqueraders and costumiers still demonstrate their preparedness to continue to be engaged in masquerading. This, therefore, positions Fancy Dress masquerading in Winneba as a cultural activity that is held in high esteem with the potential of being passed on from generations to generations.

Fancy Dress masquerade costume signifying the agrarian community of Winneba is yet another significance of Fancy Dress masquerade costumes. A participant of the Nobles club noted that the people of Winneba engage in farming and as a result, costumiers made conscious efforts to employ some of their agricultural products in constructing their costumes. The rationale was to showcase to spectators, the agrarian community of the people of Winneba. This is affirmed by Callender (2017) who revealed that some Fancy Dress masquerade costumiers in the Caribbean Islands used leaves and other agricultural products to construct their masquerade costumes. This was because the Caribbean's had an agrarian economy characterised by various crops which were employed in the construction of their costumes.

Figures 4.60 and 4.61 show that corn and groundnut shells were employed respectively in the construction of masquerade costume to depict the agrarian community of the Winneba community.

What is important is that Fancy Dress masquerade costumiers in Winneba have found alternate use to which corn and groundnut husk can be put. The use of corn and groundnut shells bring to the fore, new perspectives in the

masquerade culture of the people of Winneba. What is key is that since corn and groundnut shells are perishable items, avenues should be employed to treat such agricultural products used for masquerade costumes to extend their life span to enable the costume to serve as relics.

The use of corn and groundnut shells also provide an avenue for members of the Winneba community to culturally identify themselves with masquerade costume. By this, they can readily identify themselves with agricultural items they have produced which are employed other than agricultural items unknown to them in their community. This is supported by Nicholls (2009) who noted that Fancy Dress masquerading in the Caribbean Islands generally became more popular due to some three main factors. The first factor which is of concern to the current discussion was cultural authenticity. By cultural authenticity, the Caribbean crafted their Fancy Dress masquerade costume to reflect the cultural setting of their society. Thus, bits and pieces of the items used by the people on the Caribbean Islands in their day-to-day activities were used to construct their masquerade costume. These included but are not limited to bull hides, banana leaves, sugar bags among others. In view of this, the people of the Caribbean associated themselves with the costumes. Similarly, costumiers of the Winneba Fancy Dress masquerade club have demonstrated their agrarian society in their masquerade costumes.

It is clear from the results the economic significance Fancy Dress masquerade costumes brings to the fore. As noted by participants of the *Egyaa* and the Red Cross clubs, the interesting styles of costumes they constructed for their clubs, caught the attention of spectators from other parts of the Central Region of Ghana. As a result, some of these spectators who were also members

of other clubs outside the Winneba community contracted these costumiers to sew Fancy Dress masquerade costumes for clubs at *Ankaful*, *Swedru* and *Apewosika* communities. By this, these participants confirmed that the money they received as payment for constructing the costumes empowered them economically. Consequently, Fancy Dress masquerade costume embodies economic significance on the part of costumiers. The current information is at variance with existing literature by Tortora and Eubank, (1992). These scholars viewed the economic significance of costume during the early Roman civilization where rich people were able to construct their costume to their ankle, a representation of their degree of wealth or economic power to buy more yards of fabric for use. The poor, on the other hand, also constructed theirs to their knee level to connote their inability to buy more yards of fabric to construct their costume. By this, the economic significance of costume is manifested in the length of the costumes for both the rich and the poor. However, for the current study, the construction of masquerade costume rather provides costumiers with money, thereby signifying the economic significance of Fancy Dress costume to them. This, therefore, presents a different dimension of economic significance as seen in the literature.

From the data, a participant of the Nobles Club alluded that people from other parts of the county and beyond visited Winneba community to watch the masquerade performances because they were interested to watch the stimulating styles of costumes used for masquerading. Accordingly, such individuals rented hotels and patronised goods and services in the Winneba community. It is important to note that when people engage in renting hotels and buying food and other products all in the name of watching interesting styles of costume,

then it provided an avenue for a boost in the economic power of such firms and individuals. By this, owners of hotels and other firms who provided such services made more profit than what they have been getting during normal times. Eventually, through the use of interesting masquerade costumes, sellers and owners of apartment for renting are empowered economically. Although there is non-existent literature on this phenomenon, it presents a unique avenue for the people of Winneba to receive an economic boost.

The historical significance of Fancy Dress masquerade costumes also emerged from the data. The need for Fancy Dress masquerade costumes in Ghana to signify the historical relationship between Ghana and Britain was echoed by a participant of the Nobles club. As a result, some masqueraders in Winneba dressed up in a suit and wore mask molded to reflect the looks of the Duke of Edinburg, the husband of the Queen of England. Figure 4.62 conveys this idea in a pictorial format. Similarly, a Red Cross participant on his part revealed the historical significance of Fancy Dress masquerade costume, this time, it was situated within the Ghanaian context. Specifically, some club members dressed up to reflect distinguished personalities in the Ghanaian community and projected them through masquerade activities with the use of traditional Ghanaian costumes. While Nobles club participant provided inter historical significance, the Red Cross participant provided an intra historical significance of the masquerade costume. These ideas are reflected in Figure 4.62, where a masquerader is seen wearing *fugu*, a pair of black trousers and a mask that is molded to reflect former president Jerry John Rawlings of Ghana. Observing generally, the former president during his tenure of office used to wear *fugu* and a pair of trousers, hence, projecting him through costumes.

Another careful observation of Figure 4.62, reveals a masquerader wearing jumper with his cloth draped over it. The masquerader wore a mask molded to reflect Dr. Kwame Nkrumah, the first president of the Republic of Ghana.

The phenomenon of historical significance of Fancy Dress masquerade costume is supported by Kwakye-Opong (2011) who averred that certain styles of ancient costumes are re-constructed in modern times to reflect the past appeal. Ultimately, it communicates to the younger generation, the various styles of costumes that were in vogue some years ago. Although Kwakye - Opong referred to the use of historic costume to serve as an avenue for the younger generation to learn from, within the context of the Winneba masquerade experience, the said historical costumes are still in use in contemporary times in Ghana.

The use of traditional costumes in projecting the historic significance of masquerade costumes is supported by Marshik (2017). Specifically, in the mid-nineteenth century, Queen Elizabeth endorsed masquerade activities and mooted the use of historical England costumes for all masquerade activities. Similarly, the historic significance of masquerade costumes affords the Ghanaian masquerader to also showcase some Ghanaian costumes to the world. The implication is that it serves as an avenue to promote and showcase indigenous traditional costumes of the people of Ghana and if this continues on a larger scale, it will bring different perspectives to masquerade costumes used in Winneba, Ghana.

Fancy Dress masquerade costume connoting political significance was also deduced from the data. As shared by a participant of the *Tumus* club, they sometimes made use of colours of some political parties in Ghana to sew their

masquerade costume. This was done to showcase the various political parties in the country and the need for their peaceful coexistence. Precisely, colours of the two main political parties in Ghana were used to construct Fancy Dress costumes. Red, white, black and green colours on the part of the NDC and blue, white and red for the NPP. Embedded in the display of masquerade costumes with colours associated with political parties was the need for followers of all political parties to be at peace with each other despite their political colours. To this end, during costume inspection, which is a vital component of their performance every year, they performed a skit on the need for a free and fair election and the need to desist from snatching ballot boxes at polling stations. What is of essence is the moral and educative nuisances associated with these costumes.

It is important to note that from the Red Cross participant, the use of various colours of political parties in Ghana to construct masquerade costume was in existence since 1992. However, it did not gain much attention because few masqueraders were caught up with it. But, observing the masquerade performance at the Advance Park in 2020, it was clear that a majority of masqueraders of the *Tumus* club were involved in the wearing of costumes either constructed in the NPP and the NDC colours. This is a testament that the use of colours of political parties to construct masquerade costume has gained grounds among masqueraders in Winneba.

In support of the use of colours associated with political parties to construct Fancy Dress masquerade costumes, two pictures, labelled as Figures 4.63a and 4.63b were useful. In Figure 4.63a, a *Tumus* masquerader is seen wearing his costumes constructed using colours of the NDC which are red,

black, white and green while Figure 4.63b is also characterised by a *Tumus* masquerader wearing costumes constructed with colours of the NPP which are blue, white and red. This demonstrates the political connotations rooted in Fancy Dress masquerade costumes. These ideas are supported by Enninful (2012) who avers that members associated with different political parties in Ghana wear costumes constructed using colours associated with their political party to connote their sense of belonging to the party. However, literature seem silent on a particular Fancy Dress club in Africa in particular or the world at large using colours associated with a political party to construct their costume to convey the political significance of their costume.

Based on the data presented, Fancy Dress masquerade costumes also portray the cultural heritage of the people of Ghana. A participant of the Red Cross club noted that the use of some motifs associated with the cultural heritage of the people of Ghana sometimes reflected in the designing of masquerade costume. A key example cited was the use of some Adinkra symbols to communicate this idea. This is supported by Figure 4.64, a masquerade costume characterised by *Gye Nyame* (except God) symbol, an adinkra symbol popularly known in the Ghanaian cycles. This emerging idea is supported by Gavor and Dennis (2013) that in Ghana, the use of some symbols to connote the cultural relevance of the people through costume is pervasive. Precisely, the use of adinkra symbols has become widespread in this direction because of the philosophical meanings ingrained in them in non-verbal communication. As a result, Fancy Dress costumiers seek to uphold the Ghanaian cultural heritage through the use of some symbols and communicate the same non-verbally to their spectators regarding the cultural nuances of the Ghanaian community. This

is because these symbols have meanings, and such meanings are communicated in non-verbal terms to spectators. From Figure 4.64, it is clear that contrasting colours of fabrics were used to cut the adinkra symbols. The rationale was to allow these symbols to stand out and seen by spectators.

Another participant of the Red Cross club shared his ideas that reinforced Fancy Dress masquerade costume signifying the cultural heritage of the people of Ghana. This time, the emphasis was on the use of colour. Specifically, colours of the Ghana flag were used to construct Fancy Dress masquerade costumes to portray the 'Ghanaianess' embedded in the costume. This is exemplified in Figure 4.65 where red, gold and green colours of fabrics were used to construct masquerade costume.

The idea of using colours to depict the culture of a group of people is affirmed by Antubam (1963) that colours cannot lie only in their visual value, but also in their significant traditional meanings. Suffice it to say that, in Ghana, the colours red, gold and green as used in the Ghanaian flag signifies the blood of our forebears who toiled their blood for independence, the abundance of minerals in the country and the ever-rich vegetation that characterise the country respectively. As such, the use of such colours of fabric to construct masquerade costume embodies the Ghanaian cultural heritage. A careful observation of the costume in Figure 4.65, does not only showcase the colours of the Ghana flag, but also Ghana's Coat of Arms. Basically, a country's Coat of Arms is a distinguishing shield that envelopes the country and is very symbolic and stands tall as a sign system that represents the nation. To employ the coat of arms of Ghana in the designing of the masquerade costume simply projects the Ghanaian cultural heritage embedded in the costume in non-verbal terms. To



this effect, a significance of Fancy Dress masquerade costume is the cultural heritage of the country and this is evident in the motifs used such as adinkra symbols and the Ghana coat of arms on the one hand, and the use of the colours of Ghana's flag to construct costumes on the other hand.

Entertainment is yet another significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba. From the participant, the Winneba community is thrown into a joyous state due to the interesting styles of masquerade costumes constructed, and how they are engaged in their performances during the masquerade season. As a result, both the young and the old are all entertained through the masquerade performance. Literature is silent on entertainment as a significance carved by masquerade clubs in Winneba in relation to Fancy Dress masquerade costumes.

From the discussions, it is evident that Fancy Dress masquerade costumes in Winneba are characterised by nine significances. These are Fancy Dress masquerade costumes signifying the creative expressions of the costumier, for competition, sustenance of the Fancy Dress masquerade culture, the agrarian community of the people of Winneba, for economic, historic, cultural heritage, political significances and for entertainment.

Having explored the significance of Fancy Dress masquerade costumes in Winneba, it is expedient to note that these significances discussed have a relation to the theory undergirding the research. As explained earlier in chapter two of this thesis, the research is anchored on Goffman's (1959) Impression Management theory and from the responses offered by participants, it is clear, that the four Fancy Dress masquerade clubs costumes are associated with various significances. The conscious efforts by the four Fancy Dress

masquerade clubs of Winneba to create a new identity through their masquerade costumes were also characterised by nine significances as already discussed.

This implies that the various approaches employed to alter the original self through the use of masquerade costume is embedded with value, meanings, and have implications for the Winneba community in particular and the Ghanaian society at large. The artistic nuances employed in crafting Fancy Dress masquerade costumes are not vague but are premised on sound significance. Ultimately, the masquerader presents this new identity to spectators during masquerade performances and this enables spectators to appreciate the new self that has been presented to them.

### **Chapter summary**

In this chapter, I have presented and discussed data on the use of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020) in relation to specific demands of the study. In all, the chapter was animated by five research questions. First, on the sources of inspiration for designing Fancy Dress masquerade costumes, it was realised that the four masquerade clubs were influenced from different perspectives. Notably, they drew inspiration from watching films, through dreams, pictures from books, magazines and newsprints. Others were from personal ideas, the internet, happenings in the community or country and previous designs of masquerade costumes. On the various types of Fancy Dress masquerade costumes that existed in Winneba from 1958 to 2020, ten main types of Fancy Dress Masquerade Costumes emerged. These were Hunters, Animal, Cowboy, Cowgirl and Costumes, Simple Dress Costumes. The rest were Robin Hood, Roman Soldiers, Scout Boys, Traditional and Supernatural Costumes. All these types of costumes were

characterised by various design details that differentiated them from the other. Discussions on the various types of materials used to construct Fancy Dress masquerade costume revealed the use of fabrics, leather, jute bag, foam and agricultural products. Others were paper; strawboards and used packaging boxes, net and fibre and plastic sachets. Research question four bothered on ways of achieving aesthetics in Fancy Dress masquerade costumes. The results and discussions showed that aesthetics was archived through the use of fabrics with decorative finishes and weave, the fit of the costume on the masquerader, the use of trimmings and Christmas ornaments. The rest were dyeing of fabrics and chicken feathers, conscious use of fabrics with colours that harmonise and the use of mirror works. The last research question focused on the significance of Fancy Dress masquerade costumes. The significances of the impression carved by the various clubs in relation to Fancy Dress masquerade costumes were the creative expressions of the costumier, for competitions, sustenance of the Fancy Dress masquerade culture and the agrarian community of the people of Winneba. The rest were economic, historic, cultural heritage, political significances and for entertainment.

Having answered all the research questions in this chapter, the next chapter, focuses on providing summary of the study, drawing conclusions and presenting recommendations for further studies.

## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### Overview

The purpose of the study was to explore and document the use of Fancy Dress masquerade costumes in Winneba, Ghana from 1958 to 2020. To achieve this intent, I relied on five research objectives. These were to; identify sources of inspirations for designing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020); ascertain the types of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020); identify materials used to construct Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020). The rest were to: explore ways in which aesthetics is achieved in Fancy Dress masquerade costumes over the years, and the last focused on significances of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana.

The research was underpinned by the interpretivist philosophical stance. This influenced the adoption of a qualitative research approach to the study. The study area was Winneba, a municipality in the Central Region of Ghana. Fancy Dress masquerades in Winneba were selected for studies because from personal experience and observation, it became evident that their performances on 1<sup>st</sup> January every year had become widespread and also gained popularity in the entire country due to the array and variety of costumes. The study period was between 1958 and 2020. The year 1958 was selected because as noted in chapter one of this thesis, it was in 1958 that the then-sitting president of the Republic of Ghana, Dr Kwame Nkrumah endorsed Fancy Dress masquerading in Ghana. As a result, Fancy Dress masquerading formed part of the activities

that marked the celebration of Ghana's independence activities in that year. Again, as stated in chapter two of this thesis, 1958 was the year in which Fancy Dress masquerade clubs in Winneba started holding competitions among themselves and the best club awarded a trophy. These justifications served as impetus to construct the history of Fancy Dress masquerade costumes from 1958. The year 2020 was also selected because I wanted to capture present day developments within the masquerading cycles. As a result, the year 2020 was the time in which I collected data for the study and it was possible to observe the processes Fancy Dress masquerade costumiers go through to arrive at their final costume in relation to the objectives of the study.

The population for the study comprised all Fancy Dress masquerade clubs in Winneba, Ghana and the accessible population comprised Fancy Dress masquerade clubs that were established by 1958. By this, four masquerade clubs formed the accessible population. These clubs were Nobles, established in 1919; *Egyaa*, established in 1926 and *Tumus*, founded in 1930. The last club was the Red Cross, which was established in 1933. Two non-probability sampling techniques were employed; purposive and snowballing. With the use of data saturation concept, nineteen participants formed the sample size for the study. This comprised nine (9) masqueraders and ten (10) costumiers. Data were collected through semi-structured interviews, non-participant observations and documents. The interviews were recorded using an audio device, transcribed and coded. Documents in the form of photographs of masquerade costumes and video recordings of previous years Fancy Dress masquerade performances were also accessed and edited electronically. Qualitative data analysis tools such as

thematic and document analysis were employed to analyse the data. The data was finally categorised into themes for the write-up.

### Summary of the Results

All nineteen participants interviewed were either masqueraders or costumiers of the four masquerade clubs stated in the overview in this chapter. It is important to note that all nineteen participants were male adults. The all-male dominance was a testament that the engagement of children and women in Fancy Dress masquerading was a recent phenomenon as indicated in the review of related literature. Although women formed part of the membership of all the four Fancy Dress clubs, they were not considered as individuals worthy of institutional memory on the current phenomenon. This was because they had not been engaged in Fancy Dress masquerade activities for long and as such, were not privy to key information. Four (4) out of the ten (10) costumiers indicated that they learned how to design and construct Fancy Dress masquerade costumes through apprenticeship while five (5) costumiers acknowledged that they had no training; it was a skill they naturally possessed. Four (4) participants from the latter indicated that they could only construct Fancy Dress masquerade costume and no other costume. However, there was only one costumier who could sew both Fancy Dress costumes and other kinds of costumes. The other kinds of costumes were for his family members only. It was important to note that all nineteen (19) participants indicated they constructed new costumes every year for their performances. It also came up that those costumes constructed and used for the annual masquerade competition on 1<sup>st</sup> January each year were again worn for the 25<sup>th</sup> and 26<sup>th</sup> December parade the same year. However, the costumes were not reused after the 26<sup>th</sup> of December.

The first research question was to identify sources of inspiration for designing Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020). From the responses by participants, seven main sources of inspiration emerged. While some participants were inspired by watching of films, others were also inspired through dreams. Pictures from books, magazines and newsprints also served as other inspirational avenues for other participants. Some participants were also inspired by personal ideas, pictures on the internet, happenings in the Ghanaian community, and previous designs of masquerade costumes. It was important to note that no single participant had inspiration from only source. Although different participants' sources of inspiration overlapped, the years in which participants were inspired differed from one another.

The second research question was to ascertain the types of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020). The responses that emerged from participants together with documents which were photographs on type of masquerade costumes were used to answer this question. Photographs were retrieved from participants, non-participants, media houses that recorded the annual Fancy Dress masquerade performances or were photographed by the researcher during the 2020 Fancy Dress masquerade performance. In circumstances where there were no photographs of some of the types of costumes, I drew those types of masquerade costumes based on participants descriptions. The drawn pictures were shown to participants for their endorsement. I also observed the various types of Fancy Dress masquerade costumes at the Advanced Park during the 2020 masquerade performance on 1<sup>st</sup> January 2020. All these culminated in identifying the various types of Fancy Dress masquerade costumes. The data revealed ten (10) types of Fancy Dress

masquerade costumes in Winneba, Ghana. These are Hunters, Animal, Cowboy, Cowgirl and Simple Dress costumes. The rest were Robin Hood, Roman Soldiers, Scout Boys, Traditional and Supernatural costumes. It came up that the main features of these types of Fancy Dress masquerade costume were crafted before 1958, however, their representations varied from one club to the other. Again, a club could sew all nine types of Fancy Dress masquerade costumes or choose to select some out of the nine types for use in a particular year. By this, there were no strict rules as to the type of costume a club could use for a specific year.

The third research question was to find out materials used to construct Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020). The data revealed that eight materials were used to construct Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020). These were fabrics, leather, jute bag, foam and agricultural products. The rest were paper, strawboards and used packaging boxes; net and fibre, and plastic sachets. The use of fabric, leather, jute bag, foam, paper, net and fibre were all used during 1958. However, masquerade practitioners stopped using jute bags in the 70s because the yarns were very sharp and pierced masqueraders thereby causing masqueraders to scratch their bodies. Of all these materials, fabric was preferred over the others because of its absorbency property which made the fabric to readily absorb sweat on the bodies of masqueraders during performances. The main types of fabrics used were brocade, satin, calico, polyester, flour sack, lace and wax print. It is worth noting that the use of wax print is a recent phenomenon that emerged in the year 2020. The use of leather and jute were minimal due to their poor absorbency properties. The various kinds of fabric used to construct the



masquerade dress were also used to adorn pairs of sneakers worn to complement masquerade dressing. Masks were made of fibre, fabric, wire mesh, net and paper. All these were in vogue during the 50s and have been sustained to date. Beyond these, masqueraders have since 1958 also worn imported masks made of latex or rubber to 2020.

The fourth research question sought to identify ways in which aesthetics was achieved in Fancy Dress masquerade costumes. Data from participants and documents were employed to answer this question. From the data, while some participants achieved aesthetics by painting of materials in the 50s and 60s, the use of fabrics with decorative finishes and weave also started in the 60s. Others achieved aesthetics with how the costume fitted well on the masquerader as well. The use of trimmings and Christmas ornaments was in vogue during the 50s while dyeing of fabrics and chicken feathers also surfaced in the 80s. The conscious use of fabrics with colours that harmonised was also widespread in the 80s and the use of mirror works in the 50s were ways in which aesthetics were achieved in Fancy Dress masquerade costumes.

The fifth research question focused on the significance of the impression carved by masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba. To arrive at answers for this, I relied on interviews and photographs. From the data Fancy Dress masquerade costume signified the creative expressions of the costumier; sustenance of the Fancy Dress masquerades culture and the agrarian community of the people of Winneba. In addition, Fancy Dress masquerade costumes had economic and historic significances. By historic significance, Fancy Dress masquerade costumes served as an avenue to showcase the relationship between Ghana and Europe on the one hand, and the

representation of some Ghanaian political figures in the historical narrative of Ghana on the other hand. Cultural heritage and political significances were also identified as areas where the significance of the Fancy Dress masquerade costume also thrived.

### **Conclusion**

Based on the findings of the study, a number of conclusions were drawn. Since inspirations were obtained from varied sources which included watching films, through dreams; pictures from books, magazines and newspapers; personal ideas, internet, happenings in the community or country, and previous designs of Fancy Dress masquerade costumes, it could be concluded that the popular culture of a group of people and community ideals and practices are tenets within which masquerade costumes are created. This is harnessed by the costumiers innovative and creative prowess as they reflected the ideals and cultural nuances. Though these were vital, changing trends in the media landscape inform one's sources of inspiration for costume design as one's ability to navigate the current media space appears crucial. Beyond these, recycling design ideas from previous costumes with some modifications were the way to go.

Types of Fancy Dress masquerade costumes in Winneba, Ghana between 1958 to 2020, included Hunters, Animal, Cowboy, Cowgirl and Simple Dress costumes. The rest were Robin Hood, Roman Soldiers, Scout Boys, Traditional and Supernatural costumes. To this end, the traditional systems revolved around their indigenous occupation, ecosystem and the day-to-day use of costumes for various community activities inform types of Fancy Dress masquerade costumes. Gender balance that is reflected in costumes and the

representation of boys and girls to provide an overview of humans also served as drivers in negotiating other types of Fancy Dress masquerade costumes. With all these at hand, the need for physical protection for masqueraders during parades against miscreants was also crucial in the types of masquerade costumes.

Materials used to construct Fancy Dress masquerade costumes involved fabrics, leather, jute bag, foam and agricultural products. The rest were; paper, strawboards and used packaging boxes; net and fibre, and sachets. Costumiers and masqueraders' awareness of conventional materials to construct costumes informed the use of certain materials. While acknowledging that these were vital, the need to explore non-conventional materials to construct Fancy Dress masquerade costumes is key in recent times.

Ways of achieving aesthetics in Fancy Dress masquerade costumes permeated through the use of fabrics with decorative finishes and weave; how the costume fitted well on the masquerader; the use of trimmings and Christmas ornaments; dyeing of fabrics and chicken feathers; conscious use of fabrics with colours that harmonised, and the use of mirror works. Costumiers and masqueraders have a good sense of expertise in physical properties of fabrics, costume construction techniques as well as textiles science and these informed their ways of achieving aesthetics in Fancy Dress masquerade costumes in Winneba.

Fancy Dress masquerade costumes in Winneba signified the creative expressions of costumiers; sustenance of the Fancy Dress masquerades culture and the agrarian community of the people of Winneba. In addition, Fancy Dress

masquerade costumes had economic and historic significance. Cultural heritage and political significances were also identified. In this sense, the innovative and creative competencies of the costumier are key to uphold Fancy Dress masquerade culture. Through their practice, Fancy Dress masqueraders and costumiers augment their economic status, their dexterity in creating innovative designs, ability to contribute to sustainability of Fancy Dress masquerade culture in Winneba and the country at large.

### **Recommendation**

The findings and conclusions from the study have shaped a number of recommendations as discussed in the paragraphs.

From the conclusion drawn on the sources of inspiration for designing Fancy Dress masquerade costumes, I recommend that masqueraders and costumiers should explore their innovative and creative abilities and be abreast of technological advancements in the use of computer-aided designs in the media space in the 21st century.

Based on the various types of Fancy Dress masquerade costumes, I recommend that the leadership of the four masquerade clubs through their mother association, the Masquerade Federation, should set up a museum to house samples of the various types of masquerade costumes produced on yearly basis. This will help preserve the various changes that have characterised the types of Fancy Dress masquerade costumes over the years. In the future, this could serve as a tourist site worthy of a national or an international appeal.

Masqueraders and costumiers should explore and expand the use of non-conventional and other sustainable materials to construct Fancy Dress masquerade costumes to maintain their gains for ecological sustainability. When

this is achieved, it has the potential to expand the depth and breadth of materials used to construct Fancy Dress masquerade costumes. It is important that non-conventional materials such as sachets are disinfected properly to prevent any health effect on masqueraders and costumiers before use.

Costumiers and masqueraders should break boundaries and consider capacity training and workshop for other personnel to take up such interesting ways of incorporating esthetics in Fancy Dress masquerade costume to sustain the practice.

The significance of Fancy Dress masquerade culture permeated through the creative expressions of the costumier; sustenance of the Fancy Dress masquerades culture and the agrarian community of the people of Winneba. In addition, Fancy Dress masquerade costumes were embedded with economic and historic significance. Cultural heritage and political significances were also identified. From the above, I recommend that masqueraders and costumiers should continue to uphold the values that shape the significance of Fancy Dress masquerade costumes.

#### **Suggestion for further research**

The study traced the history of Fancy Dress masquerade costumes in Winneba, Ghana between 1958 to 2020. Since Fancy Dress masquerading is also held in other Regions in Ghana apart from the Central Region, I suggest that other scholars should trace the history of costumes in those areas as well. When this is accomplished, it will add and broaden the discourse on Fancy Dress masquerade costumes in Ghana.

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## Appendix A





APPENDIX B  
INTERVIEW GUIDE FOR PARTICIPANTS  
UNIVERSITY OF CAPE COAST  
FACULTY OF ART

CENTRE FOR AFRICAN AND INTERNATIONAL STUDIES

**INTERVIEW GUIDE FOR FANCY DRESS MASQUERADE  
COSTUMIERS**

**TOPIC: A STUDY OF FANCY DRESS MASQUERADE COSTUMES  
IN WINNEBA, GHANA (1921-2020)**

Dear Participants, thank you for availing yourself to participate in this study. You will be contributing immensely towards the success of this research work which is designed ultimately for academic purpose. You are, therefore, kindly requested to provide responses to all questions to the best of your ability. You are assured that your responses will be treated with utmost confidentiality and anonymity. All information gathered will be used for the purpose of research only.

**A. General biographical data of Fancy Dress masquerade costumiers**

1 Can you tell me about yourself and your work as a Fancy Dress masquerade costumier?

(Probe for age of participants; sex; educational level, affiliation of Fancy Dress masquerade club of a participant; how costumier(s) acquired the skill of sewing masquerade costumes; how long participants have been involved in designing and constructing Fancy Dress masquerade costumes; whether costumiers design and construct new costumes on a yearly basis.)

**B. Sources of inspirations for designing Fancy Dress masquerade costume in Winneba, Ghana from 1921-2020.**

- 1 where do costumiers in Winneba draw their source of inspiration from to design Fancy Dress masquerade costumes (1958-2020)?

(Probe for sources of inspiration for specific periods; why participants relied on identified sources of inspiration; what accounted for change(s) in sources of inspiration over the years)

**C. identify and describe types of Fancy Dress masquerade costumes in Winneba from 1958 to 2020 and changes that have characterized them over the study period.**

- 1 what are the types of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)?

(Probe for designers of various masquerade costumes, components of the various types of costumes, changes that have occurred over the years, rationale for such changes, descriptions of various types of Fancy Dress costumes etc.)

**D. ascertain the materials used in constructing Fancy Dress masquerade costumes in Winneba from 1958 to 2020.**

- I. which kinds of materials have been used to construct Fancy Dress masquerade costumes in Winneba, Ghana from 1958-2020?

(Probe for specific year(s) or period for using various kinds of materials, qualities or properties of such materials over others, what accounted for change(s) of some materials to the other)

**E. establish ways in which aesthetics is achieved in Fancy Dress masquerade costumes in Winneba, Ghana.**

I. how is aesthetics achieved in Fancy Dress masquerade costumes in Winneba, Ghana?

(Probe for specific periods when such an approach to aesthetics was employed, what accounted for a switch from a specific approach to the other, variations that have occurred, materials used to achieve aesthetics, rationale for choice of such materials etc.)

**F. explore the significance of the impression carved by the masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana.**

1 what is the significance of the impression carved by the masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana?

(Probe for historic, cultural, political, economic significance of masquerade costumes etc.)

APPENDIX C  
INTERVIEW GUIDE FOR PARTICIPANTS  
UNIVERSITY OF CAPE COAST  
FACULTY OF ART  
CENTRE FOR AFRICAN AND INTERNATIONAL STUDIES

**INTERVIEW GUIDE FOR FANCY DRESS MASQUERADERS**

**TOPIC: A STUDY OF FANCY DRESS MASQUERADE COSTUMES  
IN WINNEBA, GHANA (1921-2020)**

Dear Participants, thank you for availing yourself to participate in this study. You will be contributing immensely towards the success of this research work which is designed ultimately for academic purpose. You are, therefore, kindly requested to provide responses to all questions to the best of your ability. You are assured that your responses will be treated with utmost confidentiality and anonymity. All information gathered will be used for the purpose of research only.

**A. General biographical data of Fancy Dress masqueraders**

1. Can you tell me about yourself and your work as a Fancy Dress masquerade costumier?

(Probe for age of participants; sex; educational level, affiliation of Fancy Dress masquerade club of a participant; how long participants have been involved in Fancy Dress masquerading; whether costumes are designed and constructed on a yearly basis.)

**B. Sources of inspirations for designing Fancy Dress masquerade costume in Winneba, Ghana from 1921-2020.**

1. where do masqueraders in Winneba draw their source of inspiration from to design Fancy Dress masquerade costumes (1958-2020)?

(Probe for sources of inspiration for specific periods; why participants relied on identified sources of inspiration; what accounted for change(s) in sources of inspiration over the years)

**C. identify and describe types of Fancy Dress masquerade costumes in Winneba from 1958 to 2020 and changes that have characterized them over the study period.**

1. what are the types of Fancy Dress masquerade costumes in Winneba, Ghana (1958-2020)?

(Probe for designers of various masquerade costumes, components of the various types of costumes, changes that have occurred over the years, rationale for such changes, descriptions of various types of Fancy Dress costumes etc.)

**D. ascertain the materials used in constructing Fancy Dress masquerade costumes in Winneba from 1958 to 2020.**

1. which kinds of materials have been used to construct Fancy Dress masquerade costumes in Winneba, Ghana from 1958-2020?

(Probe for specific year(s) or period for using various kinds of materials, qualities or properties of such materials over others, what accounted for change(s) of some materials to the other)

**E. establish ways in which aesthetics is achieved in Fancy Dress masquerade costumes in Winneba, Ghana.**

1. how is aesthetics achieved in Fancy Dress masquerade costumes in Winneba, Ghana?

(Probe for specific periods when such an approach to aesthetics was employed, what accounted for a switch from a specific approach to the other, variations that have occurred, materials used to achieve aesthetics, rationale for choice of such materials etc.)

**F. explore the significance of the impression carved by the masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana.**

1. what is the significance of the impression carved by the masquerade clubs in relation to Fancy Dress masquerade costumes in Winneba, Ghana?

(Probe for historic, cultural, political, economic significance of masquerade costumes etc.)

