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JENNIES DEIDE DARKO

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NEGOTIATING RELIGIOUS IDENTITY THROUGH DANCE IN THE
PRESBYTERIAN CHURCH OF GHANA: A CASE STUDY OF
IMMANUEL CONGREGATION, MADINA.

BY

JENNIES DEIDE DARKO

Thesis submitted to the Department of Music and Dance of the Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast, in partial fulfillment of the requirements for the award of Doctor of Philosophy in Ethnomusicology.

JULY 2017

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: JENNIES DEIDE DARKO

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

Dance as a complex cultural phenomenon contains elements that define people as belonging to a particular cultural group. As a form of self-expression and communication, dance has the power to bring people together in peaceful coexistence. This thesis examines dance as a tool for identity negotiation in the church. It focuses on the Presbyterian Church of Ghana, specifically the Immanuel congregation at Madina, Accra. The Presbyterian Church was the first Christian church to be institutionalized in Ghana and has survived continuously since its establishment in the 1820s. The thesis examines dance as an expressive medium to complement the worship style of the church in order to make the institution more attractive to its members. It adopts a qualitative mode of investigation using ethnographic fieldwork to explore the use of dance as a medium for identity negotiation in the church. The study conceptually draws on the work of Taylor (1994), to capture the dialogic aspects of identity negotiation and to affirm that identity is meaningless outside a system of representation in social space. The study combines perspectives from ethnomusicology, dance studies, psychology, history, theology, and anthropology to establish dance as an important medium for identity negotiation in the church.

KEY WORDS

Religious Identity

Identity Negotiation

Multi-Disciplinary Study

Dance

Dialogue

Culture

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DEDICATION

To my husband,

John Solomon Darko.

#

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ACRONYMS

P C G	Presbyterian Church of Ghana
M P D G	Madina Presby Dance Group
I C D F	International Christian Dance Fellowship
I P Y D G	International Presby Youth Dance Group
C S	Children Service
J Y	Junior Youth Fellowship
Y P G	Young People's Guild
Y A F	Young Adults Fellowship
M F	Men's Fellowship
W F	Women's Fellowship
B S P G	Bible Study and Prayer Group
R P P	Regulations Practice and Procedure
N O M	Northern Outreach Ministry
M C	Master of Ceremony

CHAPTER ONE

DANCE IN THE PRESBYTERIAN CHURCH

1.1 Introduction

Dance is an activity that is a product of the interaction between human movements and consciousness (Fraleigh & Hanstein 1999). It is a temporary mode of expression, exhibited in a given form and style through the human body moving in space. It involves the use of purposefully selected and controlled rhythmic movements. The performer and the observing members of a given group recognize the resulting performance as dance (Copeland & Cohen, 1983). In the African worldview, life with its rhythms and cycles is dance. The African dance is life expressed in dramatic terms (Opoku, 1965). Similarly, Ajayi (1996) posits that

Dance is both a sign and a vehicle of communication. It is able to express an action, an idea and, it is at the same time the action and the idea it expresses. For example, a person dancing can be a sign of happiness, at the same time this sign is a vehicle to communicate and express a sense of mind. Since a sign derives its meaning from its nature, and a tool assumes its significance for what it is used for, the use of dance in sacred rituals has both intrinsic and cultural imports (p. 185).

A careful synthesis of all the above perspectives on dance leads me to the conclusion that dance is a culture. Therefore, it is expressions of the way people do things, and a representation of what they believe in. Dance as a complex cultural phenomenon, contains elements that define people as belonging to a particular cultural group. As a form of self-expression and communication, dance is a medium that has the capacity to foster community cohesion and peaceful co-existence. Many anthropologists and dance scholars

have defined dance from their various ideological perspectives. Generally, they see dance as movements, done within a given space performed to music. Drawing on this ideology I define dance from my own perspective as the movement of the body in a continuous sequence, with different styles to music in space. I view dance as a system of art that may be admired and appreciated and thus, may be used to worship God, and also bring people together in harmonious co-existence.

Identity refers to people's perceptions of who they are, of what sort of people they are, and how they relate to others (Hogg & Abrams, 1988 p. 2). It is a reference to how individuals or groups of people are distinguished from how they conduct social relations with other individuals or groups (Jenkins, 1996 p. 4). These and other scholarly definitions draw on Erikson's original work on the phenomenon (Erikson, 1968). I suggest therefore, that a simple interpretation of the term identity is the process of answering the question: "who am I?" That question will elicit different answers each time, depending on the prevailing circumstances. For example, when I am at home, the answer to the question will be "I am Mr Darko's spouse". However, when I am in Cape Coast, I am a PhD student. Or when I am in my local church, I am a presbyter. Identity refers to a social category or meaning, one that is determined by the rules and regulations of a particular social entity. It is a reference to the claimed characteristic attributes and expected actions of the members. Identity is also a characteristic that projects the socially distinguishing features that an individual takes pride in and conceives as unchangeable, but rather socially consequential. The concepts of dance and identity negotiation in the Christian church are the fulcrums upon which this

study is based. The place of dance in identity formation especially in the African context is very important, because dance is present in most of the events connected with rites of passage.

This thesis examines dance as a tool for identity negotiation in the church. It focuses on the Presbyterian Church of Ghana, specifically the Immanuel Congregation at Madina Accra. The Presbyterian Church is one of the first Christian churches to be institutionalized in Ghana, in the then Gold Coast. It has survived continuously since its establishment in the 1820s. It has done so in spite of challenging circumstances during the early part of the 20th century. Some of these problematic challenges included changes to the style of governance for the church, a period of colonialism under the British Empire that contributed to the enforced departure of many of the German missionaries, and intense competition from other churches. (D. Kpobi, personal communication, February 15, 2015). The research explores dance as a medium of identity negotiation in the church in a manner that can serve to complement the church's worship style. By worship style I refer to their praying, and the teaching of the word of God. I argue that with dance as a supporting medium to the worship style, the church would become more attractive to its members and others

In the context of this research, identity negotiation refers to the dialogic interactions among the members of the Presbyterian Church that are aimed at expressing their identities as Presbyterians. They do so by attempting to situate themselves into the classical Presbyterian mould. The Presbyterian Church of the present day has inherited a number of the perceived attributes possessed by the pioneer Basel missionaries. Attributes such as discipline, the

fear of God, modesty, honesty, brotherly love and the hardworking ethic, are still presently ascribed to the church. Members of the church are therefore anxious to be seen in that light, hence do their best to exhibit some of these qualities whenever they find themselves in the church space. Their first audience are their fellow members who are in the best position to help them in their self-assessment, before their conduct is exhibited in the public domain. In this research context therefore, identity negotiation refers to the ways the members of the Presbyterian Church express their Christianity, and Presbyterianism when they are in church for the glory of God, and for the benefit of observers. These demonstrations manifest in many forms including praying, singing, dressing, attitude, conduct, and dancing.

This thesis reports on extensive research I have done on dance as a tool for the negotiation of identity in the Presbyterian Church of Ghana. The study is an ethnographic exploration that aims at establishing the importance of dance in identity negotiation in the church environment. The field research took approximately three years. Normally three years in the field is a relatively short time to conduct such an extensive study. However, my situation as a member of the Presbyterian Church of Ghana aided my research in a very significant way. I was able to count on about 50 years of association with the church, because I was born into it. I am also fortunate to have had three generations of my family members on both my maternal and paternal sides, being connected to the church in various capacities. These included playing the roles of reverend ministers, catechists and elders of the church. During my formative years, I learnt a lot about the church both from tuition at Sunday

school, and through the observation of my parents who were also involved in church work.

1.2 Dance as a culture

A large portion of the education within the traditional Ghanaian socialization is inherent in the dance movements and gestures. These elements help the individual members of the society to remember their ancestors and recall their history. Dance therefore creates a platform for the people to negotiate their identities, and also find integration within their culture or the environment in which they find themselves. A lot of Christians who are found in churches in the urban areas in Ghana especially in the four major cities of Accra, Kumasi, Takoradi and Cape Coast are indigenes from other parts of the country who have migrated to the cosmopolitan cities to earn their livelihood. Their connections with the urban towns tend to be necessitated by economic need rather than a preference for city life. Avorgbedor (1998) explored the complexity associated with the question of identifying people as purely urban or purely rural. This was because people move regularly between these areas keeping strong bonds (Avorgbedor, 1998 :155). Koetting (1975) also suggests that music plays a vital role in the lives of many people in Ghana. In a lot of cases, music and dance cannot be isolated from their social context but rather are a part of a unified expression. The congregants therefore, in spite of their physical absence from their hometowns or villages keep in touch with their local customs, values and culture, which include their dances.

1.3 Church landscape

About 71.2% of Ghana's population professes to be Christian (Ghana Statistical Service report 2012), and they participate in worship services regularly, leading to the proliferation of churches in most parts of the country. There are many different kinds of churches. They include Protestant, Pentecostal, African Independent churches, and Charismatic churches. These religious groups offer different doctrines towards the provision of the spiritual and material needs of their members. Some of the churches have taken full advantage of technology, and where their members are unable to be physically present at church, the message is easily within their reach. It is available on radio, mobile phones, television and the Internet. Pardue (2005, p.23) argues that, dancing has always been an integral part of the liturgy in the Christian church, and has been used to express reverence to God. Christians have used their bodies to express such reverence to God in many different ways.

The Presbyterian Church of Ghana, is an example of a Reformed Church that has a "democratic" style of leadership, led by elders who represent the general congregation. The leadership structure is made up of four levels of authority called "Courts". The lowest of these is the congregational court with the highest being the General Assembly (see Chapter 2). Observations I have made in my local church, as well as other sister Presbyterian churches I have visited, reveal that one of the biggest dilemmas of the Presbyterian Church of Ghana, is finding perhaps the most effective worship method acceptable to its membership. My experience as a dancer, a dance teacher and researcher, informs me that dance can be explored as a medium for identity negotiation by members of the church, presenting another

avenue for curtailing the perennial exodus of members, especially the youth. Hence, my interest in studying dances in the Presbyterian Church.

The Presbyterian Church of Ghana which was called the Basel Mission at its inception, was among the first Christian missions to enter the then Gold Coast, along with others like the Methodist Church, the African Methodist Episcopal Zion Church, the Baptist Church, the Evangelical Presbyterian Church, the Catholic Church and the Anglican Church (Debrunner, 1966). These mainline churches engaged in social services like education, healthcare, and agricultural projects to promote themselves as benevolent institutions. They did so by courtesy of funding from their mother missions overseas (Omenyo, 2002). The church is one of the oldest continuously surviving churches in Ghana, having been around for almost two hundred years. When the first mission station was built in Akropong Akwapim in 1828, it was regarded as the model church. It attracted a lot of people especially the youth, because of the innovative packages it offered like the “Salems”. The Salem was a Christian settlement created by the church that kept new converts, (Omenyo 2006, 54). There were also the various training institutions. In more recent times, the church has had a perennial challenge with satisfactory growth, and a lot of the members feel that the church was gaining more members through birth into the church, than it was getting through new members that were joining.

There was also the perception that as soon as some of the youth members were old enough to make choices for themselves about where to attend church, they normally chose another church, usually of the charismatic kind. Why was such a trend potentially problematic for the Presbyterian

Church? I inadvertently stumbled on the possible answer as I recollected a statement a pastor made when I attended the wedding of one of my maternal cousins about five years ago. She worshipped in one of the Pentecostal churches, while her partner belonged to the Presbyterian Church. The wedding took place in her church, and as her pastor rendered the sermon he was visibly upset. He said that whilst he was happy for her for getting married, he regretted that she did not choose one of the gentlemen in her mother church.

This was his lamentation:

Sister Joyce is an important member of our church, and we are losing her today. She is in the choir so we lose one chorister today; she is a children's service teacher and we lose that also. We will be losing her tithes, her harvest offerings and all that. But what pains me most is the fact that if her husband had joined us we would have gained one member. Their children too would have become members (A Pentecostal Pastor, 2012).

The lamentation above puts into perspective the wider loss to the Presbyterian Church any time one of its members leaves the fold.

There is another perception among a section of the members of the Presbyterian Church of Ghana, including some of my relatives that the Presbyterian Church's way of doing things was too conservative, rigid and unexciting, and that made worshipping as a Presbyterian problematic. The unwillingness of some of the youth especially to remain in the church is partly attributed to this problem. My study attempted to portray dance as a medium that will help enhance the worship behaviour of the congregants. The projected effect is that the members will feel more at home when they were in church. This would be beneficial to the Presbyterian Church of Ghana in the long term, and improve its growth figures.

1.4 My Presbyterian roots

By coincidence my hometown is Akropong Akwapim, the very place where the first Basel Mission station was built. My family is one of the royal gates of the Akuapem traditional area, and in fact my father used to be the linguist to the Paramount Chief before his return to the Christian fold to become a Catechist. I was born in Accra but my baptism, and confirmation rites were performed at Akropong in the oldest Presbyterian Church in Ghana, the Christ Congregation at Akropong Akuapem. I did not manage to have my wedding there as well, but the event took place at a Presbyterian Church, that is at the Kaneshie Presbyterian Church, where my daughter also schools. My husband is also a Presbyterian. My Presbyterian journey has taken me through various roles within the institution. First, I have been through the various generational groups, the Children's Service, the Junior Youth Fellowship, the Young People's Guild and the Women's Fellowship. I did not have the opportunity to join the Young Adults' Fellowship because it did not exist in the church at the time when I was in the 30 to 40 years age category.

I have also held positions in the North Kaneshie District of the Ga (now Ga West) Presbytery of the Presbyterian Church of Ghana. I was a member of the District Session Standing Committee, and District Session Council, both for a period of six years. The District Session Council Standing Committee is the management body of the District, leading in the steering of its day-to-day business. It reports directly to the District Session Council that is the highest level of authority in the District (See Chapter 2). In addition to my membership of the two Committees, I was the Chairperson of the District Committee on Administration and Human Resource Management. My

responsibilities in this Committee included ensuring the provision of competent and committed human resources, as well as supporting other Committees in a dependable, timely and courteous manner. I organized the personnel administration, and supervised the work of the District, the organization and periodic update of statistics, the procurement of goods and services, the maintenance of church property and the organization of logistics, administrative systems and procedures.

My local church Bethel congregation, situated at the Bubiashie Cable and Wireless suburb of Accra has set up a preparatory and Junior High School. At present, I serve as the chairperson of the School's Management Board. The School Management Board's responsibility is to supervise the running of the school, ensuring that it meets the standards required by the Presbyterian Church Constitution. The Board is tasked with the following responsibilities; advising the church on general education matters; ensuring the implementation of the education Policy of the Church and keeping same under constant review; encouraging and helping teachers to upgrade themselves; implementation of the Ghana Education Service Procedures; interpretation of the Government Educational policy to the Church and advising on its implementation; ensuring biblical teachings, Christian discipline, and moral character training in the Bethel Presbyterian School. I have also been the Chairperson of the Committee on Education in my local church for the past five years.

My somewhat experiential life in the church both as an ordinary member, and a leader at various levels may have put me in a position to be familiar with the various problems that confront the church both in physical

and spiritual terms. It may also have informed my scope about how these obstacles may be hindering the numerical, developmental and spiritual progress of the church. Agonizing over the situation for a number of years could also make me to conclude that perhaps dance could serve as a route to reaching a solution. Since the members of the Presbyterian Church of Ghana were already dancing in church, during the devotional and ritual services, dance could be adapted to become a uniting force that would foster a sense of community among the members. This will lead to making them more desirous to stay in the church. My experience as a dancer and dance teacher reinforced that conviction. My belief was further strengthened by reports of successful applications of dance to impact other situations, including my own work with the patients at the Pantang Psychiatric Hospital in 2006 (Darko, 2008).

Significantly, this experience classifies me as an insider. The question is, how does this challenge my position as a researcher? It is an issue of managing my biases and as a researcher, I recognised all of these complexities and employed the principles of phenomenology in analysing my data. In the process, I desired to combine both the emic and etic perspectives and carefully reported the data as a representation of what I experienced on the field.

1.5 My dance experience

I do not remember how I got to be a good dancer. I will not claim that it is a family trait. My knowledge in, and passion for dance may have begun when I was in my teens. There was a cultural group, made up of some youth from the Roman Catholic Church near our house at Dansoman in Accra. The Catholic Youth Organization (CYO), held these dance sessions for the young

members of their church who preferred dancing to football or netball when it was recreational time. Amongst the dances they performed was the Borborbor dance, a traditional dance of the Ewes in northern Volta Region, which I particularly liked. The lead drummer who played the Vuga (master drum) looked very smart and was very skilful. I also liked the way the girls shook their waists and buttocks as they danced. My passion for dancing however petered out when I went to secondary school at the Okuapemman Secondary School at Akropong.

In my experience as a dance teacher and dance performer I recognise dance as an effective medium for creating interventions in a number of different situations. I realise, for example, that creative dance movements when applied to mental patients at the Pantang Psychiatric Hospital provided some measure of relief for the patients (Darko, 2013). In my recent writings, I have also recognised how Dance has also been used to advertise popular alcoholic beverages in Ghana on television (Darko, 2016). Dance has created other significant moments in the Ghanaian situations as can be seen at funerals, church conventions and at other social programmes. Therefore, one may argue that it is a viable phenomenon to be considered as an effective medium needed to provoke a lively and accepted kind of identity negotiation in a wide range of situations, and at different locations. It may also be considered as an art medium that will meet the aspirations of the membership of the Presbyterian Church of Ghana, as well as other Church institutions in Ghana as a whole.

My interest in watching dances and dancing swiftly resurfaced and increased significantly, when I started spending parts of my vacation with my

uncle, Mr Seth Asare Newman, who was then a dance lecturer at the University of Ghana Legon. My uncle loves to dance, and he loves teaching it at every given opportunity. Through regularly watching him teach and dance, I gradually fell in love with the art all over again. Therefore, when I went to the University, I chose to study dance. After completing my Diploma in Dance, at which time the Bachelor in Fine Arts Programme had not started, I joined the Ghana Dance Ensemble where I worked for 16 years. My work was in various capacities, ranging from artistic to administrative roles. The Ghana Dance Ensemble is a unit within the Institute of African Studies at the University of Ghana responsible for the popularising of the Ghanaian and African culture through the vehicle of dance performances (see Chapter 6). The performers in the ensemble are not students, but professional dancers, well trained to be able to deliver near accurate representations of traditional genres. While I worked with the Dance Ensemble, I taught the Level 100 students of the University of Ghana, dance as a module in African Studies. I have also severally adjudicated dance competitions for basic schools in Accra. My journey as a lecturer begun in 2010, and I have taught students traditional dance, and African dance forms.

As a result of my experience as a dance teacher and dance performer I recognize dance as an effective medium for creating interventions in a number of different situations. I know for example that creative dance movements when applied to mental patients at the Pantang Psychiatric Hospital provided some measure of relief for the patients (Darko, 2013). Dance has also been used to advertise popular alcoholic beverages in Ghana on television (Darko, 2016). Dance has created other significant moments in the Ghanaian situations as can be seen at funerals, church conventions and at other social programmes.

Therefore, it is a viable phenomenon to be considered as an effective medium needed to provoke a lively and accepted kind of identity negotiation in a wide range of situations, and at different locations. An art medium that will meet the aspirations of the membership of the Presbyterian Church of Ghana, as well as other church institutions in Ghana as a whole.

1.6 Purpose and Significance of the Study

This study was to examine the use of dance in Ghanaian churches. I specifically sought to investigate the role of dance in the Presbyterian Church of Ghana, exploring how it served as a medium for the congregants to negotiate their religious identities. In furtherance of that I, examined the use of dance in the Presbyterian Church of Ghana. I also Investigated the extent to which dance is used to negotiate identity in the Immanuel Congregation of the P.C. G at Madina. Thirdly, I Investigated, the role of dance in the Immanuel Congregation of the PCG, Madina. Fourthly, I reviewed the findings of the research and made recommendations for academia and the PCG.

Identity negotiation in the church was exhibited in two forms, the liturgical and the worship. In the case of the former, identity negotiation was demonstrated by the means of prayer, of hymn singing, of the participation in the Eucharist and the celebrations of various Presbyterian rites, including baptism and confirmation. The behaviours of the members in the conduct of the liturgical identity negotiation were governed by regulations, and not by individual preference. The negotiation of identity in worship was less prescriptive. Although there were regulations to remind congregants of their boundaries, the negotiation in this case was allowed more flexibility and

spontaneity. What then is the place of dance in the church? In most churches in Ghana, the members dance. Dancing is done for various reasons. For some churches, it is part of the liturgical ritual. Newman (2007) argues that, dance for others are the channels through which the congregants express their reverence to the creator of the universe. Sometimes dancing represents a celebration. At other times, it marks mourning or spiritual inspiration. Not many scholarly works have explored the extent to which dancing has affected the negotiation of religious identity especially in the Presbyterian Church of Ghana. My study aimed at filling that gap. I observed, and at times participated in the dances performed in the church. In addition, I considered how dancing fostered the negotiation of religious identity for congregants and participants at the church's outreach programmes that were aimed at planting new churches and increasing church membership. Besides, I explored the possibility of establishing and documenting dance as an effective medium for negotiating identity in the church. The outcome of the research is this thesis document that will serve as a significant source for studying, teaching and researching the importance of dance in the modern Ghanaian church. My research also investigated the role of dance in the church, in order to document these tendencies, eventually dispelling the notion held in Ghana that dance was primarily entertainment but not for academic study. My research findings should add to the knowledge and understanding of the importance of dance in churches in Ghana. In addition, the study highlights the fact that dance scholarship is crucial for understanding important aspects of the human condition.

In reality, being an insider of the Presbyterian culture, as well as

participant-observer in a research context is a very complicated position that has the potential to raise issues that may challenge the credibility of the data. However, awareness of these complexities and preparedness for them enabled me to explore the field with an open mind aiming to document emerging patterns. This allowed me to uncover so much including some of the ambiguities of the Presbyterian culture that were not immediately visible or accessible to outsiders. Furthermore, I realized that ethnography is a rhetorical act (Geertz, 1977), and the ethnographer is required not only to collect credible research data, but to also write about them credibly and persuasively (1977, 304). This assertion significantly resonates in my research

1.7 Research Questions

During the research, I explored the following questions. What is the dance repertoire of the Immanuel Presbyterian Church? What dance movements do the congregants perform and what are their significances? What ethics guide their dances? To what extent is dance used as a medium for identity negotiation?

1.8 Theoretical Approach

I employed the Grounded Theory Approach, guided by the Glaser and Strauss model (Glaser & Strauss, 2006). The grounded theory method is an inductive approach to research in which theories are generated solely from an examination of data rather than facts being derived through a deductive process (Babbie, 2010). 'Stated simply, grounded theory methods consist of systematic, yet flexible guidelines for collecting and analyzing qualitative data to construct theories 'grounded' in the data themselves' (Charmaz, 2006). This

theory is relevant to my work because of the segmented nature of data gathered from various demographic and inter-generational groups in my research field. It helped to elaborate each category or group, identify properties, define relationships between categories, and identify gaps within and without the groups. This allowed me the opportunity to fully comprehend them as unique phenomena and thus, ascribe all necessary instruments for assessing their movement systems relevant in my conception of identity within the Immanuel Presbyterian Church at Madina. Kathy Charmaz states that,

‘as grounded theorists, we study our early data and begin to separate, sort, and synthesize these data through qualitative coding. Coding means that we attach labels to segments of data that depict what each segment is about. Coding distils data, sorts them, and gives us a handle for making comparisons with other segments of data. Grounded theorists emphasize what is happening in the scene when they code data’ (2006).

My theories were thus adduced as I gathered data during my work in the field. My qualitative research modus operandi consisted of ethnographic fieldwork to gather primary data, and literature review for the collection of secondary data. Thereafter, I analyzed my findings as much as I could manage from a neutral perspective. I thus analyzed the data collected on the spot as the investigation went along. Although it was quite challenging putting my decisions and inferences in perspective, the grounded theory approach helped

increase analysis from description to explanatory theoretical frames and thus provided conceptual understanding of movement systems observed in the church during data gathering. Data provided important departure points to contextualize all discoveries and added unique dimensions to theorizing identity. ‘...while maintaining the strong foundation in data consistent with their reasoning (Strauss & Glazer) ...grounded theory met the following criteria: a close fit with the data, usefulness, conceptual density, durability over time, modifiability, and explanatory power (Glaser, 1978, 1992; Glaser & Strauss, 1967 in Charmaz 2006).

1.9 Research Methodology

I applied the qualitative research method in an ethnographic study. In the process, I studied the culture of church members extensively. The field in this research context was the Immanuel congregation of the Presbyterian Church of Ghana at Madina, and locations where the church conducted its outreach programmes. I explored aspects of their liturgical service and their worship behaviour. I focused especially on how gender, age, social status, nationality and ethnicity were represented in the conduct of the worship. Owing to the fact that I had my own experiences of the past, some of which I have mentioned earlier in this chapter, a number of the preconceptions and ideas may have unconsciously slipped into my interpretation of the data. Therefore inevitably, I may have had a bit of bias and subjectivity that is beyond my control. An objective observation that is bereft of the observer’s

pre-existing thoughts is simply impossible.

I however did not let that become problematic for me. Rather I saw it as an opportunity because ultimately, I benefitted from being involved with the study of the ways in which my research participants behaved when they were in church, and also when they were at other church programmes. This is because my experience put me in good stead to do an efficient analysis of the data I collected on the field. The fact of being an insider of the Presbyterian culture, as well as participant-observer, allowed me to uncover some of the ambiguities of the Presbyterian culture that were not immediately visible or accessible. Furthermore, I realized that ethnography is a rhetorical act (Geertz, 1977), and the ethnographer is required not only to collect credible research data, but to also write about them credibly and persuasively (1977, 304). That is exactly what I attempted to achieve.

1.9.1 Case Study

Two main considerations informed my choice of Immanuel Congregation at Madina as my case study. Firstly, Madina is a cosmopolitan location and with cultural, occupational, ethnic diversity that provided socio-cultural and political dimensions useful for my study. Secondly, Immanuel congregation is a big church with a large researchable population comprising a good mix of age, gender, and ethnic categories as well as elements of politics, status, and fashion.

1.9.2 Sampling

Owing to the fact my research target specific generational, inter-generational

and performance groups in the Immanuel Congregation of the Presbyterian Church of Ghana at Madina, I used the selective sampling method. It gave me the freedom to engage any participant of choice within the groups, as patterns emerged during the collection of data.

1.9.3 Participant Observation

In my opinion, the choice of data collection through participant observation was an advantage, because observation covers events in real time, and that enabled me to record the context of events, as they occurred on the field (Weick 1995). Participant observation also helped, because not only did I notice interesting features of the culture I studied, but also, I discerned patterns among those events, and that has put me in good stead to explain the significance of those patterns to users of my research. Participant observation is the key method used in ethnography, and involves long-term engagement in the field. It is the foremost primary source of ethnographic data (Babbie 2010). Participant observation showcased my dual role as an ethnographer. As a researcher, I recognized that the route to knowing what went on in the Presbyterian Church culture was to be familiar with what worship activities went on in the field. Therefore, I needed both to become a participant in their environment, while also maintaining the posture of an observer, who will describe the experience from a detached position (Miles & Huberman 1994).

I sought permission to observe the congregants, so that my research subjects would be aware they were being observed. This was ethical, and it cleared the way for me to approach them later on for interviews when the need arose. I made my subjects aware of my presence, whilst being as unobtrusive

as possible. I kept careful notes on all events, and interactions between the sample subjects. I also did video recordings of the dances at all research locations, to assist me achieve the accurate recall of the sequence of event, and also in analysing the data I collected. I recorded the dances and other relevant interactions as they happened.

1.9.4. Interviews

Interviews assisted me first of all, to follow my various lines of inquiry, and they also enabled me to ask actual questions in an unbiased manner, to satisfy my research objectives (Yin 2003, Cohen, Manion, and Morrison, 2001). Many interview styles were at my disposal. What was important for me was to allow the interviewees to answer questions without being limited by pre-defined choices, as with the case of quantitative and demographic researches. I wanted my ethnographic interviews to feel and look like everyday conversations. Therefore, I used both the unstructured and semi-structured methods, and conducted two kinds of interviews namely the group interview, and the individual interview. The interviews started with the various groups in the church, namely the generational and inter-generational groups. The former group comprised the Men's Fellowship (MF), the Women's Fellowship (WF), the Young Adults' Fellowship (YAF), the Young People's Guild (YPG), the Junior Youth Fellowship (JY) and the Children's Service (CS). The latter group included the Singing Band, the Church Choir, and the Praise Team. Although the Bible Study and Prayer Group (BSPG) is an inter-generational group in the Presbyterian Church, their negotiation of identity is situated in the realm of theology, and that was not one of my

research objectives.

The individual interviewees included, the Resident Minister, the Catechist of the Northern Outreach Ministry (NOM), the Presidents of the Men's and of the Women's fellowships, the Presidents of the Young People's Guild, and of the Young Adults' Fellowship, the leaders of the singing and dancing groups, church members, and members of the audiences at outreach programs. Since most of my interactions with the participants at the research sites involved informal conversations, I decided that the unstructured interview as a tool was very helpful while I also fell back on the semi-structured interview to validate certain research findings. I got satisfactory cooperation with both types of interviews I conducted. Generally, the respondents were eager to give me some information about the church and the reasons why they loved dancing during the Sunday services. Some of the members were hesitant because they feared their comments will get to the church leadership and they might face some sanctions for speaking out.

Since eventually I planned to publish the results of this research, I had to bear in mind all elements that would have a bearing on its successful publication whether positively or negatively. Naturally, I expected that my research would encounter some ethical concerns such as confidentiality, risk, harm, trust and anonymity. I ensured absolute anonymity and confidentiality of my research participants. Whilst a good number of members who were ordinary congregants preferred to speak to me under anonymity, an equally large number of respondents were quite ready to be quoted. Where respondents did not wish to remain anonymous, I resorted to the requirement

of informed consent as set out in McFee, (2005) and Welsh, (1999). As also required of me, I obtained ethical clearance from the University of Cape Coast's Ethics Board before proceeding to the field. I also got letters of introduction from the Department of Music of the University of Cape Coast, to introduce me officially to the Immanuel Presbyterian Church, and the Madina Presby Dance Group.

1.9.5 Video recording

The use of video recording was very beneficial to me. For example, it allowed me to cover a lot of the identity negotiation situations during my study in their natural settings, over a sustained period of time (Schaeffer, 1995). Secondly, video recordings helped me capture some aspects of the participants' social and cultural behaviour, as well as some of their interactions (Robbens, 2007). Thus, the videos served as integral tools of observation and assisted me to put observations into the right perspectives prior to the analysis of data.

They also provided other settings for revisiting post-field observations, that qualified previous experiences during the observation process, and the related analysis. Video recordings also served as tools for transcription and allowed me to select, register, encode, and manipulate features to support my major analytical goals. A good example of importance of the video tool, was my use of it in analysing one of the Children's Service movements, as they enacted the movements of the piece "I see a ball" on page 129.

1.10 Literature Review and Theoretical Orientation

For the gathering of secondary data, I needed to explore other scholarly sources in my quest for more ethnographic information. I therefore examined relevant secondary sources including books, journal articles, periodicals, reports, and magazines. In the process, I got inspiration from the studies done by scholars including Kelly Askew (2002), Zoila Mendoza (2000), and Michelle Kisluik (1998). I was especially intrigued by the amount of effort they expended in order to execute their research. To start with, they all spent a fairly good amount of time researching their projects including at least two years in the field, living, observing and interacting with the research subjects. Askew and Kisluik did their studies in Africa, in Tanzania and the Congolese forest respectively. Mendoza's work on the other hand was in Peru and she researched as an insider (because she hailed from that region) studying a familiar place from a detached position.

Askew studied the challenges encountered by the Tanzanian state (then newly independent), in their bid to carve out a new national identity. She approached the issues concerning the Tanzanian dilemma from the perspective of both an observer of, and participant in the musical performances in one of the Tanzanian coastal towns. Through her interactions with the indigenes, she demonstrated the various ways through which artistes negotiated, resisted, or collaborated with government officials in order to produce music for their livelihood. Kisluik's research which spanned the years 1986-1995, and included two (2) years (1986-1988) on the field, was a reaction to previous research by Collin Turnbull and Allan Lomax, some of whose conclusions and generalizations she disagreed with. She used dance as a means to examine several aspects of the BaAka culture, including gender politics among the

BaAka pygmies, and argued that although BaAka generally have a society where all are supposed to be equal, power and status were continually being negotiated by means such as dance.

Mendoza examined the process of social identity construction in San Jeronimo in Peru, and her work demonstrated how the negotiation of identities fluctuated between the indigenes and the settlers. The negotiations were influenced by Peru's cultural history, which gave greater respect to residents' connections to past indigenous Incan nobility. She also highlighted the rural-urban, white-Indian, modern-indigenous, highland-coastal, central-periphery, decent-mischievous dichotomies, through dance performances in her study of *Comparsas* that is the *Majenos* and the *Qollas*, engaging in competitive dance and display. All three scholars utilized the qualitative research method using ethnographic fieldwork to gather primary data, and literature review for secondary data. They also used the tools of observation, conversation and knowledge of history, culture and cultural artefacts. Armed with these, they were able to test previous conclusions in the field. Additionally, they were also able to validate, or discount their assumptions prior to their studies. Likewise, they were able to unearth previously unknown information. I drew largely on these scholars except that unlike in their cases, I did not have a hypothesis to test. I rather went to the field seeking to document emerging patterns.

My research framework is based on the dialogic aspects of identity negotiation (Taylor, 1994). In doing so I recognize that identity possesses two main features. First, it is not a one off, but rather a repeated process over a

period of time. Secondly, it is not an individual enterprise, but rather a dialogue between a group of people with similar goals and aspirations. My study therefore explores the question of identity negotiation as a product of the dialogue of the different kinds of “Christian behaviour “exhibited in the Immanuel congregation of the Presbyterian Church of Ghana at Madina. The study was also an opportunity to find out whether the congregants of the Immanuel congregation’s notion of Christian identity compared satisfactorily with the classical standard recommended in the Bible.

According to Goffman (1959), identity negotiation provides interpersonal “glue’ or “bond” that holds relationships together. It is the individual characteristics by which a person is recognized in a given social space. I therefore attempted to isolate patterns of ritualization involved in the worship module of the Presbyterian Church of Ghana, examining the importance of dance in the process. The concept of Identity negotiation has its roots in Social Psychology (Swann, 1987), and refers to a process through which perceivers, and targets come to an agreement regarding the identities that targets are to assume in the interaction (Swann, 2005). Swann’s work explored processes that affected changes to personal identity. The terminology as a socially located process of identity construction has been subsequently appropriated and elaborated by several identity theorists. Mead was the first to conceptualize identity as a process in which an individual achieves an integrated sense of self. She argues that, identity is how an individual reacts to, and assumes his experience, which is not based on the circumstances that one is in (Mead, 1934). I define religious identity, as the way people perceive

their relationship with their deity, ancestors or objects their cultures have socialized them to believe in.

As I earlier articulated, I draw on the work of Taylor (1994), to capture the dialogic aspects of identity negotiation. In doing so I affirm my agreement with Hall (1997), Gee (2000), and Taylor (1994) that identity is meaningless outside a system of representation in social space. If one has an identity, it will therefore mean that, one has to be recognized as part of an on-going dialogic process within a culturally determined system or representation. I therefore employed these earlier works in a multidisciplinary fashion, to demonstrate how identity formation and reformation through dance provided that sense of belonging, as a form of empowerment and cultural freedom for a people. In my research context, the people are the members of the Immanuel Presbyterian Church at Madina, and their identity negotiation refers to their expression of Christian character that comprises their reverence of God, their love for their fellow congregants and their possession of Christian virtues.

Rommen (2007), investigated the ethics of style, focusing on how groups negotiated their identity through different styles of language, dance, and dressing in the Full Gospel Church in Trinidad. This particular study gave me guidance in my investigation on how lifestyle and social status were reflected in the negotiation of the congregants' identity in the Immanuel congregation. The researches of Stokes 1994; Hall & du Gay 1996; and Frith 1996 have been beneficial to me in my explorations into the influence of culture, music, and ethnicity in identity formation. Another aspect of identity that interested me was its performativity characteristic that was exhaustively examined by Ingalls, Landau and Wagner (2013). They claimed in their

research, that identity is not a static or essential category, but rather one that is reproduced through recurring actions including music making. However, just how far music making alone characterizes performativity is not fully dealt with in their collaborative work, and I intended to fill that gap.

Mol (1976), Jacobson (1997), Ostberg (2000), Peek (2005), and Gee (2000) did extensive research on the identity of Muslims, identifying the latter with the Islamic tradition. The typology of identity from the aforementioned works, attempted to classify the origins of identity from four sources namely nature, institutional, discourse, and affinity. This categorization however did not cover all possible origins of identity. Peek also researched into religious identity formation of second generation Muslim Americans, and identifies three stages of religious identity namely; religion as ascribed (approved) identity, religion as chosen (elect) identity, religion as declared (confirmed) identity. Csordas (1994), focused on the phenomenon of charismatic healing and the importance of the self in identity negotiation. I was interested in what Csordas did, because I was also looking at the ritualization of the self, and the group in the identity negotiation process. In a similar vein Carl (2014), in the promotion of a performance-oriented approach, emphasized gospel music and the ethics of ritual performance in a charismatic church environment, and I intended to explore the effect of the same media in an orthodox setting like the Presbyterian Church. I also explored Avorgbedor's (1997), conclusions on cultural display and construction of identities in a contemporary independent church, and Kuwor's (2013) views on the use of indigenous cultural practices, notably music and dance, in exhibiting cultural identity.

1.11 Research Perspectives

My study was an opportunity to explore the gap of how the Presbyterian Church of Ghana could discover a universally acceptable mode of worship for its members. In furtherance of that, I first needed to determine the extent to which dance is used to negotiate identity in the church. In exploring the ethics of dance performance as a representation of identity negotiation in the Presbyterian Church, I examined the phenomenon from four perspectives namely; age, gender, ethnicity and nationalism. In my investigating into of the ethics of dance performance through the mirror of age, I focused especially on the youth. The youth that represents over 60% of the church's population is clearly the most important generational grouping in the church. Therefore, their ways of negotiating identity is of crucial importance, since it has a bearing on the church's ability of retaining them, as against losing them to other churches. The dances performed by men and women, as well as girls and boys were also critically observed. I was interested in studying the identity negotiation behaviour of women in the Immanuel Presbyterian Church for three reasons; their loyalty as members of the church, their adherence to church rules and regulations, and their position as the reproductive gender, the biological source of potential new members. The men in contrast, though fewer in numbers held key leadership positions in the church, invariably becoming role models. Therefore, I was interested in investigating the way they danced in church. I was in addition interested in the dances performed by the younger adult members of the church who sometimes I felt, were dancing to catch the attentions of potential 'Christian suitors', as well as the vibrant movements performed by the younger males to show off their dancing skills.

Owing to the fact that Madina is a cosmopolitan area, its dwellers come from different parts of Ghana and represent a wide variety of ethnic and tribal groups. Each ethnic group has its way of dancing depending on their cultural socialization, and naturally they are bound to exhibit these traits while dancing in church. In this study, I categorized the dances performed in the Presbyterian Church originating from ethnic acculturation. The Presbyterian Church of Ghana also has special ministries targeted at converting Ghanaians from the Northern Regions of Ghana to the Christian faith. This special agenda of evangelism has one of its preaching points, the Madina Northern Outreach Ministry worshipping on the premises of the Immanuel Presbyterian Church. It is a part of the Immanuel Congregation. The Northern Outreach Ministry group favoured the use of their cultural music and dance for worship, and they offered another interesting angle for inquiring about identity negotiation in the church. This category provides an interesting departure point for movement analysis in that their affinity to cultural specific movements could have political essentializing undertones. Patrick Alcedo explains essentializing as a tool "...that marginalized communities choose to essentialize themselves in moments when they need to set themselves apart from others in order to unite for political reasons (2014, p.40). They use the movement to enforce an association either political or social but most importantly express their movements to help them "belong" within the Presbyterian family first, and within the Christian faith, second.

1.12 Data Analysis

In analysing my data, I adopted a framework that combines both the emic and

etic perspectives. As was the case in the 20th century, many research analyses focused more on the researcher's view, than those of the researched. In response to that was the early 21st century writings that argued that, the focus should be shifted from the researcher to the researched, in research data analysis. (Cohen, Manion and Morrison, 2007, p.171). All of these arguments fall within a one-sided argument resulting in misrepresentation of phenomena in many cases. In my attempt to avoid the aforementioned complexities, I drew on the post positivist tradition that affirms, that analysis should capture the views of both the researcher and the researched. This enabled me to adopt both the emic and etic perspectives within a framework situated in a multidisciplinary fashion to convey my findings appropriately.

1.13 Accessing the Field

It was a cloudless morning in December 2014, a tad humid but not very hot. Such weather was unsurprising in this part of Africa as we were approaching the Harmattan season, which is characterized by much humidity and dryness. Though most of the shops in the vicinity were closed, there were a lot of people about, most of them probably heading to a church, or an important function because they were fairly well dressed. I was at the overpass just before you turned right into Madina, a suburb of Accra in the La Nkwantanang Municipal Assembly in the Greater Accra Region of Ghana. On this particular morning, there was little traffic on the road into Madina. I was heading to one of the main Presbyterian chapels in the area, the Immanuel Congregation. I had heard a lot about that church, especially about the efforts its leadership were making to be abreast with modern worship trends, and staying competitive.

It was with some difficulty that I saw the church's directional signboard on my left. It was quite small. I would have missed it had it not been for the yellow building landmark I had been told to look out for. Further down the road, after the left turn from the main road, I did another left turn that eventually led me to the church's premises. This road was un-tarred and bumpy and I had to slow down to avoid causing harm to my car. The church premises itself was quite a contrast to the surrounding environment (see photo of building in Chapter Two). The place was filled with vehicles, with some parked outside by the church's fence. Luckily for me a lady was driving out at the same time as I entered, thereby allowing me space to park. There was a service in session that was scheduled to end in half an hour. There were however almost fifty people waiting outside. The majority of them were women, a few of them with toddler children. Their dressing and demeanour characterized them as mainly middle class. They were dressed quite tastefully, and a lot of the younger women among them stood on high-heeled shoes. Most of them shared pleasantries with other ladies on the compound. The men on the other hand, were more soberly dressed and not talking much. Most of them looked serious, as if there was some important task ahead of them.

As we waited outside, a gowned middle-aged man appeared from through the main entrance at the back, accompanied by two acolytes, who carried silver chattels that had been used to serve the Holy Communion. They did an about turn, soon after stepping out and returned to the chapel. Ten minutes later the choristers came out of the building in a double file, and in a slow march, signifying the end of the first divine service, which I gathered had started at 6.30 a.m. All of us standing outside quickly made for the chapel

entrance in order to get ourselves a favourable seat, without waiting for the ushers to direct us to our places. Naturally, I wanted an advantageous position in the auditorium, where I would be able to see everything that happened. I took a seat in the left aisle, close to the front. Ushers went around distributing envelopes to the waiting congregants.

There were two envelopes, a blue one, and a violet one that had the inscriptions “Tithes and Normal offering” respectively written on them. In addition, they distributed the programmes for the day. At precisely 9:25 am, the choristers dressed in their black robes with white capes around their necks and with black hats matched with black shoes, returned to the entrance of the chapel. So also did the gowned middle-aged man, who by now I knew was the Minister-in-Charge. With them were a lady, and a gentleman who were not in uniform. The Minister-in-charge said a prayer, after which the un-uniformed man said some words. Thereafter, the auditorium was filled with the sound of an organ, and all the people in the chapel rose as one to sing a song from the hymnbook. After the song, the choristers processed into the auditorium, followed by the celebrants.

The un-uniformed gentleman turned out to be the liturgist that is the leader of the service, who performed a role of the master of ceremony (MC). He did much of the talking in the early part of the service, which was characterized by praying and the introduction of readings from the Bible accompanied by singing. There was much singing and dancing when it was time for the congregants to submit their tithe envelopes. This was followed by about forty minutes of sermon by the pastor. After the sermon the offertory was taken, accompanied by more singing and dancing. Then came the Holy

Communion, and this was a very solemn affair. I observed that all the female members covered their heads before taking communion. I also observed that the Presbyters were the first lay members to be served, after the minister had served himself, his associate pastor and the catechist. Thereafter, the communion was administered to members roll by roll, from the back to the front. When everybody who qualified had been served communion, the pastor and his entourage repeated the earlier ritual of going to the entrance of the church carrying the communion utensils, and then returning to the church hall for the final prayers and benediction.

In all, the service lasted two and a half hours, and ended at midday. After the service, the congregants drifted away in small groups, in solemn mood and there was not much conversation even among the women. This was a big contrast from the apparent atmosphere of camaraderie that was evident before the service started. I wondered why. The lady who had sat by me in the chapel during the service was reading something that was posted on the church's notice board. I took the opportunity to approach her, and asked her if she knew the reason for the dramatic change in the demeanour of members, after they had taken the Holy Communion. She told me her name is Evie, and she was a mother of four, and she was in her late forties. She said:

“We do not want to lose the blessings from the Lord's dinner by engaging in vulgar talk. After the Holy Communion, everybody has to go home, pray and put his or her prayer requests to God. When we were children my mother fasted on communion day, and did not speak to anyone again that day after returning from church”.

(E, Darko, personal communication, December 7, 2014).

I was not sure whether her response was a warning to me that she was not in the mood for any unnecessary conversation. Anyway, I did not want to get a confirmation about that, and following everybody's example, I got into my car and drove back home. After a couple of other visits on a communion Sunday, I came to realize that it was an important celebration for the church where everything was done in a solemn way.

Between December 2014, and June 2017, I did intensive ethnographic research at the Immanuel Congregation of the Presbyterian Church of Ghana at Madina. It was the main location for my fieldwork. During this period, I participated in their church services, observed the various rituals, their culture and the ways they negotiated their religious identity. I also examined the extent to which they used dance in that negotiation. My interaction with them included several group and individual interviews. Among those I interviewed were the head of the church who happened to be the Minister in Charge. By virtue of the fact that Immanuel congregation is the district head station of the Madina District, their minister in charge also doubles up as the District Minister for the 13 congregations and nine preaching points that are under the District. I also interviewed the Catechist of the Northern Outreach Ministry (NOM) that worshipped in the classrooms of the Presbyterian School on the church's premises. That ministry is made up of Gurni people who have migrated to Accra to make a living.

Most of their members live in Madina and its environs. The establishment of a separate ministry for them was necessary for three reasons. First, they bonded better with their kinsmen and members of their ethnic group. That fact was very evident because they usually stayed as a group in

one area. Most of such areas were referred to as Zongos. They also preferred worshipping God by using their own languages. It was of crucial importance to pay attention to them because majority of them were crossing over from the Islamic faith that they grew up knowing, to a new faith that is Christianity. The members of the Northern Outreach Ministry worship in their mother tongue, Gurushi. They sang in Gurushi, and used dance movements from their local cultures. Their dance movements were very vigorous and required a lot of energy to perform. Understandably, the bible reading and the preaching during their services were done in the Gurni language as well. With regards to the preaching, there was an interpreter who translated what the preacher said. The translations were not that proficient, but at least one got the drift of the messages.

I also had interactions with all the leaders of the generational groups. With this latter category, I was able to get information about how the Presbyterian system actually worked in practical terms; especially the thoughtful and careful graduation from the lowest level, the Children's Service to the highest level, Men's and Women's Fellowship. In this case as well, I participated, observed and interviewed both individuals and groups. In the course of my interactions with the congregants, I selected some particular members whose identity negotiation interested me for special observation and study. The Madina Immanuel Presbyterian Church is very focused on the evangelization of the citizens of Madina and its environs. Therefore, it does a lot of church planting and outdoor outreach programmes. Church planting refers to the establishment of new churches in areas that are deemed to require the preaching of the Christian faith. In furtherance of this objective, there is a

group in the church called the Madina Presby Dancing Group that led that evangelization effort. They did so by doing outdoor programmes outside the church's premises, where they evangelized through choreographed dance performances.

I interviewed attendees to these outreach programmes as well, especially those who seemed to have enjoyed the performances. I thought this was important, because some of the onlookers were just there for the entertainment value and merely preferred watching, not even trying to absorb what messages were being offered. Some of the other people I interviewed included the Children's Service teachers, the Junior Youth Fellowship leaders, the ushers, the Choirmaster and the Singing Band leader. I did two kinds of interviews. The unstructured interview, and the semi-structured interview. The unstructured interview was largely conversational, and the questions formed, as and when some new information that interested me was revealed during the conversation. I preferred the unstructured interview method, because with it, there was a flow in the conversation, and the interviewee felt free to give out the information I was seeking and sometimes even more than that. I did not ask straightjacket questions, but rather allowed the answers from the respondents to lead to other topics. I did so to connect well with the respondents and have a good rapport with them. Before I interviewed them, I introduced myself to the respondents, and gave them information on why I was interviewing them. I also discussed with them whether they wanted to be anonymous, or whether they did not mind if their names were mentioned in the study.

The Minister in Charge received me cordially, and was very interested in what I was doing in my research. That was a major bridge crossed, because without his support, it would have been a very challenging time for me. He had already been seeing me in the church since I had been visiting them during special occasions, albeit not being a member of the church. True to my feeling, the blessings of the Minister in the Church was critical because it turned out that he presided over a very disciplined outfit, and nothing went on in the church without his permission or input. For my particular purpose, he recommended me to his associate pastor, who in turn introduced me to the administrator. The administrator on her part introduced me to the generational groups and the Northern Outreach Ministry. From there, their doors were opened to me, and I was able to get down to work with my study.

As I mentioned earlier, my research on the negotiation of religious identity at the Presbyterian Church of Ghana, Immanuel congregation in Madina, began in October 2014. Between the periods October 2014, to December 2014, I did a number of exploratory visits to the church itself, as well as to a couple of their outreach programme locations. The purpose of these exploratory trips was to get familiar with my chosen case study, and also convince myself that the location could provide me with the requisite data for my study. Having satisfied myself that I was on the right track, the actual gathering of field data started in January 2015, and ended in May 2017. During the period of research, I visited the site five times each month. I engaged and observed all the generational and inter-generational groups in the church, apart from the Bible Study and Prayer Group whose activities are in the realm of theology.

Other important groups I studied were the Madina Presby Dance Group, a group that focused on evangelism through dancing, and the Northern Outreach Ministries (NOM), a specialized ministry for the Gruni people living in Madina and its environs. I did a lot of interviews as well, with the greater percentage of those being conversational that is, the unstructured interviews. This strategy was aimed at giving the congregants of the church the opportunity to talk freely about their kind of worship, and what they felt when they danced. In addition to the conversations, I did some semi-structured interviews to validate certain points I needed to confirm. I participated in rehearsals, and group meetings to get an insider's feel of how the negotiation processes unfolded. Generally, my interactions with the congregants were cordial and harmonious. The only regret I have was my inability to understand the Gurushi language. It forced me to analyze the negotiating behaviour of the NOM congregants based on the translations of an interpreter. I feel there are some things I may have missed because of that.

1.14 Organization of Thesis Chapters

Chapter 2 is an examination of both the historical antecedents of the Presbyterian Church and its current governance structure. It focuses on the transformation of the religious institution from the Basel Mission Society to what it is now, in terms of its governance style and its leadership structures. The story of the Presbyterian Church of Ghana has a twofold characterization, one that has evolved from a benevolent but autocratic type of leadership structure, where the ultimate power to make decisions had been in the hands of the leadership in Switzerland, to a democratic type of governance

introduced by the Scottish Presbyterian missionaries. The chapter discovers that, the democratic style of leadership has its laudable merits, because for instance it recognizes some of the rights and privileges of the members. However, it is saddled with an elaborate administrative procedure, which ultimately may be very challenging to the rapid development of the church. Members still have nostalgic memories of the well-known discipline, and character-building ethos, which were prominent features of the Baselian era in the church's history. In the same chapter, I discuss the genesis of the Basel Mission and considered some of the important elements within it that have transformed it into the present-day Presbyterian Church of Ghana. It furthermore explores the current governance structure as well as the liturgical order.

Chapter 3 discusses the main singing groups in the church and their functions, in addition to an investigation of their ways of negotiating identity through the songs they sing and their dance movements. It studied them both in the church services and during their rehearsals. The chapter also discusses their uniforms or costumes as part of their identity. The singing groups play an important role in the church by virtue of the fact that they support the singing activity in the church. The songs performed are in the majority of cases choral dramatizations of biblical stories and events. These songs have a powerful effect on the faithful because unlike the sermons, songs are easier for the congregants to memorize and take advice and inspiration from, even when they are in the privacy of their homes. The singing groups in the Immanuel congregation of the Presbyterian Church of Ghana at Madina carry three diverse messages, The Church Choir delivers the song accompaniment for the

regulated ritual rites, the Praises Team handles the worship encounter, and the Singing Band offers some fun, and more dancing as members bless God with their offerings.

Chapter 4 addresses how the youth in the Immanuel Congregation of the Presbyterian Church of Ghana negotiate their identity through music and dance during church services, and at outreach programmes. It conceptualises youth in context, focusing on members with ages ranging from zero to 29 years, and these are members of the Children's Service, the Junior Youth Fellowship and the Young People's Guild. It also discusses some theories that outlined the concept of youth identity and culture, relevant to this study. It further on describes the youth worship practices in relation to the liturgy of the Presbyterian Church of Ghana, the sample generational groups, their symbols, and their methods of negotiating identity. Finally, the chapter discusses the highlights of the researcher's interactions with the youth groups. The most interesting feature of the youth negotiation of religious identity is the different ways in which it manifests in each of the three age levels.

Chapter 5 presents the use of dance and music of adult gender groups in their identity negotiation. The chapter highlights that music and dance have the power to transform people no matter what situations they find themselves in, whether it was a question of gender, of social status, of physical challenge or of economic disadvantage. It discusses how men and women in the Immanuel Congregation of the Presbyterian Church of Ghana at Madina, negotiate their religious identity, and what roles music and dance play in that negotiation. The chapter significantly evaluates the extent of their use of dance in the process. It specifically examines the gender roles of men and women

focusing on the adult congregants, and members who worship in the main church auditorium of Immanuel Congregation of the Presbyterian Church of Ghana at Madina. Significantly the negotiation at this level, traverses the religious boundaries and manifests prominently in the social and political realms

Chapter 6 examines the negotiation of identity at the Presbyterian Church of Ghana, Immanuel Congregation at Madina, from two perspectives described as ethnic identity negotiation, and national identity negotiation. Ethnic identity negotiation is located at the negotiation behaviour of members who subscribe to the particular use of their ethnic styles and movements in the negotiation of their religious identity. National identity negotiation on the other hand is located at the negotiation behaviour of members who utilize the whole range of traditional movements and style, irrespective of their ethnicity in negotiating their identity in the church. Special focus is on the negotiation activity during the annual traditional day services, where the cultural elements from all the regions of Ghana are on display including their favourite foods. The various genres of music and dance are performed in the church space showing the enduring links between congregants and their roots. The chapter further analyses the research observation of emerging patterns during the entire process.

Chapter 7 is the concluding chapter of the study and it establishes the findings, the summary and the conclusion of the research. After a concise summary of the entire research process including the gathering of data and the data analysis, the chapter brings out the main conclusions of the research with a firm assertion that, dance is an important medium for negotiating identity in

the church. In addition, the chapter reflects on the total research journey including factors that aided the study, and also identifies challenges that were experienced along the way. The chapter finally recommends areas where further research could be explored or actions could be taken.

1.15 Summary and Conclusion

This chapter introduces my post research report known as the thesis that examines the conduct of identity negotiation in the Presbyterian Church of Ghana through dance from several perspectives. It uses several scholarly perspectives to offer my own definition of dance. It has also presented a definition of what I refer to in this work as identity negotiation. The chapter has also listed and explained important aspects of the research including aims and objectives, research methodology, literature review, theoretical orientation and research questions. Having provided my background knowledge of dance as well as my long-time association with the Presbyterian Church of Ghana, the chapter concludes with the organisation of the chapters of the thesis.

CHAPTER TWO

FROM BASEL MISSION SOCIETY TO THE PRESBYTERIAN CHURCH OF GHANA.

2.1 Introduction

In this chapter I, examined the Presbyterian Church of Ghana from its historical antecedents to the present. I also critically examined some of the main elements of the church's identity, including the committees that represent the core result areas. I also examined its governance structure, which is characterized by democratic decentralization. Also I looked at its generational and inter-generational groups. The story of the Presbyterian Church of Ghana features two distinctly different kinds of governance. The governance style evolved from a benevolent but autocratic type of leadership structure to a democratic type. Whilst the democratic style is laudable, it carries along with it, a baggage of a very tedious administrative procedure. As a result of this, members continue to have the nostalgic memories of the renowned discipline and character-building ethos of the Baselian era. In this chapter, I discuss the genesis of the Basel Mission, and consider some of the important elements within it that have transformed it into the present day Presbyterian Church of Ghana.

2.2 Basel Mission

The Basel Mission Society (BMS), the parent institution of the Basel Mission, was a voluntary association formed in Germany, with a history linked to the group known as “ the German Society for Christianity”. The

society started modestly as a discussion group, offering bible studies, and thereby recruiting suitable Swiss and German clergymen, community leaders, farmers, soldiers, business owners and academic theologians, who identified themselves as Pietist (Miller, 2003; Quartey, 2007). This gathering eventually evolved into the Basel Mission Society in 1815. The BMS started as a seminary to educate potential candidates for overseas evangelism. The first graduates from this missionary place of learning, who qualified as Basel missionaries, were sent for further education to some older, and more established evangelical organizations based in Holland (Quartey, 2007, p.14). By 1821, the Basel Missions had begun to conceive a grand vision of bringing Christianity to the outside world and to the “unchristian darkness” (Quartey, 2007, p.14). The Missionary group in their early years, was characterized by idealisms from the 17th Century Pietist and Calvinist Movements, that desired to cause a revival of man’s personal relationship with God. However the immediate factors that galvanized the eventual formation of the Basel Mission Society, originated from an unlikely source, in the person of General Napoleon Bonaparte (Botchway, 2015).

Until his defeat by Horatio Nelson in 1815, he was the scourge of the European armies, sweeping away everything before him. Napoleon’s war with the rest of Europe in the 19th century, coupled with the blockade of Germany, led to the emigration of the Mission Institute, led by Rev. Janicke to Basel in Switzerland, where it was eventually rechristened the Basel Missionary Society.

In their bid to conquer Napoleon, the armies of European nations formed an Alliance to face his relentless army. Some soldiers within this

alliance were Christian, and they prayed for God's intervention, and victory over Napoleon, for which in return, they pledged to spread the gospel of the Lord to the "uncivilized" and the "unsaved peoples" of the world. Napoleon's defeat having been accomplished, the soldiers who had interceded for the victory over the former, made good their pledge, and their first step towards achieving that was the formation of the Basel Mission Society (BMS) in 1815.

The first leader of the institute was Rev. Nicholas Van Brunn. The group originally had seven members including five Swiss and two Germans, and secured support from wealthy businessmen for their evangelism work. Their vision was to spread enlightenment and civilization to communities worldwide. (Botchway, 2015). Prior to the formation of the Basel Mission Society, the Christianization of colonized territories was characterized by a use of force. The preaching missions, aimed principally at coercing the indigenous people to accept the Christian faith, in order to protect the interests of commercial enterprises, and also for cultural imperialism by the colonial powers. This time around however, the BMS intended to propagate missionary work in accord with the charge of the "Great Commission" " But ye shall receive power when the Holy Spirit has come upon you: and you shall be witnesses to Me in Jerusalem, and in all Judea, and Samaria, and to the end of the earth" (Acts 1: 8, The New King James Version), This was where Jesus Christ encouraged his followers to spread the news about him throughout the world.

2.3 Early Mission Works In The Gold Coast

In the mid 1820s, the Basel Mission Society decided to secure more sponsors for their missionary work. They therefore approached religious entities that were also Pietist, particularly those in the Scandinavian where the ideology was popular at the time. Pastor Ronne, the Inspector of the Danish Missionary Society (DMS) picked up these signals. Ronne had challenges of his own. He was concerned about the poor missionary performance of the DMS, and felt that a collaboration with the BMS would provide the needed impetus for an improvement in the missionary of the DMS. Coincidentally, the Governor of the Danish garrison of Christiansborg on the Guinea Coast (Gold Coast), Johan von Richelieu was on leave in Copenhagen. In the latter's report to the King of Denmark, von Richelieu had impressed upon the monarch the urgent need for preachers and teachers for the Christiansborg garrison. (D. Kpobi, personal communication, December 6 2015).

The Danes, like their other European contemporaries, mainly had commercial interests, trading with the indigenes and warding off invaders. They did not have much influence over the territory. Thus, the Christiansborg castle with its Danish and Mulatto occupants was an European enclave on Gold Coast soil. The Danish Law at the time allowed each colonial employee to cohabit with one native woman. The products of these cohabitations was the steadily rising Mulatto population in the fort. It was for the spiritual edification and educational needs of the Danish colonial employees, and the Mulattoes, that the Danish Government invited the Basel Missionaries to the Christiansborg castle. (D. Kpobi, personal communication, December 6 2015). The Basel missionary model was chosen by the Danish authorities because of its strict outlook, that was perceived as an antidote to the abysmal

moral standards prevailing in the fort at the time. Although the BMS were not too keen converting the Danes or the results of their promiscuity, they opted for the compromise deal, which required their hierarchical subordination to the Danish Lutheran Bishop, and letting their missionaries work in the garrison. In return for that, they got permission to advance their main agenda, which was to convert the indigenous people in the Gold Coast. The permission included full autonomy in their operations.

The first BMS mission team to the Gold Coast arrived in December 1828, and comprised four (4) missionaries, Johanes Henke, Gottlieb Holzwarth, Karl Salbach all of whom were German, and Rev. Gottlieb Schmidt who was Swiss (Debrunner, 1966; Kpobi, 2010; Quartey, 2007). They had a five (5) point mandate namely; to love the people with the love of God; to preach and teach the Gospel of Jesus Christ; to see the preaching of the gospel as retribution and compensation for the evils of the Trans- Atlantic Slave Trade; to identify carefully a suitable place to build a Mission Station; and to learn and teach the local languages (Botchway, 2015). Unfortunately however, three (3) members of this first batch of missionaries died within a few months, and the fourth member Johanes Henke died in 1831. Indeed if the speed of communication had been as we have it today, the Mission Committee in Basel would have discontinued the project. As fate would have it however, by the time the news of Henke's death reached them, the second batch of three (3) missionaries had already been dispatched. The latter group arrived in 1832: Andreas Riis and Peter Jager both Danish, and Christian Friedrich Heinze, a medical doctor from Saxony (Germany). Heinze's job was to study the extraordinary health risks to be encountered on the Gold Coast and

recommend preventive measures. He did not survive long enough to accomplish this task, and was followed soon after by Jager. Andreas Riis survived only because he abandoned the treatment given by the colonial doctor in the Christiansburg Castle, and sought help from an African herbalist. Below is a quote from Seth Quartey in validation of the above.

“Under the treatment of Dr. Tietz, my conditions deteriorated ... the Negro doctor washed me with soap and lemon and repeatedly with plain cold water all over my body and that was mainly the cure... (Quartey, 2007, p. 46) .

Through the influence of Paul Isert, a Danish botanist, and Lutterrodt, a mulatto trader and plantation owner at Aburi, Riis found that the Akuapem Ridge in the Eastern part of the Gold Coast was a good place to set up camp. There were two reasons for that. Firstly, the higher location offered a healthier climate. Secondly, he would be able to work among the indigenous people who had not been in touch with the Europeans on the coast and their immoral lifestyles (D. Kpobi, personal communication, February 8, 2016). Besides, in Akropong he would not be accused for being an agent of the colonial powers. There was also fertile land there, where farming could be done. On Riis's arrival, the then chief of Akropong Akwapem Nana Addo Dankwa I, gave the Riis a large tract of land, so he could settle and get on with his mission business, whilst refraining from interfering with the indigenous way of life.

Twelve years went by without Riis securing any converts, and the BMS were tempted to abort the whole missionary project in the Gold Coast. Indeed Riis was recalled, but prior to his departure, Nana Addo Dankwa I advised him to consider using dark skinned missionaries instead. In the chief's opinion it was a better option because the indigenes no longer trusted Caucasians due

to the Slave Trade experience. Moreover he felt Christianity was a white man's religion and if he (Riis) could produce dark skinned people who had been converted, the latter stood a better chance of convincing his people. This message was considered in good faith and in 1843, 24 missionaries made up of five families and four individuals, were sent from the West Indies to the Gold Coast (Debrunner, 1966). Within five years after the arrival of the Moravian missionaries who were darkskinned, forty people had been converted (Kpobi, 2010).

As I earlier articulated, the Basel Mission's objective in coming to the Gold Coast was a departure from the previous kinds of collaborations with some European powers that promoted capitalist interests, and converted the indigenes forcibly. The church focused on using the gospel of Christ to spread enlightenment, and civilization in the neighbouring rural communities. Education was their major instrument for the development, and then the transformation of the peoples' lives. The Basel missionaries believed that character training was crucial to development and progress. This conviction spurred them on to set up the Salem Communities (Agyemang, 1997; Debrunner, 1966), which were referred to as "Holy grounds". (C. Omenyo, personal communication, January 25, 2016). These places served as havens for converts to stay, thereby separating themselves from their culture, and traditions of the indigenous people that were likely to corrupt them. The Salem Christian villages were also nicknamed "bronikrom" (white man's town) (Quartey 2007; Kpobi 2010; Botchway 2015).

The Salem buildings were modern, surrounded by a lot of shrubbery and good landscaping as shown in figure 1 and 2. They created a serene atmosphere of well being and communitas.



Figure 1: Residence of the Missionaries. (From Basel Mission Archives)

Ref. BMA D-30.05.006



Figure 2: Residence of the Missionaries. (From Basel Mission Archives)

Ref. D -30.10.009

Converts to the new religion (Christianity) were welcome to the Salems and were well catered for once they had forsaken their roots and totally committed themselves to the new faith. They had good food, dressed well, and were neat and disciplined. The Mission's largesse was supported financially by grants from the mother church in Switzerland. Therefore, the missionaries had no problem with regards to funding. They were thus able to train young people to read and write, and learn a vocation. Figure 3 shows a picture of Ghanaian vocational trainees. Converts were also trained in modern husbandry and craft skills (Miller, 2003, p.16), that in the long term were going to help them settle down later in life.



Figure 3: Missionaries and Ghanaian vocational trainees.

(Basel Mission Archives) Ref. QQ-30.101.72



Figure 4: Missionary teaching the indigenes. (Basel Mission Archives)

Ref. BMA E-30.87.049

Naturally the learning of the Bible was also mandatory. Biblical training was aimed at preparing converts to become teachers themselves to other converts later on. In the process of teaching the indigenes, the missionaries were also able to learn the people's languages. Figure 4 shows the missionary teaching the indigenes. The Salem Communities attracted a lot of people who were trained as teachers-catechists, and later became the frontline in the evangelistic effort of the church. In 1848, the Akropong Training College was established to train the converts as teachers and catechists. Their formal education went hand in hand with evangelism work. In an interview with Rev. Prof. Kpobi a Minister/Lecturer at the Trinity Theological Seminary at Legon in Accra, I gathered that the policy of the missionaries was to make people read and write in their vernacular, since that was the fastest way to plant the Christian teachings into them. It also

empowered the new converts to rejecting the indigenous cultural practices of their past (D. Kpobi, personal communication, February 15, 2016). Some missionaries were tasked to study the language of the people and then reduce it to writing. The translation of the Bible and hymnbook into Akan was done by Johannes Chrystaller a German, and C.A Akrofi, a Ghanaia). Johannes Zimmerman, also a German, did the Ga translation of the Bible.

In addition to promoting literacy, the missionaries encouraged the learning of trades, thereby creating job opportunities for all, male and female alike. There was vocational training in sewing as shown in figure 5, pottery, bookbinding, carpentry, masonry, and blacksmithing . (Quartey, 2007).



Figure 5: Converts learning a vocation. (Sewing). (Basel mission Archive)

Ref. BMA QD- 30.041.0031

In the Salems, strict rules were set for residents to follow thereby setting the boundaries for the negotiation of their new identity. Some of the rules residents were obliged to observe included, no sales or consumption of

alcoholic beverages; no polygamous marriages; no slave trading; compulsory morning prayers each morning; compulsory Sunday morning and afternoon services; bi-monthly “speaking” or confession followed by communion for all communicants; no observation or participation in traditional rites, dance, or music; regular prayers and bible reading in all homes; teaching of local languages to help the reading of the bible; teaching of hymns and songs at church and in schools; no quarrels or fighting; good Christian training in all homes; and communal labor expected for development, sanitation and economic prosperity (Agyemang, 1997). Abokobi was one of the important Salems built by the Basel missionaries. This settlement is situated in the Accra plains just below the Aburi Ridge. It was established by the Basel Mission after the British bombardment of Osu in 1854. When the British bought the Christiansburg garrison from the Danes in 1850, the purchase effectively included a loosely defined protectorate over Osu and much of its surrounding areas (Agyemang, 1997).

The British were not as benevolent as their predecessors whose priority was trade. They decided to enforce some basic civil law. Part of this plan was the levy of a head tax. The people of Osu were not amused by that plan and duly resisted it. Sensing the possibility of an outright rebellion, The British authority tried to regain control of the situation by bombing the towns of Osu, La and Teshie as they were celebrating their annual homowo festival. The towns were almost reduced to rubble. Despite earlier assurances by the British governor to the Basel Mission that the mission station would not be bombed, it received one of the first blasts of shelling, and was severely damaged. The bombardment led to a mass exodus from the coast to the plains beneath the

Akuapem ridge. The missionaries were not left out and they also moved temporarily to Abokobi where they found some farmland (Agyemang, 1997).

Many of the migrants from the coastal towns that were bombarded sought refuge at Abokobi, and this situation presented an opportunity for Reverend Zimmermann (who himself had come to Abokobi from Osu) to attract new converts for the Basel Mission. He therefore went through the neighboring forests in search of dispersed members of the Christian community, and encouraged them to settle on the Mission's land. Abokobi, as time went on evolved into a major mission Centre and became the logistical support base for the mission traffic between the coast and the Akuapem stations. The land where the Abokobi mission station was established, was originally a farmland owned by Andreas Riis who employed slaves to work on it. This act earned Riis a serious reprimand from the church leadership in Basel and his eventual recall in 1845. The eventual verdict on the matter was to transform Abokobi into a Salem community (Agyemang, 1997).

The chief of Abokobi at the time Nii Obadjen Adjei welcomed the missionaries on their arrival from Osu. The travel party included three missionaries, their wives, children and five seminary students. After a few months there, the missionaries dug the first well on the ridge that provided clean drinking water. The mission station territory was expanded through the clearing of the surrounding bush. Carpenters, masons and some students of the seminary laid the foundations for the mission house, whilst at the same time a temporary structure was erected for church services and group prayers. A school for children was also put up. Abokobi was indeed fertile ground for missionary work, and the prospects far exceeded what pertained at Osu. The

reverends Zimmermann, Steinser and Loche nurtured a fast growing Christian community with converts from Abokobi, Ashongman and Pantang, These new converts were attracted by the simple Christian life of industry and preaching excursions to the neighboring villages and hamlets (Agyemang, 1997).

Like other salems Abokobi, led a daily, monthly and yearly practical Christian life comprising early morning corporate service of hymns singing and prayers. The converts were summoned to the services by the ringing of the Salem church bell at 5 am. On Tuesday evenings there was bible studies, corporate worship service, and bible discussions. On Friday evenings there was a prayer meeting called kneeling prayers. On Sunday mornings there were church services, and Sunday school in the afternoon to enable the children and adults without formal school education learn how to read, through graduated vernacular primers produced by the Basel Mission to enable them read the bible and sing from the hymnbook. The Christian tenets of love, forgiveness, and the leading of Christian lives were obligatory in this Salem. On the farming front, subsistence farming by the converts was improved by the introduction of new food crops as well as cash crops for export, thus improving their livelihoods. All these innovations were intended to be an attraction to those who were still outside the Salem walls. The agents and elders settled all spiritual, moral and material problems in the Abokobi enclave (Agyemang, 1997).

It is worth noting that the Swiss, Germans and Jamaicans did the major mission works that have ultimately led to what the Presbyterian Church is today. Quite apart from the efforts of the aforementioned groups, it was no doubt through the efforts of trained indigenous catechists and lay preachers

that the Christian faith was accepted and spread throughout the colony. As the latter graduated from the training seminaries in Akropong and Osu , they gave invaluable support to the European and Moravian missionaries. Some twenty years after the seminaries had been established, fourteen proficient catechists had been graduated, including David Asante. David was the son of an Akuapem chief, and one of their pioneer students in the very first class of the Akropong training school. Other excelling catechists were Wilhem Oforikai and Theophil Opoku, also royals. Asante and Opoku were eventually ordained as pastors. Oforikai sadly, did not make it as a pastor since he died from tuberculosis whilst on training to become a minister in Basel. David Asante was the first indigenous pastor to head a mission station, and he was sent to Larteh in Akuapem in the eastern region of Ghana. David Asante was sent to Anum in 1874 to rebuild the mission station that had been destroyed by the Ashanti during a raid. From Anum he went to Abeifi Kwahu to assist Ramseyer to build a formidable mission station there. Opoku become a pastor in Mamfe in 1890. Other indigenous pastors included Nathaniel Dake who hailed from Amonokrom. and Christian Carl Riendorf (a mulatto) from Osu. (D. Kpobi, personal communication, December 15 2015).

2.4 Departure Of Basel Missionaries And Arrival Of Scottish Mission

During the First World War, the German missionaries were deported, leaving the Mission in the care of the indigenous teacher-catechists. The action taken by the British colonial government to deport the Germans was for political expediency rather than a desire to curtail the good missionary work they were doing. At the time of the deportation of the German missionaries the Basel mission church in the Gold coast had 196 congregations, 174 schools

and 2 seminaries with over 10,000 students enrolled in them. This represented about one third of the colony's educational establishment. There were 37 missionaries, 30 African pastors, and about 60 catechists. Interestingly this period was around the time the Africans were pushing for self-rule in the Presbyteries. The first world war did bring change to the Basel Mission's style of governance, but not in the way the Africans had hoped for. As power was not handed over to them (Kpobi, 2010).

The British government anxious not to leave a vacuum for too long so that missionary work would suffer a regression sent in reinforcements from Nigeria. Smith aptly captured the dire situation of the mission work in the Gold Coast after the Basel missionaries left when he stated:

At the time of the removal of the Basel missionaries in the last war, the African agents, although fully equipped for their work in school and congregation, had had no share in the management of the church's affairs, or the administration of its funds, or shaping of its policy (Kpobi, 2010 p.39).

The Foreign Mission Committee of the United Free Church of Scotland was requested to take over the work of the Basel missionaries in the shortest possible time. Not long after, missionaries from the Scottish Mission in Calabar, Nigeria were invited by the British Colonial government to help continue the unfinished work of the Basel missionaries. In 1917, Rev. Dr. A.W. Willkie, the secretary of the Mission Council of the United Free Church of Scotland accompanied by his wife and Rev. J. Rankin toured all the major Basel mission stations over a period of four weeks, and sent a comprehensive report back to Scotland. He returned in 1918 to assume full leadership of the

church, marking the introduction of an entirely new chapter in the church's history (Kpobi, 2010).

The coming of the Scottish Mission to the Gold Coast marked a paradigm shift from the paternalistic style of governance practiced by the Basel Missionaries, to an ostensibly more democratic polity. During the tenure of the Basel Missionaries, decisions were taken in Switzerland and passed down to the Gold Coast for implementation. In return, the Home Committee catered for the Mission works in the Gold Coast in every sense of the word. With the democratic style of leadership (favoured by the Scottish Mission) however, leadership was in the hands of a Committee of Elders in the Gold Coast. Decisions were taken by this Committee, which was appointed by the church in the Gold Coast. Rev. Wilkie, organized the first Synod Meeting in 1918, where the first Moderator was elected in the person of Rev. Peter Hall. Also elected was the first Clerk of the Synod, Rev. N.T. Clerk (Debrunner, 1966). The main objective of the organization of the Synod for the church, was in line with the Scottish Missions objective of instituting a system of division of labour as far as mission work was concerned. The work was to be shared among the Scottish missionaries, the African ministers and the catechists (Kpobi, 2010).

Other decisions taken were at the first Synod meeting were : the formation of an executive synod committee comprising eight (8) African ministers and three (3) missionaries. A mission Council was also established to handle the church's treasury and monitor the work of all missionaries. This Mission Council had the power to affirm all decisions taken by the Synod. Thirdly, there was the establishment of three different funds for the Synod, the

central administration and the congregations respectively. The synod fund was a special levy to be paid by each congregation, based on the size of its membership which was to be used for synod expenses. The central fund comprised church funds, and also moneys raised through anniversaries celebrations and voluntary thanks offering. The church levy was uniform; ten shillings for men, and six shillings for women, and it was to be used to pay the salaries of pastors, catechists, teachers, and other mission workers. The first Synod meeting affirmed the existence of three courts for the church namely the local session, the presbytery and the synod. In the course of time a fourth court has been formed called the district court, which is just above the local session (D. Kpobi, personal communication, February 8 2016).

The dogmatic roots of Presbyterianism can be traced to Swiss reformer Huldrych Zwingli, who insisted that Christians should concentrate on the Holy Scriptures, as the sole source of religious inspiration. In organizational terms he advocated the replacement of the papal hierarchy with a set up of self governing parishes. A parish according to him, should be guided by a committee of selected elders, otherwise known as presbyters. About twenty years after the reformed church had been introduced in Zurich, Zwingli's dogma was given a solid theoretical foundation by John Calvin in Geneva. The doctrine basically prescribes that the pastor and the presbyters of each parish, congregate in local sessions for running the daily businesses of the church. On the next level of ranking is the district session. Next are the regional synods and finally the national synod. There is no higher authority outside this original structure, which has its limits within a given geographical jurisdiction. The presiding member of the national synod is called the

moderator, and the synod clerk is the chief administrator. both of who are elected. The plan of the Basel missionaries at the onset, was to groom the indigenous converts not only to become deacons, catechists or pastors but also to become presbyters. (Kpobi, 2010).

By 1926, the Basel missionaries had returned, and together with the Scottish missionaries and the indigenous catechists, they formed a triumvirate of missionary workers. With the passage of time, it became apparent that the names 'Basel Mission' or 'Scottish Mission' were no longer appropriate. There was the need to find an acceptable alternative name for the church, that would satisfy all parties involved in the missionary work. After a long debate, it was decided that there should be a departure from naming the church by its place of origin, or the people who led it to a system where the institution would be identified by its form of leadership. Hence the name Presbyterian church, referring to a leadership by presbyters. Subsequently the church's name was changed to the Presbyterian Church of Ghana in 1957, when Ghana became independent in 1957. Though Ghanaians were allowed to take leadership roles in the church after the first Synod, the liturgy of the church did not change much. The regimental disciplinary principle espoused by the Basel Missionaries endured until the middle of the twentieth century. Before that period the Presbyterian Church's sense of worship focused largely on contemplation rather than outward and expressive forms of reverence. Hence, traditional drumming and dancing were not allowed in church since they were perceived as ungodly. it led to converts being disconnected from their culture, and being separated from their traditions of libation, dancing to drum rhythms, and worshipping ancestors, just to mention a few (Kpobi, 2010).

2.5 Impact Of The Basel Mission

The works of the Basel missionaries and their collaborators have impacted severally on the development of Gold Coast and Ghana. For instance their work created an important element of social leveling, and social ranking based on merit, that was hitherto unknown in the traditional setup. The prevailing situation before the missionaries' appearance was a system of social mobility dependent on bloodline and social class rather than ability. Bearing in mind that the Colonial authorities only introduced public schools in the 20th century, the parishes, Salems and mission schools were the training grounds for the advocates future self-governance and representative democracy in the Gold Coast (Schweizer, 2000). The principle of social leveling, also provided for the encouragement of small holder farming with its positive effects on income distribution. On the downside, the Salems for all their positive attributes, orderliness and organization also served as point of division between converts and their unconverted kinsmen, and this was one of the major flaws in the methodology of the pioneer Basel Missionaries (Kpobi, 2010).

Education was one of the priorities of the Basel missionaries and they wasted no time in working towards that goal with the establishment of a training College in 1843. This was a very popular institution as the prospects of careers as teachers or catechists attracted many young people. It was the first of many such schools to be established, that included the special school to teach young girls needle work, which was started in 1847 by Mrs. Widman at Akropong. Other vocational training outfits that trained the youth in disciplines like black smithing, cabinet making, masonry, craft making and

animal husbandry were established by the Mission. The Basel mission is also credited with the establishment of the ten-year primary to middle school system, that culminated in the award of the standard seven certificate. The church has also contributed to the establishment of a number of health facilities, including the Agogo hospital and nursing training Centre (Kpobi, 2010).

Having changed from the paternalistic style of governance to the democratic polity the church needed a guiding document which would be the standard by which they would assess their practices and procedures. The move for this document was initiated by Rev. Willkie through the setting up of a committee which he himself chaired, to produce the document. The task was completed in 1929 and it was called the Regulations Practice and Procedure (RPP). It was adopted by the Synod in 1930 and became the basis of governance for the Presbyterian Church up until 2000, when a new constitution was promulgated. The document was fashioned along the lines of the Regulations Practice and Procedure (RPP) of the Church of Scotland, and it underwent five revisions in all, before it was replaced by the Presbyterian church of Ghana Constitution. The revisions were done in the following years: 1953, 1958, 1963, 1985 and 2000. The periodic revisions of the Regulations Practice and Procedure document was ample evidence of the desire of the church to be contemporary and adapt to changes in the society in which they operated (Kpobi, 2010).

The Regulations Practice and Procedure of the Presbyterian church of the Gold Coast of 1929, was a 37 page document which set forth the administrative structure of the church as agreed at the first synod meeting in

1918. The RPP of 1953, dealt with issues such as tenures of office for the principal church leaders, as well as the formation of the following committees; the synod committee; the finance committee, the education committee ; the youth committee; the literature committee; the church extension committee; and the women's work committee. An eighth committee, the land and properties committee was created in 1956. The 1958 RPP mainly dealt with collateral issues arising from the promulgation of the new Ghana national constitution. The latter constitution required all corporate entities to reconstitute, and re-register their trustees' deeds in line with the constitutional requirements. Thus, the Presbyterian Church of Ghana produced a new RPP in the name of Ghana not Gold Coast any longer, meaning the church was known as the Presbyterian Church of Ghana. There was also a change of the church's seal. The RPP of 1963 was largely a revision of the 1953 document to include some changes in the personnel at the top hierarchy of the church. For instance the Secretaries of the Basel and Scottish missions were no longer ex-officio members of the synod committee. The Scottish and Swiss mission workers were also no longer called missionaries but rather fraternal workers. (Kpobi 2010).

The RPP of 1985 almost single handedly authored by Rev. A. L. Kwansah, retained the basic structure of the 1963 document, whereby the administration of the church revolved around the departmental committees, that were directly responsible to the synod sub-committees. The significant addition to this RPP was the introduction of a new court in the Presbyterian Church of Ghana called the district, which was placed in between the local congregational court and the presbytery. The 1985 RPP also gave official

recognition to the mission field as an independent integral part of the church. The designation mission field was proposed for areas of the church that were not fully developed to attain the status of a presbytery. The reformed tradition of the Presbyterian Church of Ghana has been jealously guarded over by successive generations of church leadership and membership. After many decades under the synod system, it was decided that the church had come of age, and was ready to join the community of churches that were operating the General Assembly system. The desire to adopt the general assembly as the supreme court of the church had been an idea the church had mulled over for many years before its actual adoption. The proposal for the institution of general assembly to replace synod was first made by Rt. Rev. Max Dodoo in 1955, during the synod meeting at Osu. The idea did not receive enough support at the time. The general assembly was eventually adopted as the highest court of the church in 1996 (Kpobi, 2010).

2.6 Colours And Logo Of The Presbyterian Church

The colours of the Presbyterian Church were chosen with care with the idea of symbolism and history foremost in the minds of the authorities that made the decision. The church's colours are white, red, blue and green. The colour red signifies the blood of Jesus Christ, which was shed for the salvation of mankind. The death and subsequent resurrection of Jesus forms the basis of the faith upon which the church builds its mission message. The blue and green colours portray the majesty of nature and of all God's creations. The white colour represents purity and holiness and signifies the church's most noble aspiration to rise above the carnal and mundane, but rather strive to imitate the purity and holiness of Jesus Christ. The logo, sometimes called the

crest of the Presbyterian Church of Ghana was adopted after the church became self governing, and looked for a symbol that would best represent its history, faith and identity.

The triple heritage of the Presbyterian Church of Ghana is symbolized in its logo, which features the Swiss cross in the center (white cross on a red background just like the colours of the Swiss national flag), representing Basel Mission. It also has the diagonal or St Andrews Cross (in white and on a blue background) representing the Scottish Mission. This is the most prominent symbol on the logo. The cross also known as ‘crux decussate’ is said to be in the memory of St. Andrew, one of the disciples of Jesus Christ who was said to have been crucified on a cross just like him. The colours of the cross are the colours of the Scottish national flag. The palm tree (in the middle of the Swiss Cross), symbolizing the role of African Missionaries. The palm tree is a strong and sturdy plant that requires little attention to flourish, and thus survives under harsh weather conditions and produces fruits year after year. The binding together of the three emblems signifies their unity affirmed by their motto that declares, “That all may be one”. This is an affirmation of the church’s faith, which is founded on the word of God, and built on Jesus the pioneer and finisher of the faith of Christians (Kpobi 2010).

The motto of the Presbyterian Church of Ghana is a statement of the church’s unity in doctrine and in practice, and a spiritual and ecumenical affirmation of the PCG’s self understanding as a united and uniting factor in the world, with a strong commitment to seek the unity of all God’s people. It symbolizes the Presbyterian identity. Apart from the four main symbols of the logo, of interest are the four squares formed on the logo by the Swiss cross on

the red background. These squares are symbols of equality, justice, fairness and perfection. The four equal sides of the square indicate the firm faith and commitment of the PCG in the equality of all its members and of all humanity. It also attests to the conviction that no part of the church is bigger than, or more important than the other by virtue of size, location, resources or any other endowment. The church stands unflinchingly for fairness and justice in all matters (Kpobi 2010), (E. Asiamah, personal communication, May 26, 2016).



Figure 6: Presbyterian Church of Ghana (2011) Logo of the Presbyterian Church. Retrieved from <http://www.pcgonline>

2.7 Mission And Vision Of The Presbyterian Church

The vision of the Presbyterian Church is to be a “Christ centered, self-sustaining and growing church”. Its mission is to uphold the centrality of the word of God through the enablement of the Holy Spirit, and to pursue a

holistic ministry, so as to bring all of creation to glorify God (Presbyterian Church of Ghana Constitution, 2000). The glorification of God in the view of the Church can be achieved through the following means: the mobilization of the entire church for prayer; the improvement of church growth through evangelism and nurture; the attainment of self-sufficiency through effective resource mobilization; the promotion of socio-economic development through advocacy and effective delivery of social services; the upholding of the reformed tradition; the cherishing of partnerships with the worldwide body of Christ (Presbyterian Church of Ghana Constitution, 2000).

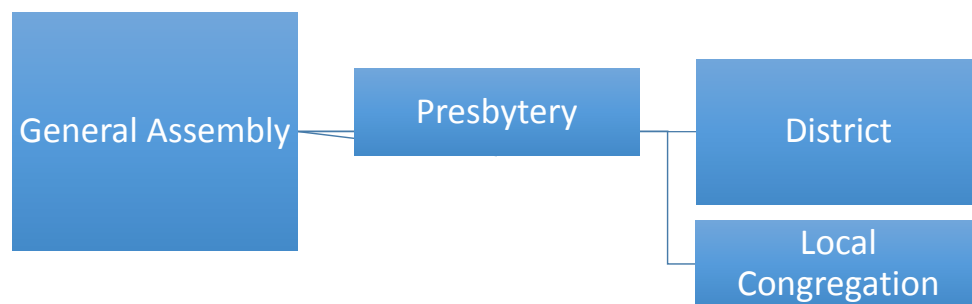


Figure 7: Organogram of the P.C.G. Design by researcher.

2.8 Four Courts Of The Presbyterian Church

As stated earlier, the Presbyterian Church has a democratic style of leadership, where power is vested in Committees of elders. The agency of leadership in the Church is categorized into units called Courts, of which there are four. The lowest Court is the Congregational Session. The Congregational Court's powers are limited to the particular location of the Session. The Congregational Session normally has between fourteen to eighteen elected lay members, usually with an equal male to female ratio called Presbyters, and one Catechist in the case of a non-pastoral church location, or one Catechist

and an ordained Minister in the case of a pastoral station. A pastoral station is a congregation that is over ten years old and has a resident minister.

The next is the District Session. A District in the Presbyterian Church refers to a grouping where two or more congregations are under the supervision of an ordained Minister. District decisions supersede Congregational decisions. A District should have a membership of at least 700 adults. The third highest agency in the Presbyterian Church is the Presbytery, and it comprises at least four Pastoral Districts. Presbytery decisions supersede District decisions. The General assembly is the highest decision making body in the Presbyterian Church of Ghana. It succeeded the previous highest decision making body, the Synod in 2000 (Presbyterian Church of Ghana, Constitution 2000).

Each Court of the Church has an Executive Committee that oversees the day to day running of affairs. In the case of the Congregational Session, it is the Session Executive Committee with the following membership; the Agent, the Catechist, the Senior Presbyter, and the Session Clerk. The Agent-in-Charge is the designation given to the head of a Congregation and is generally not a layperson, but either a Catechist, or usually an ordained Minister. In a non-pastoral station the Agent-in-Charge is the Catechist (Presbyterian Church of Ghana, Constitution 2000. p. 5).

The Session Executive Committee makes recommendations for Session (which is a Committee comprising all elected Presbyters, and all Agents in the Congregation) to consider. The Session in turn brings decisions made to the Congregational Session for ratification. This principle is adhered

to in the higher Courts as well. Therefore at the District level there is the District Session Council Standing Committee, the District Session Council and the District Session. Similarly, at the Presbytery level we have the Presbytery Standing Committee, the Presbytery Council and the Presbytery Session. Finally at the summit we have the General Assembly Standing Committee, the General Assembly Council and the General Assembly (Presbyterian Church of Ghana, Constitution 2000).

The Session in the basic congregation is the most active Court, and it is required to meet at least once in a month but usually fortnightly. Congregants are afforded the opportunity to appear before the Session to announce an impending event (a marriage, or a funeral for instance) or appeal to the body for assistance in respect of a pressing challenge. Owing to the fact that the Session receives visitors regularly, it has a Protocol Officer, whose job is to assess the visitors before their appearance before the Court. The Congregational Session however is held annually. There is also an opportunity for the congregants to present their views or grievances to the Session in the form of an Open Forum, which is also held once a year. The District Session Council meets quarterly, as do the Presbytery and the General Assembly Councils (Presbyterian Church of Ghana, Constitution 2000. p. 5).

2.9 Core Result Areas Of The Presbyterian Church

The church has specialized Committees that oversee various processes. These Committees are described as Core Result Areas, of which there are seven. They are: the Committee on Church Life and Nurture (CLAN); the Committee on Finance; the Committee on Administration and Human

Resource Management (AHRM); the Committee on Mission and Evangelism (M&E); the Committee on Education; the Committee on Development and Social Services (DSS); and the Committee on Ecumenical and Social Relations (ESR) (Presbyterian Church of Ghana, Constitution 2000. p. 91).

The Committee on Church Life and Nurture (CLAN) is expected to provide Christian education for members of all age groups, thereby inculcating Christ – centeredness into all members of the church. The functions of the CLAN include: the collaboration with the Committee on education to provide suitable study materials for use by members; the organization of retreats, seminars, workshops, and training courses for the leaders of the generational groups; the training of lay members; the promotion of the work of generational groups as instruments of the Church for ministry among children, youth, adults and the aged; the formulation of guidelines to ensure the proper functioning of the church choirs and singing bands in the worship life of the Church; the arrangement of the Church almanac; the periodic assessment and review of the liturgy for various services in both English and the Ghanaian languages; the coordination of the work of the various Committees under the CLAN and reporting to the General Assembly (Presbyterian Church of Ghana, Constitution 2000. p. 91). (see p. 320)

The Committee on Finance is responsible for ensuring the general sustainability of the work of the Church through the implementation of sound financial policies and well-monitored projects and programmes for generating optimal flows of financial resources on a timely basis. The functions of the Committee on Finance include: making payments and disbursements on behalf of the Church; opening and operating bank accounts on behalf of the church;

receiving monies on behalf of the Church; providing requisite financial data for the preparation of annual budgets and annual accounts for auditing; advising the Church on the mobilization of and investments of funds; exploration of new areas of investment; coordination of the work of the various Committees under the Committee on Finance and reporting to the General Assembly (Presbyterian Church of Ghana, Constitution 2000. p.92). (see p. 321)

The Committee on Administration and Human Resource Management (AHRM) is tasked with ensuring the provision of competent and committed human resources, as well as supporting other committees in a dependable, timely and courteous manner. The functions of the AHRM include: the organization of personnel administration and the supervision of the work of church staff; the organization and periodic update of statistics; the procurement of goods and services; the maintenance of church property; the organization of logistics, administrative systems, procedures, and the efficient functioning of general support services; making travel arrangements for officers of the church; ensuring comprehensive preparation for, and servicing of ceremonial occasions of the church including meetings; coordination of the work of the various committees under the AHRM, and submission of regular reports to the General Assembly (Presbyterian Church of Ghana, Constitution 2000. p. 93). (see p. 321).

In the area of Mission and Evangelism the Presbyterian Church of Ghana, seeks to achieve results through the mobilization of the membership to advertise the transforming power of Jesus Christ through the principle of discipleship. This is in line with the committee's responsibility of leading the

prosecution of the church's core mandate, which is evangelism. Some of the functions of the Committee on Mission and Evangelism include studying and advising on methods of evangelism that are most effective and the promotion of evangelistic programmes; the planning and management of bible studies and prayer routines; the formulation of policies for the guidance and supervision of emerging PCG congregations abroad; the establishment of mechanisms for the promotion of the relationship between the PCG Congregations abroad and their host Churches; the formulation of policies and guidelines for the operation of specialized ministries; the organization of training programmes to enhance the efficient operation of specialized ministries; and the coordination of the work of various sub-Committees under the M&E towards reporting to the General Assembly (Presbyterian Church of Ghana, Constitution 2000. p. 93). (see p. 321)

The Committee on Education is responsible for ensuring disciplined, and Christ-centered educational programmes in partnership with the Government or through non- public educational institutions at all educational levels. The Committee is tasked with the following responsibilities; advising the church on general education matters; ensuring the implementation of the education Policy of the Church and keeping same under constant review; keeping records on all Church Schools and institutions; encouraging and helping teachers to upgrade themselves; implementation of the Ghana Education Service Procedures; interpretation of the Government Educational policy to the Church and advising on its implementation; ensuring biblical teachings, Christian discipline, and moral character training in Presbyterian

schools; supervision of the work of School Managers; Reporting to the General Assembly (Presbyterian Church of Ghana, Constitution 2000.).

The Committee on Development and Social Services (DSS) is tasked with demonstrating the love of God in practical terms in all communities where the church is operating, through health and agricultural services delivery, through HIV and AIDS programmes, and the acquisition of skills for independent and enhanced livelihood. The functions of the DSS include: advising the Church on the determination of overall policy for the running of health institutions of the church; the promotion of good health practices; the exposure of church members to entrepreneurial skills and rudimentary business management methods that encourage viable self-employment among the youth; encouraging Christian writers and training them; advising the Church on agricultural trends; organizing training for members on issues relevant to agricultural programmes; coordinating the work of the various committees under the DSS, and reporting to the General Assembly (Presbyterian Church of Ghana, Constitution 2000. p. 92). (see p. 323).

The Committee on Ecumenical and Social Services (ESR), is responsible for networking with other denominations, faiths and the society at large to enhance church growth, and play a leading role in responding to emerging societal issues. Some of the functions of the ESR include: advising the Church on policy matters affecting the relationship of the church with local and international ecumenical bodies such as the World Council of Churches (WCC), the World Alliance of reformed Churches (WARC), the All-Africa Conference of Churches (AACC), the Christian Council of Ghana (CCG), the Catholic Bishops' Conference, the Pentecostal Council of Ghana,

and other local Christian bodies; resourcing and facilitation of the direct partnership relationships between Presbyteries and Overseas Churches and institutions; advising the Church on its relations with people of other faiths; coordination of the work of the Committees under the ESR, and reporting to the General Assembly (Presbyterian Church of Ghana, Constitution 2000. p. 93). (see p. 322).

This extensive coverage of the church's organizational structure serves to affirm the democratic character of the Presbyterian church of Ghana's style of governance. At each of the Court levels the presbyters represented their members right up to the apex Court at the General Assembly where final decisions that affected the entire church were taken. The Presbyterian system is an example of a decentralized governance system. Also noteworthy is the way various committees are tasked to oversee work in all areas important to the church from evangelism to finance; from education to relationships with other churches; and from social services to administration. No aspect of the lives of its members has been left uncatered for. It is the clear characterization of the Presbyterian Church as an orderly and disciplined institution.

2.10 Generational And Inter - Generational Groups

There are generational groups (age groups) in the Presbyterian Church of Ghana and they serve as focal points for the various aspects of Christian education offered by the Church. Congregants are deemed automatic members of the generational group corresponding to their ages. Therefore members from one year old to 11 years plus are members of the Children's Service ministry. Those aged from 12 to 17 plus are classified under the Junior youth

Fellowship. From the age of 18 to 29 plus one was automatically a Young People's Guild member. The young Adults' Fellowship contains members from age 30 to 39 plus. Members from age 40 and above are classified as adults. In all, there are six of these groups; the Children's Service (CS); the Junior Youth Fellowship (JY); the Young People's Guild (YPG); the Young Adults' Fellowship (YAF); The Women's Fellowship (WF); and the Men's Fellowship (MF).

The Children's Service caters for the smallest members of the Congregation from complete infants to children of age twelve. The church considers the Children's Service Ministry very critical, because it is the stage where the Presbyterian training process begins. Therefore teachers who are well versed in the Presbyterian Church Ghana doctrine handle their instruction. After the children of the church have attained the age of twelve (12), they are graduated from the Children's Service and admitted to the Junior Youth Fellowship. The Junior Youth Fellowship is made up of youth members who have reached their adolescent stage in life, and are between 12 and 18 years. Whilst in this group, the youth will be prepared for confirmation, be confirmed, before being admitted into full membership of the Congregation.

The Young People's Guild, is the ministry in charge of giving Christian direction to youths who have just been fully admitted into the membership of the congregation. This generational group is from ages 18 to 30. The YPG ministry teaches the young members on the best way to settle down and have good Christian lives, fruitful careers and successful marriages. Until 2007, the Young People's Guild was catering for members within the

age bracket of 18 to 35 years. This situation however introduced a challenge, where some members felt too old to be categorized as YPG. On the flipside as well, other members did not feel old enough to be part of the Men's Fellowship. The establishment of the Young Adult's Fellowship, was a compromise solution to these challenges. The Young Adults' Fellowship ministry is therefore tasked with giving intensive leadership training, on top of what was offered at the YPG, to adequately prepare members for future leadership roles. The age range for the YAF is 30 to 40 years.

The Women's Fellowship is made up of women over the age thirty-nine. The Men's Fellowship comprise men over the age of thirty-nine. These two groups are classified as adult members of the church. The older men and women in the church are looked upon as fountains of knowledge and counsel to the rest of the generational groups. Another group in the church are the Aged, comprising members in the age bracket of 70 years and above. Most of them are classified as invalids, due to their inability to involve themselves in most of the church activities. The Holy Communion is administered to them at home, if they are unable to attend church services. They are however still considered as Men's or Women's Fellowship members.

The Church also has service groups known as inter-generational groups. These groups provide singing services and evangelism. They are also an avenue for individual members to exercise their talents to enhance the general church life. They include the Church Choir, the Praises Team, the Singing Band and the Bible Study and Prayer Group. The first three groups sing in the Church, whilst the fourth group is responsible for promoting the study of the Bible, evangelism and church planting. In some of the older

Congregations, there is a Bible reading group called the International Bible Readers Association (IBRA). Apart from these recognized service groups, other groups may be formed, that offer one kind of service or another to the church, provided they are recognized and sanctioned by the local Session.

2.11 Historical Background Of The Immanuel Congregation

The Immanuel Congregation is situated at Madina, a suburb of Accra, which is within the La-Nkwantanang Municipality of the Greater Accra Region. The population as at 2012 was one hundred and thirty seven thousand, one hundred and sixty two (137,162). (A. Danso, personal communication, November 15, 2015). An information from Town and Country Planning Department, Madina. The Church started at Madina at a time when a majority of the settlers were people hailing from the Northern regions of Ghana who were mostly practicing Moslems. Most of the former group had been compelled to move from Nima, which was a more preferred location, because it boasted a vibrant commercial environment. Their exodus from Nima was necessitated by the fast growing population there, that had led to overcrowding. Amongst other ethnic groupings that later resettled in Madina were, the Ga, the Ewe, the Akwapim, the Akim, the Krobo the Fante and the Kwahu. In a short while, Madina had become a cosmopolitan town.

One of the settlers, who was Ga, and a member of the Presbyterian Church who worshiped at the Adabraka church, one Samuel Tettey, had the idea of starting a Presbyterian church at Madina after he had moved in from Kokomlemle in Accra Central. As soon as he settled down in his new environment, he was desirous of starting a Presbyterian fellowship there.. He

therefore mobilized Christians in his neighborhood, and started a prayer group on the veranda of his house. By 1962, Tettey's fellowship had attracted a lot of people, and the fellowship grew exponentially to an extent that soon it became difficult to fit the whole fellowship into his house, and he was compelled to seek assistance from Alhaji Seidu, a community leader in Madina then, for space in which the fellowship could continue worshipping. Alhaji Seidu willingly granted them the use of a classroom in the Madina public school.

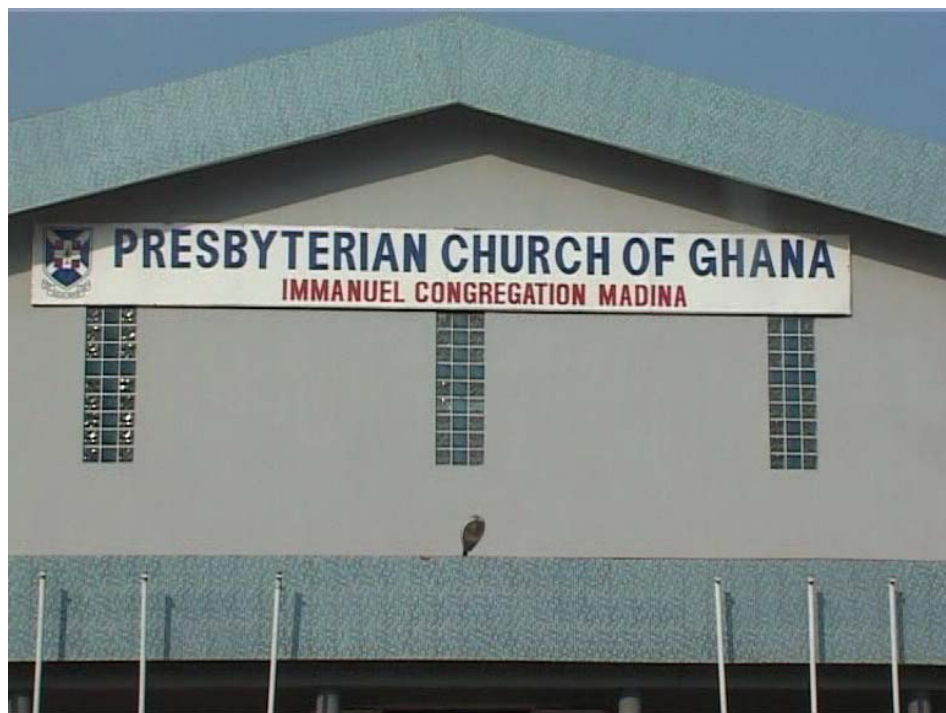


Figure 8: Immanuel Congregation. Photo by researcher (18/01/16)

Thus, the Madina public school was where the Immanuel Congregation started, and they continued meeting there until the members were able to acquire a piece of land that was developed into a mission station. The piece of land on which the congregation stands today was donated to them by the then La Mantse, Nii Anyetei Kwakwaranya. The Immanuel Congregation Chapel Madina as shown in figure 8, was dedicated in 1986, by

Rev. A. M. O. Ayyetey of the Adabraka Presbyterian Church, and is now the District head station of the Madina District of the Presbyterian Church of Ghana, with 16 congregations and 9 Preaching points under it. The Congregation can count among its many achievements the fact that their Bible Study and Prayer Group (BSPG) has planted many churches in the Madina catchment area, four of which have grown to become Districts in their own right. In 2012, the Immanuel congregation had 2,413 members, comprising 927 male, and 1,486 female. 1,804 members, representing 74% of its population were within the age bracket 1-39 years in the youth to young adult categories (A. Bondzie, personal communication, September 9, 2015).

The church has three ministers namely: Rev. M. Anim Tettey (the Agent in Charge) who doubles up as the District Minister, Rev. Mrs E. Osabutey, the associate Minister for the Immanuel Congregation, and Rev. Dr. Joseph Acheampong, the attached Minister. The Church also has a Catechist by name Cat. Jacob Odonkor, and a Senior Presbyter, Elder John Gainsford. It has 14 presbyters, who help the Agent in Charge in the running of the church. It also has an administrator, who assists in the planning and scheduling of events for the church. There is a general office for the local church, as well as an administrative office for the District, all situated on the church compound. On entering the compound, the main church building directly faces you, as you enter the compound from the main gate. On the right from the entrance is the old church building. On the left of the entrance is the church hall as shown in figure 8. It was dedicated in 2003, as an events centre for both the church and the general public.



Figure 9: Immanuel Presbyterian Church Hall.

Photo by researcher (18/08/16)

Behind the church building is the local school for the church, which starts from the nursery to the Junior High school levels. The Manse that is the residence of the District Minister, is situated adjacent to the school building, is fenced and has a gate. There are two main entrances into the church compound, one in front, and the other behind the chapel block. The church, like all Presbyterian Church of Ghana congregations, has Committees as set up in the Presbyterian Church governance structure, generational groups, as well as inter-generational groups. The generational groups are age structured, and there are 5 of these, namely the Children's Service (for ages 0 – 11) which started in 1962; the Junior Youth Fellowship (for ages 12 -17) which started in 1987; the Young People's Guild (for ages 18 – 29) which started in 1971; the Young Adults' Fellowship (for ages 30 – 39) which started in 2007; the Men's Fellowship which started in 1979; and the Women's Fellowship which started in 1963; for ages 40 and above. "Generational groups offer new forms of association in a changing society" (Smith. 1966 p. 28).

The church also has inter-generational groups, which comprise the Church Choir which started 1962; the Singing Band which started in 1990; the Bible Study and Prayer Group which started in 1971, and other approved prayer, singing and entertainment groups. There is also the Brigade, started in 1980. Several weekly programmes are on offer in the church, including two worship services on Sundays, one in English and the other in Ghanaian languages. Group meetings are held for generational and service groups (apart from the children's groups, who meet only on weekends). Also routine are a prayer service, a bible teaching service and occasionally a deliverance ritual service for healing and exorcism. The church also has two specialized performing groups. The Madina Presby Dance Group (MPDG), and the Immanuel Presby Youth Dance Group (IPYDG). Occasionally these groups perform during Church service. Whilst the MPDG perform as an evangelism group, the IPYDG performs for competitions and social events.

During weekday meetings, praises and worship serve as starters, appearing soon after the opening prayers. It is the speed and spiritual fervour that distinguish the two worship activities (Carl 2014). During Sunday services, praises and worship are done after the call to worship, during the offertory, and during the intercessory prayers. Praises and worship time in the church is usually lively, featuring a variety of musical and dance genres, mainly because the church has a large young adult population. The church also has a Northern Outreach Ministry, which worships on the same compound and in one of the classrooms. The Presbyterian Church of Ghana has a special ministry for converts from the Northern regions of Ghana, who would normally have followed the Islamic faith. This project is called the

Northern Outreach Ministries (NOM). This group of worshipers comes from the Upper East Region, specifically from Sandema area, and they speak the Gurshi language.

The Church as part of its Sunday programme has an order of service which forms part of the Liturgical order for the Sunday morning and forenoon Services. On the cover page of the programme is the logo of the Presbyterian Church of Ghana, the date, the occasion, the theme, the name of the leader or liturgist and the name of the preacher. The programme is given to every person who enters the church for the service, and is accompanied by two envelopes, one of wine colour and the other of blue colour with their purpose written on them. “Tithes” is written on the wine envelope and “Offertory” is written on the blue. Below is an example of a standard church service programme (order of service) for a Sunday service.

2.12 Order Of Service

Quiet Meditation

Call to Worship

Liturgist

Processional Hymn

From the Hymnbook

Introit

Choir

Salutation

Liturgist

Hymn of Praise

From the Hymnbook

Praises

Praises Team

Prayers

.Liturgist

Bible Studies

Day Borns

Anthem

Church Choir

Scripture Reading	Ga, Twi, Ewe and English
Hymn of Meditation	From the Hymnbook
Sermon/Apostle's Creed	Preacher
Hymn of Trust	From the Hymnbook
Announcements	Session Clerk
Offertory	Praises Team/Singing Band
Offertory Prayer	Presbyter
Closing Hymn	From the Hymnbook
Closing Prayer/Benediction	Rev. Minister
Recessional Hymn	From the Hymnbook

2.13 Summary and Conclusion

In this chapter, I have examined of both the historical antecedents of the Presbyterian Church, and its current governance structure. The chapter focused on the transformation of the religious institution from the Basel Mission to what it is now, in terms of its governance style and its leadership structures. The story of the Presbyterian Church of Ghana has a twofold characterization, one that has evolved from a benevolent but autocratic type of leadership structure, where the ultimate power to make decisions had been in the hands of the leadership in Switzerland, to a democratic type of governance introduced by the Scottish Presbyterian missionaries, in which case the church is led by Presbyters. The Presbyterian Church has since 1928 established a lot of churches in Ghana. Some of the churches have established schools that showcase the disciplinary measures instituted during the early years of the

Basel Mission. In their structure, they continue to adhere to the tenets left behind by the Basel pioneers. The Immanuel Congregation, of the Presbyterian Church of Ghana at Madina, is one of the churches bearing the characteristics of Presbyterian identity. The chapter also examines the structure and hierarchy of leadership within the church, the various generational and inter-generational groups, as well as the roles of and responsibilities of these groups. It also shed light on the various committees that take care of different departments within the church including education, health, social services, finance, and evangelism.

CHAPTER THREE

INTER-GENERATIONAL GROUPS AND THEIR IDENTITY

NEGOTIATION

3.1 Introduction

In the Presbyterian Church context, inter-generational groups are service groups the church uses to support core activities of the church, especially those relating to evangelism, worship and hymnody. In this chapter, I examine the identity negotiation, and the roles of the inter-generational groups of the Immanuel Congregation of the Presbyterian Church of Ghana, that engage in singing and worship. I focus on the activities of the Church Choir, the Singing Band and the Praises Team. All of these three groups support the church service musically. I observed during my study, that most of the songs rendered even in the case of worship songs in the Ghanaian languages by these groups, were adaptations of the Presbyterian hymns. This validates the view held by Eschew and McElrah (1995), that Christian hymns are lyrical poems that express the congregants' perception about God, and God's purpose for human life. The lyrics of these hymns are chosen with care, with the intention of providing a level of edification for the worshipper.

The members of the inter-generational groups have specific roles to play, in the conduct of the church services. These roles include performing functions like providing song support during the offertory period; singing during praises and worship time; and leading the congregation in singing hymns during the general conduct of the service. When it comes to singing, the "occasion, function and instrumentation determine the rhythm, tempo,

meter, and general style of a song” (Kidula 2013, 108), that is rendered by these groups. The Immanuel Presbyterian Church in Madina has four (4) main inter-generational groups namely; the Church Choir, the Singing Band, and the Bible Study and Prayer Group. In this chapter, I focus mainly on the singing groups in the church. Aspects of their identity I considered included; their rehearsals, costumes, and the description of the dance movements they performed. All these inquiries gave me an insight into the way in which they negotiated their Christian identity, and the extent to which they used songs and dance in doing so. Included in the Praises Team, of the Immanuel Presbyterian Church, are people who engage in giving new melodies to the traditional missionary hymns, so that they can be appropriately used in dancing (Omenyo 2006: 211). “Many hymns, and gospel songs taught by missionaries were structured in ways that ensured congregational participation” (Kidula 2013:112).

Singing, which usually goes with some kind of dance movement, is a prominent aspect of the Presbyterian identity. The church considers singing in praise of God as a command. It affirms the following biblical position: “let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your heart to the Lord” (Colossians 3:16, The New King James Version). Making music does not involve only the communication of musical sounds, but it is also characterized by a continuously changing and meaningful use of facial expressions, body movements, and hand gestures. (Thompson W., Graham, P., & Russo F., 2005. p. 1). Christians believe that singing is one of the two major ways that the word of God is retained in us. The other way is

the reading of the bible. Secondly, singing lifts up the spirits of fellow believers and builds them up. Moreover, through singing, Christians minister unto those who are yet to be converted. Thus, it is a powerful evangelistic tool. “Oh, give thanks to the Lord! Call upon His name; Make known his deeds among the peoples! Sing to Him, sing psalms to Him: Talk of all His wondrous works! (Psalm 105:1-2, The New King James Version). Fourthly, singing is believed to be warfare against sin and spiritual enemies.

“See then that you walk circumspectly, not as fools but as wise, redeeming the time, because the days are evil. Therefore, do not be unwise, but understand what the will of the Lord is. And do not be drunk with wine, in which is dissipation; but be filled with the Spirit, speaking to one another in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord,” (Ephesians 5: 15-19, The New King James Version).

Singing also strengthens the believer to prepare to face trials and tribulations. “But at midnight Paul and Silas were praying and singing hymns to God, and the prisoners were listening to them.” (Acts 16:25, New King James Version). Singing makes you happy “Is any one among you suffering? Let him pray. Is anyone cheerful? Let him sing psalms” (James 5:13, New King James Version).

Singing is perceived to glorify God

“After these things I looked, and behold, a great multitude which no one could number, of all nations tribes, peoples and tongues, standing before the throne and before the Lamb, clothed with white robes, with palm branches in their hands, and crying out with a loud voice saying, “Salvation

belongs to our God who sits on the throne and to the Lamb!”
(Revelations 7: 9-10 New King James Version).

I remember the first day I visited the church. I had missed the first service. I found out that some of the choristers only robe for the first service, whilst others may robe for both the morning, and the forenoon services. Therefore, when one has robed for the first service and it ends, one should prepare one's self to process for the second service. Singing is a very important aspect of the liturgy in the Immanuel Presbyterian Church. The Church Choir generally leads the liturgical parts of the service, while the Praises Team, and the Singing Band lead the worship and offering times respectively. There are other groups that assist them, like the Madina Presby Dance Group. In order to get the best music for their divine services and other church events, the church has invested in two high quality organs, one each for the church choir and praise teams, a set of drums, percussion and string instruments, as well as *dondo*, *jimbe*, and other more traditional instruments, for the use of the Singing Band. Each of the main singing units has a master who has two main functions. First to conduct and direct when they are performing, and secondly to teach them new songs, and rehearse songs already on their respective repertoires.

The Church Choir and the Singing Band both have their uniforms. While the choir uses robes that are black with a white cape on normal Sundays, and beige robes when there is an occasion, the Singing Band dress officially only during special events like weddings, ordinations, and funerals. The other singing groups have their say during specific events. For instance, the MPDG are the main performers during the annual traditional day

celebrations. The praise team, although not a traditional service group, gets to perform during all services, because of their pivotal function as leaders of the praises and worship periods during the first part of the service. The praises and worship period is done during the first half of the service. During that time, members are prepared to enter the presence of God. This is done through prayers, and the singing of songs that proclaim the omnipotence of God.

3.2 Hymns

Hymns are an integral part of the church's liturgy. There are songs for every event the church engages in, and indeed for every event in the life cycle of the members. There are songs designated for entering the chapel, songs for the approach to God, songs for the Eucharistic ritual, for baptisms, for confirmations, and for funerals. A standard Sunday service at the Immanuel congregation at Madina normally begins with a call to order in the form of the song below. The choristers at the entrance of the church auditorium sing this before they process into the church hall.

Literally Translated

<i>Yehowa wɔ ne fi kronkron no mu</i>	The Lord is in his holy temple
<i>Ma asase enyɛ kom wɔ n'anim</i>	Let all the earth be silent before Him
<i>Ma asase enyɛ kom wɔ n'anim</i>	Let all the earth be silent before Him

I gathered from the congregants that this is a call to all members in the holy sanctuary to stop all the chatting, gossiping and arguments, and be ready for the beginning of the church service. According to one respondent "It calls all of us to attention one time". The piece above precedes the processional hymn during the church service, and is sung just before the liturgist, who is

the leader of the service, announces the start of the divine service. It is solemn, and is rendered in English during the first service, and in Akan during the second service, that is done in Ghanaian language. The Church Choir leads the congregation to sing. There is no dancing, and members stand upright. It is followed by the processional hymn, in which the choristers and the celebrants file past in a march to their respective seats. One of the most frequently used processional hymns is Presbyterian Hymn 19.

PH 19

*Yen wura Nyankopon. Wo na ye yi w'aye
Daa Agya tumfuɔ. Wo na ye da w'ase
Kerubim, seraphim. Bɔ wo din kanfo wo
Soro ne wiase. Di wo ni ma wo so
Soro asafo no. Yi w'anounyam kyere
Yen adasaman nso. Nim yen ho ase bre*

Literally Translated

Our master God. It is you that we praise
All times father almighty. It is you we thank
Cherubims and serafims. Mention your name and applaud
Heaven and earth. With their voices raise you
The heavenly church. Show forth you glory
We humankind too. Know how to humble ourselves

Everyone is expected to stand during the processional hymn. After the processional hymn, the Choir (this time by themselves) sings the introit as follows:

Literally Translated

<i>Awurade, Awurade,</i>	Lord, Lord
<i>Dom siesie w'asafo foforo</i>	May your grace renew your church?
<i>Fa wo Homhom Kronkron so</i>	Use your Holy Spirit
<i>Fi ase wɔ me mu bi</i>	Start it from within me too
<i>Fi ii ase ee</i>	Start it
<i>Fi ii ase</i>	Start it
<i>Fa fi ase wɔ me mu</i>	Start it from within me
<i>Amen</i>	

This is the standard introit. Sometimes however, for instance during a special occasion, this other song is used.

PH 351	Literally Translated
<i>Nyankopɔn wɔ yen mu</i>	God is among us
<i>Momma yen kotow no</i>	Let us bow down before him
<i>Na yen fa suro nsom no</i>	And let us fearfully worship him
<i>Ɔwɔ yen ntem ha yi</i>	He is here with us
<i>Monye kom wɔ mu mo</i>	Be quiet within yourselves
<i>Na munyi mo yam nnɔ no yie</i>	And love Him well with all your heart
<i>Kristo fo, gyidi fo</i>	Christians, believers
<i>Monsom no nokware mu</i>	Worship Him truthfully
<i>Munyi n'aye yiye</i>	Worship Him well
<i>Nyankopɔn wɔ yen mu</i>	God is among us
<i>Ɔnna Kerebim no</i>	It is Him that the Cherubims
<i>De suro ne fere som no</i>	With fear and awe worship
<i>Serafim too dwom sɛ</i>	The seraphims sing that
<i>Kronkron ara kronkron</i>	Holy of Holies
<i>Ne yen Nyankopɔn Yehowa</i>	Is our God Jehovah
<i>Na yen nso kamfo no</i>	We also praise him
<i>Srɛ sɛ hu yen mmɔbɔ</i>	We plead have mercy on us

Dom yen, na hwε yen so

Be gracious to us and look after us

After the introit, there is an opening prayer said by the liturgist. The congregants on their feet praise God through a hymn of praise, which alludes to the good nature of God, and the blessings He bestows on mankind. Traditionally, this hymn does not attract dancing (a fact I observed during the first year of my research). During the second and third years however, the organist sometimes introduced faster rhythms that encouraged the congregants to dance. It is a swaying dance, and members stood in their places and moved their bodies side to side, with a few of them tapping their feet to the beat. In the song below the hymnist extols the virtues of God especially His caring nature, likened to the kind of care given to eaglets by the female eagle.

Hymn of Praise PH 61

*Mεto dwom mama Onyame Na mada no ase daa
Na mihu ade nyinaa mu Σε ερε me yiye pa
Ayem ye ne mabrɔhunu Ene dɔ ahye no ma
Ɔde dɔ hwε ne mmofra Wɔ wɔn asetena nyina mu
Nneεma//2 sen akɔ
Na wɔne me nyame dɔ*

*Nyame de ne nsa akata Me honam na mekra so
Se εkre ntaaban a Ɔde tɔew ne mma so no
Efise εmmaa me me nkwa Mewɔ me na yam no po
Ene me nna nyinaso Abedu nne na wahwε me
Nneεma//2 sen akɔ
Na wɔnne me nyame dɔ*

Literally Translated

I will sing a song to God and I will thank him always

And all that is within me declare that he always does me good

He is full of Goodness, mercy and love; He lovingly takes care of his children throughout their whole lives

All things pass away

But not the love of God

God has used his hand to cover my body and my soul

Just like the wings of the eagle, which she spreads over her eaglets

Since he gave me life and I was in my mother's womb

And throughout my life Up till this he takes care me

All things pass away

But not the love of God

This is one of the more popular Presbyterian hymns, and it features quite prominently in the repertoire of the Immanuel congregation. The male liturgists especially favour it during the short worship before the liturgical prayers. The liturgical phase normally starts with the recital of the beatitudes. This recital is an identity for all Presbyterians. It is in a call and response form, so that the words and the responses are all memorized by the congregants.

Nhyira ne honhom mu ahiafo (blessed are the poor in spirit)

With the response

Na wɔn na ɔsoro ahenni no ye wɔn dea (for theirs is the kingdom of heaven)

Chorus

Dom yen wo honhom Kronkron yesre wo awurade (Bless us with the holy spirit we beg you of God)

Nhyira ne wɔn a wɔn were ahow (blessed are they who are sad)

With the response

Na wɔn na wɔbɛkyekye wɔn were (for they shall be comforted)

Chorus: *dom kyekye yen were daa Yesre wo awurade* (please comfort us always we beg you o God)

Nhyira ne wɔn a wodwo (blessed are those who are gentle)

With the response

Na wɔn na wobɛnya asase no adi (for they are those who will inherit the land)

Chorus: *Dom ma yen odwo koma yesre wo Awurade* (please give us a gentle heart we beg you o God)

Nhyira ne wɔn a trenɛ ho kɔm ne sukɔm de wɔn (blessed are those that hunger and thirst for righteousness)

With the response

Na wɔn na wɔbɛma woamee (for they shall be allowed to be full)

Chorus: *dom ma yen trenɛ nnɛpa yesre wo Awurade* (please bless us with the good fruits of righteousness we beg you o God)

Nhyira ne mmɔborɔhunufɔ (blessed are those who are compassionate)

With the response

Na wɔn na wɔbɛhu wɔn mmɔbo (for they shall benefit from mercy)

Chorus: *Dom yen mmɔborɔhunu su yesre wo Awurade* (give us the virtue of mercy we beg you o God)

Nhyira ne wɔn a wɔn komam tew (blesed are those who have a clean heart)

With the response

Na wɔn na wɔbɛhu Nyankopon (for they are those who will see God)

Chorus: *Dom tew yen komam daa yesre wo Awurade* (please clean our hearts always we beg you o God)

Nhyira ne patafo (blessed are those who are those who are peacemakers)

With the response

Na wɔn na wɔbɛfre wɔn Nyankopon mma (for they are those that will be called the children of God)

Chorus: *Ma yenyɛ apatafo yesre wo Awurade* (Let us become peacemakers we beg you o God)

Nhyira ne wɔn a trenne nti wɔtaa wɔn (blessed are those who are persecuted because of righteousness)

With the response

Na wɔn na ɔsoro ahenni no ye wɔn dea (for the heavenly kingdom is for them)

Chorus: *Ma W'asem ntenna yen mu daa yesre wo Awurade* (Let you word dwell in us always we beg you o God)

The liturgical prayer itself contains a lot of songs that are sung in a prayerful tempo to prepare the congregants for the sermon that would come later on. These are mostly praise songs that thank God for all his goodness during the past week. One part of the liturgical prayer is the prayer for the forgiveness of sins, and this is accompanied by a hymn of confession. The following are a hymn of praise, and a hymn of confession respectively:

Hymn of Praise PH 11

	Literally Translated
<i>Den na menfa minyi woaye</i>	What shall I use to praise
<i>Tumi wura, Daasebre</i>	Lord of hosts, Almighty
<i>Fa wo honhom pa no ma me</i>	Give to me your good Spirit
<i>Na m'asem aye wo fe</i>	my case will find favour with you
<i>Na wo do no nsenkyerene</i>	For your love and your wonders
<i>Ne wo dom no tra m'dwene</i>	And your grace is unbelievable
<i>Tumfo ne Ohenkese ee</i>	Almighty and great king
<i>Yeda waase yi w'aye</i>	We thank you and praise you.

This song is an offering of thanks to God for his care and protection during the preceding week. It is usual for Presbyterians to first thank before making any demands. Such songs usually declare God's goodness, omnipotence, majesty et cetera.

Hymn of Confession PH 462

	Literally Translated:
<i>Mɔbrɔhunu Nyame gyaa me</i>	Merciful God freed me
<i>Ode maaka akye me</i>	He forgave me my sins

<i>Saa sempa kyekye me were</i>	This good news comforts me
<i>Ma me gyidi ani gye.</i>	And gives my faith upliftment
<i>Me kra, da Onyame ase;</i>	My soul praise the Lord
<i>N'adekye yi ye kесе ee</i>	This gift of his is great
<i>N'ahummobo na ayi me</i>	It is His mercy that has freed me
<i>Duam ne afiase</i>	From troubles and from prison

Presbyterians also believe in man's innate sinful nature, that has come about as a result of Adam and Eve's transgression in the biblical Garden of Eden, and his subsequent fall from favour in God's scheme of things. Forgiveness according to their faith, was available always for the contrite offender as a result Christ's crucifixion. This hymn paves the way for the prayer of repentance. I must also state here that, there are also a number of songs within the repentance prayer itself in the liturgy book that speak on the acts of confession and repentance. The prayer of repentance is followed by a couple of other prayers including the invitation of the Holy Spirit to take control of the proceedings in the service. This song usually accompanies that prayer:

Honhom kronkron bra honhom kronkron bra honhom kronkon bra
Ao bra ao bra allelluya honhom kroon kroon bra
W' annba yeba no gyano W' annbaa yeba no gyano W' annbaa yebano gyano
Ao bra ao bra allelluya honhom kroon kroon bra
Wo mma yere twen wo ooo Wo mma yere twen wo ooo Wo mma yere twen wo ooo
Ao bra ao bra allelluya honhom kroon kroon bra

Literally Translated

Holy spirit come, Holy Spirit come Holy Spirit
O come o come halleluiah Holy Spirit come

If you don't come we come in vain If you don't come we come in vain If you don't come we come in vain

O come o come halleluiah Holy Spirit come

We your children are waiting for you we your children are waiting for you We your children are waiting for you

O come o come halleluiah Holy Spirit come.

The liturgical prayer session ends with the rendition of the following prayer:

<i>Yen Agya wowɔ soro</i>	Our Father in Heaven
	Literally Translated
<i>Yen agya wowɔ soro</i>	Our father who is in heaven
<i>Wo din hu ntew</i>	Your name should be hallowed
<i>W'aheni mmra</i>	May your kingdom come
<i>Nea wopɛ nyɛ asaase so</i>	Let them do things on earth
<i>Senea eyɛ ɔsoro</i>	As they are done in heaven
<i>Ma yen yen daa aduan nne</i>	Give us today our daily bread
<i>Na fa yen aka kyɛ yen</i>	And forgive us our sins
<i>Senea yedi kyɛ wɔn a wɔdi yen aka</i>	Just like we forgive those who offend us
<i>Ma mfa yen nkɔ sɔhwe mu</i>	Do not lead us into temptations
<i>Na yi yen fi bɔne mu</i>	But remove us from evil
<i>Na wo na ahenni</i>	For yours is the kingdom
<i>Ne ahoɔden</i>	With strength
<i>Ne anuonyam</i>	With glory
<i>yɛ wo dea daa</i>	Until eternity amen

At the end of the liturgical prayers the congregation rises to declare their submission to God and by singing the following song.

Declaration of Submission to God

Literally Translated

<i>Yesu me wura m' agyenkwa ne m' adamfo papa</i>	Jesus my lord my saviour and my good friend
<i>Mebre meho ase memaw' na miyi w' ayɛ daa</i>	I humble myself to you and praise you always
<i>Mɛbɔ wo din akosi da a wo Yesu</i>	I will mention your name <i>Till the time you Jesus</i>
<i>Fi nyame so beba fam ha</i>	<i>From God to this earth</i>
<i>Amen</i>	

The sermon for the service was preceded by the hymn of meditation, which essentially seeks to prepare the minds of the congregants present to receive the word of God PH 282 is one of the preferred hymns for such occasions:

PH 282	Literally Translated
<i>Adansefo a wodii kan no</i>	The witnesses who came at first
<i>Sion awɛmfɔ no mu honhom nyan</i>	Got the spirit from the guarders of Zion
<i>Na mma w' asafo nnyae w' asemka</i>	and let not your church stop preaching your word
<i>Ma wɔmfɔ nnam nhia atamfo dɔm</i>	Let them with courage face the enemy host
<i>Na ma wɔn frɛ nnu wiase nyinaa</i>	and let his name be called all over the world
<i>Na ma masan nyinaa mmra wo nkyen</i>	So that all people will come to you

On other occasions PH 276 is sang before the sermon. While PH 282 makes reference to the sacrificial efforts of the early missionaries that need to be continued, PH 276 on the other hand alludes to the life of a plant's seed that dies in the soil before it rises to turn into a plant.

PH 276

Asem a yekura mu yi	This word that we are holding
Ye yesu kristo de	Is for Jesus Christ
Na se eye ne de no nti	And because it is his
Yenim se erensee	We know that it will not perish
Nanso ete se brofua a	It is like a seed of corn
Wodua no ne berem a	It is planted in its time
Enwu wo fam a, eremfi	When it is planted during its season
Ewu a enna esow pii	If it does not die in the soil it will not germinate
Ewu ansa	It dies before
Ewu asow aba	it dies then it bears fruit

Literally translated

There is also a hymn sang at the end of each sermon, proclaiming the attributes of the word of God and its benefits to mankind. This is PH 333. This song is another identity of the Presbyterian.

PH 333

Literally Translated

<i>Yesu w'asem ye asempa</i>	<i>Jesus your word is a good</i>
<i>Ma minso mu yiye daa</i>	<i>Let me hold it well everyday</i>
<i>Ene m'adem adepa no</i>	<i>That is the treasure in my closet</i>
<i>Ekyen ade biara</i>	<i>It is better than anything</i>
<i>W'asempa no ne me gyinae</i>	<i>Your good word is my foundation</i>
<i>Minim gyinae fofro bi</i>	<i>I do not have any other one</i>
<i>Adasamma ye atrofo</i>	<i>Human beings are liars</i>
<i>Nyankopon asem tim ho</i>	<i>The word of God is established</i>

PH 333

Offertory Hymn PH 521

Literally Translated

<i>Me Nyame, mede me koma</i>	My Lord I am giving my heart
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<i>Me ma wo gye w'ade</i>	To you take that which is yours
<i>na mpo no se ete ara</i>	No matter how it is
<i>mede mekye wo nne.</i>	I give it to you today
<i>Se eye den a bubu mu</i>	If it is hard break it up
<i>na ma enye betee</i>	So that it becomes tender
<i>na twe ma minnu mihu</i>	And cause me to be regretful
<i>na mensakra yiye.</i>	And turn over a new leaf
<i>Me nyame dom gye me koma</i>	My Lord take my heart
<i>Fa ye w'asorefi</i>	Make it your house of worship
<i>Betena mu nne ne daa nyinaa</i>	Come and live in it today and forever
<i>Fam ha ne soro ho bi.</i>	On earth and in heaven too

The last two hymns are the closing and recessional hymns. The function of the closing hymn is to summarize the religious effort of the day and give the congregants the impetus for further meditation when they return to their homes. A good example is PH 42:

Presbyterian Hymn 42

Anuonyam ne aseda Ye soro Nyankopon de daa
Ɔdom yen pii hwe yen so daa Na bone bi antumi yen
Yesu mu na yeso n'ani Afei yen bere so adwo
Na yen asem no woadi pe
Yeyi w'aye, yeda w'ase Yehye wo anuonyam ara;
Yen agya a onni adannan N'odi yen so pepe ne wo
W'ahoden no so dodo Nea wope beye ampa;
Mo,mo, se woye saa wura

Literally Translated

All glory and thanks all glory be to God on High,
His grace is abundant for us daily, so that no evil shall befall us
It is through Jesus we find favour with you God's favour is upon his own.

God has reconciled man with Him
We worship you we thank you we give honour above all
You are God the Lord of all to whom all creatures shall repair
Your strength is too much it is what you want that comes to pass
Well done that you are almighty.

Benediction

Yehowah yehowa yehowa yeyi wo ayɛ

Wo din na yɛkamfo Amen! Amen!

Wiase ha yɛde dwonto

Yi wo din kronkron ayɛ

Kosi sɛ yebefi ha

Akɔ ɔsoro ahotefo mu

Yeyi w'ayɛ halleluya.

Amen

Or alternatively

Hyra yɛn hwɛ yɛn so

W'ayamye kɛsɛ no nti

Tew w'anɪm kyɛrɛ yɛn nne

Na yɛahu wo hann kɛsɛ

Ma w'ani so hwɛ yɛn

na fa wasomdwoe ma yɛn

fa wo honhom pa ma yɛn

na ɔnkyɛrɛ yɛn nkwa kwan

Amen amen amen

Yɛkamfo awurade din

Ne yam hyehye no ma yɛn

Pɛ sɛ ohyira yɛn daa

Literally Translated

Yahweh Yahweh Yahweh we
praise you

Praise be to your name Amen //2.

In this world we use songs

Praise your holy name

Until we leave here

To join the saints

We praise you hallelujah.

Bless us look after us

For the sake of your kindness

Show us your today

So that we may see your great
light

Lift up your face to us

And give your peace to us

Give us your good spirit

And let it show us the way to life

Amen amen amen

We praise the name of God

He is anxious for us

Want to bless us always

RECESSIONAL HYMN PH 410

<i>Kristo asafofo</i>	Members of the church of God
<i>Monyhe akode pa</i>	Put on a good armour
<i>Na momma mo ho nye mo den</i>	And be you empowered
<i>Onyame tumi mu</i>	In the strength of God

Funeral PH 824

<i>Se atemuda kесе no bedu a</i>	When the big judgment day arrives
<i>Yesu ma minhu wo se m'agyenkwa</i>	Jesus let me see that you are my saviour
<i>Ma menhwewhe wo wo wiase ha</i>	Let me seek you in my earthly life
<i>na εda kесе no antu me koma</i>	So that that big day would not frighten me
<i>Da no me yesu" ehe po na mεfa</i>	on that day where even would I go
<i>Odimafo ben na obegye me</i>	Who shall intercede on my behalf
<i>Me nnebone a εdεεso pii ^no</i>	With my many sins
<i>Bεma magyina w'atemu no mu den</i>	How will I appear at your judgment?

Communion PH 428

<i>Yesu Kristo siesie yen mu</i>	Jesus Christ prepare our inside
<i>Na mma yemmfa adwene hunu</i>	and let us not bring unserious minds
<i>Mma wo adidi ase ha</i>	To this your supper here
<i>Ma yemmen wo gyidi pa mu</i>	Let us draw near to you in faith
<i>Na ma yemfa yen koma mma wo</i>	And let us give our hearts to you
<i>Na yeanya wo mu daa kwa no</i>	So that we may get the everlasting life in you
<i>Yeyε wo de koraa</i>	We are completely yours
<i>Na mma yennyaw wo da</i>	And don't let us ever grieve you
<i>Yeso wo mu</i>	We hold on to you

Yeyi w'ayɛ na daakye bi

We worship you and one day

Yɛbetena soro pon ho bi

We shall sit at the heavenly table
too

Behind the church's programme are the names and phone numbers of the Ministers, Catechist and the Senior Presbyter. It also has a programme of activities that will go on during the week. There is a Memory verse for the week, an invitation to join the church if you are a new comer, and an invitation to join the Church's Credit Union. Lastly, it has short pieces with titles like "Love", "Naked", "Small little things", "God, Not man", "Don't accept it", "Cross it" and so on, which inspire and educate members to read and be closer to God. The Catechist writes these pieces. On some occasional days such as the Youth Sunday, and the Women's Sunday, the order is adjusted to suit the occasion. (refer to pp 312-318)

3.3 Church Choir

The Church Choir is the lead singing group in the church, and it provides song accompaniment for most of the sacred ritual aspects of the church service. By virtue of their function in the church, they were not too expressive in their negotiation. They did not dance often, and when they did, it was usually in the form of swaying from side to side. As the Choirmaster explained, "we are drivers of the church bus, so we need to be serious and focused to create the right worship atmosphere". Indeed, their posture was a serious one, accentuated by their long black robes, over white shirts or blouses with a black skirt. There was also a white cape worn around the neck with a black cap/hat, and black footwear for the female members. The male wore a long black robe with a cap/hat, with their black shoes. On special occasions, they wore a long beige robe with a blue cape around their neck, and a pair of

black shoes as seen in figure 10. They danced gracefully and expressed joy on their faces. Their leg movements were mainly with the walking step movement, with hands swaying on the sides. They moved in a circular formation, danced in front of the altar, and went back to their sitting places.



Figure 10: Church Choir in their ceremonial robe dancing.

Picture by researcher. 18/09/2016.

Owing to the fact that the Church Choir is an inter-generational group of the church, membership to it is not automatic, as it pertains in the generational groups. In order to become a chorister, you needed to be able to sing well, and you needed to possess the high levels of commitment demanded of choristers. These included attendances to choir practices during the week and sometimes also, several days on the road, to locations where the choir would perform. Prospective members thus, needed to go through an audition, and thereafter complete a three-month probation period, to determine their suitability. The choir meets three times every week, sometimes more times, when there is an impending important event booking. The meeting days are

Tuesdays, Thursdays, and Saturdays. As earlier mentioned, apart from the traditional black robes, the choir uses ceremonial robes, which are beige in colour. As the name suggests, these are used when there is an important event. I observed during my engagement with them that they felt less inhibited when they wore the brighter coloured robes, and were more motivated to dance. The song repertoire of the choir affects their worship behaviour sometimes. However, on occasions when the organist strikes vibrant rhythms, they cannot help but follow the beat by swaying side to side or tapping their feet.

The Church Choir on a standard Sunday performs three types of songs; the hymns from the Presbyterian hymnbook, anthems, and motivational songs. The hymns are the songs generally used for the conduct of the service. The processional hymn, as earlier mentioned was sung at the start of the church service, where the choristers, the bible readers and the pastor, or guest preacher marched to their places in a double file, with the congregants standing. The second hymn is the introit or occasionally the hymn of invocation. Before the liturgical prayer, there is the hymn of praise. The hymn of meditation comes just before the preacher mounts the pulpit. After the sermon, intercessory prayer and the day's announcements comes the penultimate hymn that is the closing hymn. It is sung just before the benediction, before the celebrants file out on the wings of the recessional hymn at the end of the service.

The themes for the hymns are in fifteen categories, the first being hymns of praise and thanks to God. This is from hymn 1 to hymn 30). These are followed by hymns about God, hymn 31 to hymn 62. Next are hymns on repentance from hymn 63 to hymn 68. Then there are hymns about Jesus

Christ from hymns 79 to 246. Hymns about the Holy Spirit are from hymn 247 to 265; the Church of Christ hymns 266 to 359, and salvation from hymns 360 to 405, follow in that order respectively. Hymns used for ritual events of the church like communion, baptism, naming, induction of ministers and groups, and dedications of church properties are from hymn 406 to hymn 461. Hymns 462 to 611 are about the ideal life of a Christian, whilst hymns 622 to 674 deal with events in the life cycle of the Christian. Hymns on citizens, leaders, trials, are from hymn 675 to hymn 697. Hymns about seasons, planting and harvesting are found from hymns 698 to 749. Generational days like children's or youth day are catered for by hymns 750 to 768. Finally, death and hope for eternal life are motivated by the lyrics of hymns 769 to 850. The theme, tone and music that accompany these hymns from the 15 diverse categories, do not make them amenable to very expressive shows of emotion or of movement. This is because the songs are accompanied by organ music played at a controlled tempo, which does not lend itself to movements like dance. There have been occasions when the choirmaster has upped the tempo a bit. But even on such occasions that are rare, the best the congregants are able to do is to sway from side to side, and sometimes tap their feet.

The anthems, though they tended to sound complex and complicated at the beginnings, offered better room for self-expression, especially of the swaying kind. The singers during such renditions looked like military recruits on a drill, as they frantically tried to achieve the best pitch. The majority of the anthems I saw the choir perform during my stay with them, were in English and there was a preference for pieces from George Fredrick Handel's "Messiah", especially the "Hallelujah Chorus". Bach's "Jesu joy of man's

desiring” was also popular. However, by and large the anthems were solemn, and congregants showed their appreciation by clapping at the end of the songs, after humming to the tune when it was being sung. The motivational songs I listened to, were mostly in the Ghanaian language, and told about the grace, mercy and blessings of God, as well as the ways congregants should relate to Him. With this category of song, the tempos were brisk, and it was convenient for the choristers to show off their dancing skills. An example is this song in Akan

Anthem: *Bue M’ani* (Open My Eyes)

Bue mani na ma minhu senea wo te me nyame boa me oh

Bue mani na minhu senea wo te na metumi asom woo o

Na mado wo senea effata woo o

Bue mani na minho bue mani na minho

Bue maso na minti

Minim senea wote anka mesom wo oo

Meye w’apede ama wo daa

Literally meaning

Open my eyes for me to see how you are God help me

Open my eyes to see how you are so I can worship you

And love you in a befitting way

Open my eyes for me to see, open my eyes for me to see

Open my ears for me to hear

If only I knew how you were, I would worship you

Here the singers professed their reliance on God for His guidance on how to lead their lives. In this next piece, which is motivational, the choristers

thanked God for his perpetual protection for them, for which reason they were prepared to give their hearts to Him

Motivational Song: *Aseda Nka Nyankopon*

<i>Aseda nka nyankopon</i>	Thanks be to God
<i>Yesu mini wo nam a minsuro</i>	Jesus with you we fear not
<i>Ahenfo hen</i>	King of kings
<i>mεbo wo din akyerε aman</i>	I will mention you everywhere
<i>Yesu ee nea woayε so oo</i>	Jesus what you have done is great
<i>Aseda nka wo Nyame</i>	Thank be you God
<i>mεyi woayε daa</i>	I will praise you always
<i>Mede bεma woo</i>	I will give it to you
<i>makoma yε wodea</i>	My heart is yours
<i>Mede bεma woo</i>	I will give it to you
<i>Ɔsa hene Yesu ee mede bεma wo</i>	Captain Jesus I will give it to you
<i>Makoma yε wodea mede bεma wo</i>	My heart is yours I will give it to you

The Church Choir in the Immanuel Congregation of the Presbyterian Church of Ghana at Madina has a mix of all the generational groups and boasts both of experienced and youthful members. Most of the singers are workers, with about 15% of them being students at the tertiary level. There is not much to be said about the dressing of church choir members because they wear what is prescribed, and all members are compelled to respect the approved dress code. They were generally well behaved as a result of their strict discipline, necessitated by the fact that they were always in the direct view of the resident minister during church services. If a chorister arrived on the church premises less than ten minutes before the commencement of the church service, they were not allowed to robe, but rather were given seats

behind their robed colleagues, and could only join them in singing when an anthem was to be sung. Another aspect of discipline in the choir was that, right from the beginning of the service they were under the orders of their choirmaster, who directed them in the way to sing, whether loudly (*forte*) or softly (*piano*). The timing and even whether or not they should do body movements during the rendition of songs were also determined by the master.

Owing to the fact that the church choir provided song support for the ritual aspects of the church service, its members generally maintained a solemn posture and generally did not dance, apart from the steps they did during the filing past, when the praises and worship was in session. Sometimes when they were singing an anthem, they did a bit of swaying from side to side. Their dancing was not provocative with any controversial movements. On the contrary, they were mostly noticed by the quality of their singing and the harmony among the four singing parts. The choir was mainly supported by the organ, that was used to determine the key as well as the pitch in which the songs were to be rendered. On occasions when the singing was not up to an acceptable standard, the organ sound filled up the melody by the application of a little loudness to compensate for the shortcomings.

3.3.1 My Contribution to The Choir

As the choristers did not do much dancing I opted for a much simpler dance movement for them as my contribution. This consisted of an enhancement of the side-to-side movements they normally made. I spiced it up a little by introducing actions that brought in a little more vigour into their movements. This effect was achieved by getting them to raise their legs a bit

higher, because of their long robes. Other movements such as swinging their arms, and brightening up their facial expressions to advertise a cheerier disposition were also introduced. My verbal engagements with some of the choristers thereafter showed that they enjoyed the innovations I had introduced. “I love to sing in church, I feel I am doing something good for God. Though they don’t pay me I am happy within me. I like being in the choir. Already I loved to sing since I was a child, and singing in the presence of God is a special feeling. I want to be a star one-day so I take this as an apprenticeship”. “We are a very special group and very important. If you take away the pastors and the elders you come to us, the choir” These were some of the responses I gathered from some of the other choristers when I interviewed them. “*me de me pɛ dwom, na ɛnso sɛ edu asa no a, na m’ayɛ biribi ɛfisɛ me nnim asa*” “I love singing but when it gets to the dancing time, I feel something because I do not know how to dance” “something like what was my next question” “biribi te sɛ eniwu” “Something like shyness”

3.4 Praises Team

Until the latter stages of the twentieth century, the Presbyterian Church of Ghana did not have a singing unit called the praises team. The praise team concept is one used widely by the charismatic churches, and it helps raise spirits of congregants during the early part of the service, while they await the pastor. The praises teams are very much abreast with modern trends, and know what songs are in vogue. Their songs are therefore hits, especially with the youth members. The presence of a praises team was one of the reasons why the youth preferred the charismatic churches. The Presbyterian Church therefore reluctantly adopted the concept, to be abreast with modern trends.

The Praise team leads the approach to God during the church service, through first the praises time, and then the worship time, during which the congregants thank God for his many mercies and blessings. It was also the time when the congregants sought forgiveness for their sins. The period of repentance is solemn, accompanied by tunes that are sung at a slow pace (*andante*). During this period, members in agreement with the praise team, pace around the church hall praying fervently, sometimes speaking in tongues and clapping their hands. Some others lie prostrate on the floor during this period. Others stand still in their place, and pray using hand gestures. This does not involve dancing. The praises time on the other is very brisk and full of excitement and I observed members dancing vigorously, waving their hands, clapping, jumping around with a look of contentment on their faces.

The praise team's membership was largely youthful, dominated by members of the Young People's Guild. The ratio of female to male members was fifty-fifty. The members of the praise team were some of the better-dressed congregants who were sporting fashionable clothes. The male members especially, looked very sharp and they are aware of it. As a result, they sang with a lot of confidence, stylizing the lyrics of the songs and doing their best to look very visible to the audience. They did bending, jumping and pacing movements, and sometimes even kneeling down to make their point. Despite their very expressive presentation, they were careful not to look controversial. Their repertoire was a mix of Western and traditional tunes. For instance, in the piece below, the band acknowledged God's creative power and ability to resolve problems however thorny, because He is the beginning and the end. Since the song is inspirational, it is accompanied by lively dancing.

He Will Accomplish It

My God who began it; He will accomplish it 2x

He is the alpha and omega, the beginning and the end

He will accomplish it. 2X

By Selina Boateng

The praise team had no problem with movements. In fact, they assured me that they rather could teach me a few moves, because in their opinion I was 'old school'. My interactions with them were quite fulfilling and very insightful. I noticed for one their preference for Western songs, and this naturally predisposed them to using Western style movements. The movements were unstructured and usually did not conform to any genre I knew. Because they led the congregants in praises, their movements were carefully selected not to include in any obscene movements. For my contribution to them, I chose Borborbor a social dance genre of the Central Northern Ewes of Ghana as shown in fig. 11, and Kpanlogo, a recreational dance of the Gas in Southern Ghana. These dances were well received. There were selected movements in them. These comprised more of using the hands and legs than using the lower torso. The bandsmen for the praises team are accomplished instrumentalists, and they were able to provide good backing for the selected songs. Their ensemble included two guitars, one bass guitar and one rhythm guitar, a set of drums, a set of congas, bells and shakers, and tambourines. They had two loud speakers, two organs and a sound monitor.



Figure.11: Praise Team doing the Borborbor dance with handkerchiefs raised.

Picture by researcher

3.5 Singing Band

The Singing Band is mostly recognized by their ability to sing very well and accompany their songs with choreographed Ghanaian dance movements in church, especially during offering time. Owing to the chosen languages of application, usually the Ghanaian languages, a lot of members irrespective of their social or educational status do not feel embarrassed to join the group. The functions of the Singing Band are fourfold. First, they were to promote unity, love and the spirit of brotherhood among members of the band in particular. They were also expected to do same for other congregants in general. They sought to do these through the singing of praise and worship songs to God. The singing band also took active part in all church programmes, especially the leading of praises during the time of offering, of thanksgiving or intercession. In addition, they tried to win souls for Christ through song ministration. Finally, they performed to mobilize funds, and did

other acts of charity to help members of the band in their times of need. Membership into the band is opened to all members of the church above the age of ten years, and after a member is registered, they are required to undergo a three-month period of probation, aimed at assessing their suitability for the band. During the probationary period, the new member is required to pay dues, as well as learn and rehearse songs with the band. They will however not sing in the chapel during church service, nor wear the band's official uniform until their probation is successfully served. The Singing Band meets twice every week, to rehearse songs to be used for the Sunday services, and sometimes learn new songs entirely. The meeting days are Mondays and Thursdays from 7pm to 9pm on both occasions. On Mondays, they meet in front of the church Hall, and on Thursdays, in the Junior Youth Fellowship auditorium. I observed that it is usually during the Monday meetings that new songs are learnt. The Thursday meetings usually consist of rehearsing and the polishing up of their marching. The singing band is the only group in the church that can be identified by their marching.

In the church liturgy of the Immanuel Congregation, the Singing Band provides the song support for the offertory period during the normal Church service, and during the fundraising of the annual harvest. Unlike the Church Choir's collection of hymns and tunes, I noticed that the Singing Band's collection of songs were made for dancing, and members of the band themselves led the way to the 'dance floor'. Their input helped to whip up some kind of frenzied atmosphere, and they usually got the majority of the congregants involved in the action. They performed three kinds of songs. First, they sang to cheer up the members whose spirits were low, encouraging

them with songs about biblical characters who went through difficult times but eventually prevailed. They also rendered songs that targeted the unconverted congregants present, encouraging them to embrace the Christian faith. Thirdly, they sang about the attributes of God – his Omnipotence, his mercy, and his grace. “*Meni Nyame na enam*” (I am walking with God) is a song in the first category, and was one of my personal favourites. It prophesied success for the Christian no matter what trials they go through.

Meni Nyame Na Enam

<i>Meni nyame na enam 2x</i>	I am walking with God 2x
<i>Ɔka meho enti me nsuro</i>	He is with me so I shall not fear
<i>Ɔhaw beba amanee beba</i>	Worries will come, problems will come
<i>Ɔka meho enti me nsuro</i>	He is with me so I shall not fear
<i>Ɔhaw beba amanee beba</i>	Worries will come, problems will come
<i>Honhom kronkron ne me ban bofo</i>	The Holy spirit is my protector

Also in the same category is “*Tɛ din*” another Akan song whose lyrics refer to Jesus’s miracle of commanding the sea to be calmed. In that account Jesus rebuked his disciples for their lack of faith. Fast-forwarded to the present, the song assured members that no matter how difficult the economic and other conditions may seem, with Jesus on their side everything will be okay. This movement is captured in fig. 12 below. In a low position their body is bent forward with bent knees. In a marching step, they stretch forward their hands with the palm facing down when they sing “*tɛ din*”.

Song: *Tɛ Din*

<i>Adenti na woyɛ hu fo sɛ yie</i>	Why are you so afraid
<i>Na wontumi nkasa nkyerɛ epo mframman 2x</i>	And cannot talk to the sea wind 2x

Ao epo mframma

te din 3x

Ao epo asurɔkyi

te din 3x

Ao sea wind

be still 3x

Ao sea storm

be still 3x



Figure 12: Singing band members at a rehearsal. Singing “Te Din”

Picture by researcher 16/06/2016

Their songs typically had biblical themes, with a large number of them stressing on the blessings of God, and the saving power of Jesus Christ. The greeting of the singing band is “*Yɔnkodɔ*” (love for friends), with the response being “*Biakoyɛ*” (unity). The band works hard at promoting friendships among its members, and among church members at large. According to Claudia their treasurer, “it is God’s will that members of the same church love one another and become one people” The songs of the Singing Band are easy to follow and learn. Furthermore, most of them are based on popular biblical stories, and are therefore easy to connect with. The band has a numerical strength of 34, comprising fourteen males and twenty females. There are no members below the age of 15, though the possibility of members of that age joining was available. My enquiries unearthed an interesting observation from

one of the Junior Youth Fellowship members about the Singing band. “They like singing in Twi too much –and we are in Accra. Like they should sing English songs too”. Indeed, as the respondent observed, most of the songs were in the local dialects – Akan, Ga, or Ewe. When I asked the bandmaster the reason for that, he told me that it was their decision, because the majority of members felt better singing in the Ghanaian language because of their attachment to their roots.

The majority of members of the Singing Band are above the Young People’s Guild generational age 30 and above, and it showed in their dressing and demeanour, which is modest and decorous. When they sang, they stood in a straight line, or in a semi-circular formation, where members stand behind the fixed microphones, while the two leaders used a vhf cordless microphone. The main singing group has five members, two males and three females, with the remaining members giving them backing in the form of a chorus. There were two lead singers, and the lead singer was for most of the songs, the male tenor, and he raised the songs and set the key. Thereafter, the male bass singer took over and the others followed suit. Since the Singing Band had a lot of their own choreographed dance pieces my contribution to their activity involved encouraging them to try some creative movements.

3.6 Summary and Conclusion

In this chapter, I have carefully examined inter-generational groups and their various styles of negotiating identity through music and dance. I have identified and discussed these styles through songs, movement quality,

costume and other somatic advancements to establish how music and dance dominate the praise and worship styles of these unique groups.

The chapter discovers several characteristics about these groups and their memberships. They include, their general perception of obedience to God, seeking forgiveness for their sins, the need for repentance, employment of spirit of humility, prayer as a key, just to mention a few. Significantly, the chapter reveals that the aforementioned characteristics are expressed through music and dance in different stylistic ways by the various groups. John Mbiti's (1969) assertion that Africans are notoriously religious finds its Christianity resonance in this chapter through the various themes often explored by these generational groups. The Chapter also captures the various layers of identity negotiation exhibited by these groups. They include, general Christian identity, Presbyterian identity, Immanuel Congregational identity, service group membership identity as well as Ghanaian national identity and local ethnic identity.

The Chapter concludes that although these inter-generational groups may serve as agents of enforcing Presbyterian principles and mechanisms, there is clearly a room for these groups to negotiate their group identity through music and dance. In conclusion, the Chapter makes it clear that members of these inter-generational groups are people of multiple identities who exhibit a particular identity at a particular moment through music and dance.

CHAPTER FOUR

YOUTH IDENTITY NEGOTIATION THROUGH DANCE

4.1 Introduction

This chapter addresses how the youth in the Immanuel Congregation of the Presbyterian Church of Ghana negotiate their identity through music and dance during church services, and at outreach programmes. The youth in my research context refers to members with ages ranging from one to 30 years, and these are members of the Children's Service, the Junior Youth Fellowship, and the Young People's Guild. In this chapter I discuss some theories that outline the concept of youth identity and culture, relevant to this study. I further on describe the youth worship practices in relation to the liturgy of the Presbyterian Church of Ghana, the sample generational groups and their symbols, their methods of negotiating identity and finally, I discuss the highlights of my interactions with them during this study. My interactions with them comprised observation sessions that involved my attending the church services in the cases of the Children's Service and Junior Youth Fellowship. For the Young People's Guild, apart from observing them during church services, I also attended their weekly meetings.

I conducted two kinds of interviews for the Junior Youth Fellowship and Young People's Guild members; group interviews and individual interviews. I did not interview members of the Children's Service themselves. Instead I interviewed some of their teachers in order to get clarity on some of the Sunday school teaching methods. At the end of my engagement with each group I offered to contribute a created dance movement to augment their

repertoires, which offer was gratefully accepted by all the groups I worked with. Most of the interviews were of the conversational kind, the unstructured interview. I felt that the respondents were more comfortable at the opportunity to express themselves freely about church matters. My presence at their church service excited the children anytime I visited. They loved it when I videoed them while they were dancing and saying their biblical rhymes. Most of the JY members were not that excited about my videoing them. They were quite coy.

The presence of an identity that characterizes youth culture is a comparatively recent phenomenon, whose genesis can be linked to the advent of compulsory schooling (Coleman, 1961). The age segregation agency allowed adolescents to develop shared experiences and goals, as a result of enforced interactions and inter-relationships they experienced whilst in school with their age peers. This is one of the root causes of youth culture. Another theory argues that, the presence of particularistic norms normally practiced in African societies, or individualistic norms normally seen in industrialized societies, have important roles in facilitating the development of youth culture (Marcia, 1966). Technological advancement, and modernization has widened the horizons of the youth all over the world, making it unrealistic and impractical for young people's socialization to come primarily from immediate family members or cultural groupings. Interestingly, universalistic norms therefore, have tended to play more dominant roles in shaping youth identity. A third school of thought comprising psychological theories recognizes the role of youth culture in identity development. This culture is a means by which the youth achieve identity during periods where their roles in

life are not clear (Erikson 1968; Marcia 1966). Adolescence is a time when young people are transitioning from a state of reliance on their parents, to a state of autonomy (Parsons, 1951; Burlingame, 1970). Fasick (1984) argues that youth identity arises due to the elongation of childhood and the craving of independence by young people. Korean musician Woo, (2013) in his sound track from Korean movie “Secretly Greatly”, appropriately defines the character of youth in the piece below:

AN ODE TO YOUTH

The charms of the rock-chewing youth

All I have is my body and a dream

It seems like I can reach it but not

So, it’s even more fun

That is what makes it better

Running only as I look forward

Quitting is what you feed to the dogs.

Youth is characterized by an experience that shapes an individual’s level of dependency in various ways, depending on different cultural perspectives. The level of dependency of a youthful person is equivalent to the extent to which they depend on their family emotionally or economically. Youth is normally linked to the biological processes of development and aging, and thus, connotes a social position that is ranked below adulthood and maturity. It is the stage in life when the individual constructs the concept of the “self”, having a picture of who they are as persons. It is a process that is influenced by several variables such as individuals or groups in their lives, or within their environment in terms of knowing who they are. The questions of

age, gender, size or skill also come into play. The emphasis is laid on the type of “self” being explored. Bee (1992), posits that, “self” is the state when one realises that he or she exists, as a separate experience being, and therefore, is aware that he or she is also an object in the world.

In my interactions with the groups during my fieldwork, I realized with fascination that, the young people need recognition of their existence. This feeling was manifested in every activity they performed, especially singing and dancing performances. They believed in themselves, their style of doing things, and their interest as to who and what they are. Rogers (1961), defines “self” as a humanistic term for who we really are as persons. It is the time in people’s lives where they make crucial choices that will affect their future. Youth is also the time when the individual has much energy, and is most curious and ready to explore, or strive for change in order to discover new horizons. Such gregariousness is not merely confined to the social sphere, but is evident even in the religious environment. As declared in Woo’s piece “... it seems I can reach it but not. ... That’s what makes it better...” The youth enjoy exploring and experimenting. It is one of the reasons why some of them refuse to be entrapped in what they perceive as the Presbyterian conservatism.

For these reasons, religious, political, and other interest groups seeking to shape society, identify the youth as critical human resource required to successfully achieve their goals. The youth can be seen in the forefront of social upheavals, political campaigning, the spread of religion, evangelism and other human activities. As much as they cannot identify their boundaries, they identify themselves as being of age, but at the same time behave in an immature manner. The youth are in a transitional period of life between

childhood and adulthood, and therefore are very amenable to new ideas, new influences, and mentoring. As articulated by many scholars in the field of psychology, the experiences of young people are structured by factors such as religion, culture, peer groups, class, ethnicity, gender and sexuality (Cleslik and Pollock 2002; Furlong 2009; Green 2010; Henderson et al. 2007; Khattab and Fenton 2009; Leccardi and Ruspini 2009; Thomson 2009)). Since they are in transition from childhood, the youth are always curious, and enjoy discovering new things, and new ways of doing things. They love to explore. “Such a focus stresses that a young person’s lived experiences are dependent on his or her social location” (Kam-Tuck & Page, 2013).

I have been a Presbyterian from childhood. I also attended a Presbyterian school. Therefore, experiences I have gained from their strict training, coupled with the good foundation from the ethics inherited from the pioneer Basel missionaries have positively impacted my lifestyle. Reflecting on my experience especially in my formative years, I can confidently say that the youth are more likely to struggle with identity cohesion, as they continually search for a sense of self. This search according to (King, 2003) is characterized by cravings and behaviours that bind youths to, or associate them with something outside and beyond themselves, while jointly shaping their sense of singularity and independence.

Religion plays a significant role in shaping the identity of a typical youth over time and Erikson (1965), recognizes that religion is more likely to play an important role in a youth’s identity formation. In present day Ghana, most of the youth have early encounters with the church environment, as a result of their parents’ association with religious entities. Many of them are

baptized into churches and made to undergo religious tuition on various subjects, under the tutelage of pastors or church elders. As mentioned earlier, keeping youthful members in the church just before the latter complete their transition into maturity has been one of the challenges the Presbyterian Church of Ghana has had to grapple with over the past six decades or so.

Hoge, Benton and Luidens (1993, p. 27), argue that mainline protestant Churches have been declining in membership, and the loss is largely traceable to the shortage of young adults in the churches. In my fieldwork, I interrogated some members of the church to know why the church cannot seem to be growing in numbers compared to the Charismatic and Pentecostal churches. The question is, where are the young people who grew up in the orthodox churches? Losing youthful members in the long term implies losing not just an individual for each person that leaves. The church potentially loses their spouses and children who they might have taken with them to other churches. The youth ministry is thus an important department of every church and the Madina Immanuel Presbyterian Congregation is no exception. In fact, it is one of the churches in the Presbyterian church of Ghana that is making efforts at making its congregation more contemporary, and packaged in a way that would be appealing to the youth whose numbers form the majority of the church's population.

The Youth Ministry in the Immanuel Congregation comprises three age categories. There is the Children's Service that caters for infants and children up to the age of 12 years. Next is the Junior Youth Fellowship for adolescents from 12 to 18 years. Thirdly, the Young People's Guild is for youth aged 19 to 29 years. Before 2007, the members of the Presbyterian

Church of Ghana aged 30 to 35 years were also included in the Young People's Guild bracket, but are now considered 'young adults' with the formation of the Young Adults Fellowship generational group. The latter group caters for members from age 30 to 40. The youth are very energetic, curious, and creative and they enjoy having fun. "Their behaviours are characterized by experimentation, exploration and change, representing a stage in life-course that involves intense identity work in order to develop an inner voice" (Kam-Tuck & Page, 2013, p. 3). This statement gives a clear indication of the character of the modern-day youth. Owing to developments in the technological era, the world is transforming and the youth are more adventurous than they were in the previous century. The voice of the youth can now be heard in our social space, and in the political, religious and educational set ups in which Immanuel Congregation is not an exception.

The youth in the Immanuel Presbyterian Church are given appropriate Christian instruction, in line with the general church policy, resulting in their disciplined demeanour anytime they come to church. The Presbyterian Church of Ghana has trained leaders at all the age levels, which oversee their Christian education, working under the auspices of the Committee on Church Life and Nurture the church department tasked to oversee matters of Christian worship. In the conduct of their services, the youth follow the same liturgical order used by the adults, but with their services having a wider teaching dimension due to the greater educational content, that includes social and sex education. This is due to the fact that from the lowest level that is the Children's Service, to the highest level, the Young People's Guild, the members are given extensive "Christian" training, ranging from the basic religious doctrines of the church,

to education for adolescents to protect them from dangers like teen-age pregnancy, sexually transmitted diseases and drug abuse. At the Young People's Guild level, members are prepared for responsibility, and given career and courtship counselling. Each of the youth groups has their unique logo and motto.

4.2 Children's Service (CS)

The first Youth group I interacted with in this study was the Children's Service group. As mentioned earlier, this category comprises youth from age one to 12 years, and they worship in the classrooms of the Presbyterian Primary and Junior High School, adjacent the Church compound. The Children's Service Ministry has two functions. First to bring children into the saving power of Jesus Christ, and second, to nurture them to grow physically, intellectually, emotionally, socially and spiritually into Christian maturity. In order to achieve the missions mentioned above, it is the role of the Children's Ministry to ensure that the unsaved child is won for Christ, and is able to develop his or her full potential in life. The child after he or she is saved must be regularly assured of their salvation, and be guided to grow into maturity. Another role of the Children's ministry is to ensure that the needs of needy children within and outside the church are met. Additionally, the objective of the Children's Ministry is to see to it that the unsaved parents and guardians of children are reached out to, and won for Christ, while at the same time these parents and guardians are educated on how to give their wards proper Christian training. Finally, the Ministry seeks to ensure that the needs and aspirations of Christian Children are promoted in the church, and in the

society at large. For this purpose, I aimed at using dance to help achieve this function.

Their Sunday services are divided into three classes. The first is for the generally noisy infant and toddler group of children from age one to three. The intermediate class is for children from age four to six, who are more of the playful kind. The third class has the children from age seven to twelve, who are curious and ready to learn with some understanding. At a point, I posed a question to their Sunday school teacher, Teacher Mabel on why the separations were made and she explained: “*εwose ye separate won esanse nkitiwa no de won ti hwee ase*” meaning “we have to separate them because the young ones do not understand anything” The liturgy for all three classes is generally the same, and upon inquiries I gathered, that the divisions were a matter of convenience, to make each class of children feel comfortable and enjoy their time at church. Their service starts from 8.30am and ends at 10.30am every Sunday morning, after which they are engaged to watch videos whilst waiting for their parents who also come to church. Sunday school teachers supervise the children, and they include members from the Young Peoples Guild, Young Adults Fellowship and the Adult Fellowships, who have been trained to disseminate the Presbyterian Church doctrine.

The logo of the Children’s Service consists of a big circle with the inscription PRESBYTERIAN-CHILDREN’S-MINISTRY occupying the inner circle. There is a smaller inner circle, with a picture of a man dressed in a long white robe with shades of red in several places. He has a staff in his right hand, a child standing on the left side, and another seated on his right. In the background is green shrubbery. The logo is bordered at the top by the

inscriptions “CM-CM- CM” (Children’s Ministry), and at the base is the inscription “LET THE CHILDREN COME TO ME”. The motto for the Children’s Service is “train up the child in the way he should go” from the scripture in Proverbs 22: 7 The New King James Version, and their slogan is “let the children come to me, and do not stop them”. Their greeting is “Yesu” (Jesus) and the response, *Mmofra Adamfo*” (Children’s friend). The logo simply conveys the message that Jesus is ready to welcome all children that come to him, and he promises to take care of them no matter who they are. The logo is inspired by the scripture that says “But Jesus said, let the little children come to me, and do not forbid them; for of such is the kingdom of heaven. (Matthew 19:14, The New King James Version). According to the Convener for Church Life and Nurture, the colours blue, red and white, apart from representing the Presbyterian Church’s colours, are carefully chosen. Bourn (2011) affirms that, green is a colour of life, renewal, and nature and is associated with meanings of growth, and freshness. Children as young as they are fallible, therefore they need care and direction for their upbringing. Green is also associated with a jealous person, and it is inferred that Jesus does not want to share children with any other god. Jesus has been figuratively portrayed as a shepherd to mankind. Below is the logo of the children’s service



Figure 13: Presbyterian Church of Ghana (1975) Children's Service Logo
Retrieved from www.osueben-ezer.com

The children's services are generally of shorter duration, and include playing of games based on bible stories, and watching of biblical videos on Jesus's love for children. A lot of singing and dancing goes on during the children's services, which are usually accompanied by clapping. They also perform choreographed pieces during special occasions. I observed that there were two particular occasions where the children had an opportunity to perform in the main chapel on the Church's calendar. These were the Children's day and the Parent's day respectively. It was during this occasion the children are seen exhibiting their talents like singing, dancing and acting.

4.2.1 Song and Dance Repertoire of The Children's Service

The repertoire of the Children's Service mainly consists of action songs, which help the children to remember bible stories, and this is in line with iconic style of learning as articulated by Lowe & Wolfgang Schnots

(2008 p. 172) who state that, “children can see and remember”. Dance enhances co-ordination, enhancement of listening skills, reinforcing teamwork, socialization, obedience to elders and authority, and harnessing of creativity. The songs also help to give the children a good workout in a form of movement of body parts, which in the long term is beneficial to their health status. Some of the more popular song titles include: Nebuchadnezzar, Naaman, Read your Bible Pray Every day, Dry Bones, and *Yesu mmofra adamfo* (Jesus friend of little children). However, their first action song that caught my attention in the intermediate Children service class on the first day I visited was titled “I see a ball”. This piece unlike most of the others did not have a biblical theme, and this time two teachers led the singing.

1. I see a ball
2. I touch a ball
3. I place it here (ball placed on the head)
4. And I balance the ball

The teacher shouted” I see a ball” then the children responded, “I see a ball”. Of course, it was an invisible ball, and I could only visualize it through the hand gestures of the players. “I touch the ball. This time the teachers used their hands to touch the imaginary ball, as did the mimicking children. “I place it here. the teachers put the imaginary ball on their heads, and the children did that too. “And I balance the ball” the ball is balanced on the teachers’ heads and on the children’s heads as well. The routine was repeated five or six times. This was a re-enactment of a common football field routine in a dance form. Whilst we are talking about song and dance in the repertoire it is fascinating to note that this repertoire contains many performances used holistically, and the

components include singing, movement, gestures, symbolism, education, miming jumping, and facial expressions. Critically the gesture attached to every lyric has significance:

Line one “I see a ball” - Bend elbow with fore fingers pointing to the eye signifies the awareness of the role of the eyes as seeing and observing.

Line two “I touch a ball”- has two hands stretched forward with fingers opened creating the impression of holding a ball signifies alertness.

Line three “I place it here”- is when the ball is manipulated from the front and put on the head signifying that the children should remain neutral and not to size with others

Line four “And I balance the ball” - is when children with carefulness balance the imaginary ball on the head in order not to fall signifying how dance movement can make one to remain neutral. This is in line with kinesthetic balance by Geurts, (2002. p. 74) who argues, “It is a sense located in muscles and tendons and mediated by bodily movements”. The whole exercise underscores the children’s power of imagination. And this is seen in how they talk about a ball and consciously imagining and manipulating with dynamism as the only prop of the performance. It is a state of massive joy creating a euphoric atmosphere that stimulates the children in their creativity. At that point, their category of understanding of identity is to respond to the language. It also gave them confidence and also endurance that strengthens their creative identity. Below is a picture of the children’s service performing the dance to the song “I see a ball”



Figure 14: Placing an imaginary ball on the head. Picture by researcher
(15/5/16)

4.2.2 Movements by The Children's Service

Owing to the fact that most of the songs are action songs, they come with movements and dancing, using the limbs and other parts of the body to perform signs and gestures. Some of the interesting movements I observed during the study included: The opening of the palms of the hand facing upwards, (which according to an informant, meant the children's acceptance of God as their maker). The upper arm facing upwards with the fingers opened. Another movement involved turning the whole body around with hands raised, turning the body in a clockwise direction and stepping alternately on each foot till they come back to the starting position. In addition, there is the stretching of hands to one's sides, which from the performers view signifies the dancers' willingness to commit all they have to God. The children also clapped their hands during singing, to demonstrate their appreciation of sound and timing. Furthermore, some movements involved the bringing of palms together. The children were so fascinated when they were mimicking their teacher as shown in fig. 15. They did it with more

strength that could be identified through the movements they performed and the level of sound they produced whilst singing. (See photo below).



Figure 15: A child with his palms together whilst singing and dancing

Picture by researcher. 10/4/16

They also tapped their feet to show joy and enthusiasm, and bent forward low, in a humble posture. The holding of the waist with both hands as shown in fig. 16, and the shaking of the hips from side to side signified strength and flexibility as explained by Teacher Doreen when they were singing Nebuchadnezzar.



Figure 16: Holding of waist with both hands. Picture by researcher. 15/5/16

Finally, there was the movement that involved shaking of the buttocks side to side. Clearly the dance provides a medium through which children listened, understood, obeyed and participated.

Though generally the children are allowed to express themselves during their singing and dancing sessions, there are ethics that guide their conduct, in line with the discipline that the church is noted for. First of all, the activity is required to be decent and respectful, showing respect to the teachers and other adult members present, and also showing respect to God. Secondly, children are expected to be disciplined and to sing and dance proficiently. No profane lyrics were allowed in the songs, and as much as possible lyrics were to be fashioned on biblical lines rather than from secular themes. No obscene (in the church's view) movements were tolerated, and the girls were expected to be modest and "ladylike" in their demeanour. The children also sang and danced in a remarkably expressive manner, with gestures showing the kinds of messages they intended to portray. The accompanying songs generally comprised non-Ghanaian genres, and tended to be contemporary music that was trending on television and the airwaves. However, their signature marching song is in Akan titled "*Yesu mmofra adamfo pa*" translated as "Jesus friend of children". With this song, the children go around shaking each other's hands to welcome them to the days service. Some of the children make fun with it by squeezing their friend's hands, pinching and so on but the teachers always keep an eye on them and discipline those who are caught to be doing that.

Song

Yesu mmofra adamfo

Literal Meaning

Yesu mmofra adamfo pa

Jesus children, a good friend

Beyɛ madamfo

Be my friend

So mensa na kyere me

Hold my hands and teach me

Wo kwan pa no

Your good way

Presbyterian Church of Ghana. Mmofra Nnwom. p. 31

On my second visit, I was particularly fascinated by two of the choreographed pieces they performed titled “Nebuchadnezzar”, and “Naaman” respectively. The former piece was about the unpleasant fall from grace of a former King of Babylon after he disobeyed God. This dance piece performed by the children enacts the lyrics in the song. With their elbows stretched and pointing outwards, with their lower arms facing each other on a shoulder level, they shook their hands whilst singing, “he was a King”. Shown in fig. 17

Nebuchadnezzar

1. *Nebuchadnezzar ee ee ee//2*
2. *He was a king ee ee ee//2*
3. *He disobeyed God ee ee ee//2*
4. *God punished him ee ee ee//2*
5. *His hand turned like this//2*
6. *His legs turned like this//2*

7. *His stomach turned like this//2*
8. *His buttocks turned like this//2*
9. *And he walked like this ee ee ee//3*



Figure 17: Lower arms facing each other on a shoulder level “He was a King”

Picture by researcher. 15/5/16

All these movements describe Nebuchadnezzar’s suffering from leprosy. ‘His hand turned like this’, is when they turned their upper arm out, one after the other, and did likewise with the leg. Their stomachs were pushed out, and their buttocks pushed back. They sung and turned around with this structure of body, and mimicked a tortured walk as shown in fig. 19. These movements performed reinforce the need to observe, obedience and the consequences of failing to obey. Using the imagination structure of understanding Sepper (2013, p. 125) argues, “Imagination is as important to thinking and reasoning as it is to make and act”. In another argument Royce (1986), also looks at the structure of understanding through a pragmatic way of approaching this phenomenon. She argues that, there is a difference by knowing and thinking about it, and knowing by doing it. The children

stretching their elbows out in line two signifies authority. Every King has authority and with this they learn the leadership role through singing, dancing and acting. This kinesthetic advancement as seen in figure 18 signifies authority and leadership. Therefore, the children, by executing this movement imagine Nebuchadnezer as a man of great leadership and authority. At the same time, they work on characterization by assuming the role of the king in a leadership position. In African societies, as documented by scholars such as Nketia (1974), Gyekye (2003), Gbolonyo (2009) and Kuwor (2013), the king or chief is the political head who oversees the leadership of the community.



Figure 18: “His hands turned like this. (Deformity of the body).

Picture by researcher 15/5/16

These communication by the use of body parts as demonstrated by the children in Fig. 18 significantly exhibit the consequences of failure to obey authority and leadership. It is very imperative at that level of child development that the learners imagine and visualize every theme they explore, in order to maintain a retentive memory. Significantly the children by employing dance as the main tool for their development are constantly reminded to obey leadership and authority at all times, in order to avoid

punishment which may lead them to deformity. While obedience becomes the main concept expressed in the aforementioned kinaesthetic communication, this theme comes along with other virtues and values. They include, listening to instruction. This instruction may come from their parents, teachers, pastors, chiefs and elders. They also include following through on tasks. Anytime they were given a task to perform with time limit, they made sure they followed through. It is very fascinating how music and dance supersedes all forms of agency and coercion to lead people consciously and unconsciously to a behavioural change.

The latter song is about the healing of the Great Syrian General Naaman from leprosy. The children jumped around shouting whilst singing, “And his name was Naaman” but as soon as they get to “and he dipped” as shown in fig. 19, they bent down as if putting both hands in water. They “dipped” their hands “into the river Jordan”, jumped and shouted with hands raised “and he came out whole” as shown in fig. 20.

Naaman

1. And his name was Naaaa... man 2x
2. And he dipped 2x
3. And he dipped and dipped and dipped and dipped and dipped
4. And he came out whole



Figure 19: “And he dipped” in Naaman Song.
Picture by researcher 15/5/16



Figure 20: “And he came out whole”. Picture by researcher. 15/5/16

The dances as shown in fig. 19 & 20 demonstrates how Naaman washed himself in the River Jordan seven times as directed by Elisha to get healing from leprosy). I noted however that the children at this level are completely reliant on the direction of their tutors for how they negotiated their religious identity. Their education is essentially based on stories of the Bible, specifically adapted for their understanding, and whatever they learned complied with the Bible’s tenets. The moral teaching of this dance shows the

concept of obedience. Characterization also was important as it referred to an imitated action. Music and dance carries a therapeutic exercise that is, activity co-ordination, improvement in communication and sense of being healed. All these were seen as they negotiated their identity through dance.

I did not observe that this youth category's members negotiate religious identity on their own terms in a way that is at variance with what was taught them by their teachers. In this group therefore, the extent of the use of music and dance in the negotiation of identity was dependent on the choices made by their leaders, and their interpretation of the church's liturgy. What was clear however, was their preference of Western songs to the detriment of their indigenous ones. Indeed, some of their gestures are located in Western forms. The music was generally played from a CD player connected to a sound monitor. On a few occasions one of the children would drum, but they were not exactly proficient at it, and in most cases the drumming did more harm than good, as it tended to disrupt the timing. As a dancer and a scholar, on this research, I decided to offer them some skills that will complement their training and these is referred to as my contribution. Observing this group and participating with them provided me the opportunity to have fun. However, being accepted as one of them during the period, demands per their tradition that I also contribute my skills to what described as collaborative creative work. The next section talks about my contributions to that effect.

4.2.3 My Contribution to The Children's Service

During the course of my interaction with the Children's Service, I introduced some Ghanaian movements into their repertoire, especially Adowa

and Gahu. I chose Adowa because of its graceful movements. I also chose Gahu because it gives dancers the ability to explore energy, strength and vitality. The Gahu dance genre is a recreational dance, and it is said to have originated from among the Yoruba people of the Federal Republic of Nigeria. The southern Ewe communities in the Volta Region exported it into Ghana. As a result of acculturation, Gahu emanated from the musical tradition's association with the marriage rites of the people of South Western Nigeria, particularly the people of Badagri (Reich, 1971). The name Gahu is a union of two words 'ga' and 'hu'. 'Ga' means money or a very important person. 'Hu' which is taken from the Fon language, literally symbolizes the drum or musical type. Thus, that musical genre represents the musical expression of the rich and the famous in the society. Owing to the dance having originated from Nigeria, elements of rich Yoruba costuming is evident during the dance performance. The dance is predominantly performed in areas like Afiadenyigba, Dzodze, and Denu and by some of the indigenes from those places who have migrated to Accra. As a dance medium for entertainment, Gahu is used for recreation at social functions. The costume used in Gahu is a very typical Yoruba Agbada, worn by both male and female. Extensions of the body can be the use of very expensive sunglasses, necklaces and bracelets, accompanied by elaborate handkerchiefs. According to Godwin Tengey an Anlo royal, another school of thought claims that Gahu is a popular dance among the Anlo-Ewe people of South Eastern Ghana, which originated from among the Gun-gbe people of Ketornu in Benin. It was later introduced in South Western Nigeria where Anlo-Ewe migrant fishermen adopted it from their Nigerian hosts (G. Tengey, personal communication, March 24, 2016).

Whichever of the two supposed origins one accepts, it is clear that Gahu is a popular communal dance performed whenever the community finds an excuse to celebrate a life event.

A widespread legend has it that the popular Akan dance genre Adowa, originated from the inspiration drawn from the apparent movements made by an antelope in captivity, being readied for a sacrifice. According to the myth, there was a queen mother from the Ashanti kingdom called Aberewa Tutuwa who fell seriously ill. When all efforts to get her healed seemed to have failed, the oracle was consulted. The latter requested that a live antelope should be used for the sacrificial rites to appeal to the gods. It is alleged that the *Asafo* (Warrior) teams were detailed to secure the sacrificial animal from the forest. After the antelope had been captured, and the captains were returning from the forest, they noticed that the animal was making some curious movements similar to a dance. The queen mother's subsequent recovery was attributed to the antelope's sacrifice, and as a marker for the people to remember that significant event, her subjects attempted to imitate the antelope's movements leading to the creation of what today is called the Adowa dance. The dance is presently a social dance, and is performed in a variety of events both solemn and recreational. The tempo of the movements depends on the occasion. It is a graceful dance with very deliberate movements. In fact, due to the graceful tag, the dance in the beginning used to be performed solely by female dancers, as women are considered graceful in the Ghanaian worldview. Adowa dances are generally performed in call and response form. The lead singer calls the introductory lines and the chorus usually the drummers respond. The songs have themes that concern various issues of societal interest. These themes

include genealogy, family, history, ancestors, life and death, royalty, and topical issues.

Fortunately, my actions did not offend the church's authority, and they allowed the teachers to get on board. I observed that my contribution attracted some of the more reticent and bored children to join in the activity and dancing sessions. This suggests that dance has the ability and potential to deliver people from the shackles of shyness and empower them with confidence to be independent. One significant observation also is that because of the Ghanaian language lyrics, which all the children understood, they were able to connect more with the activity, rather than just repeating words in the English language, which most of them have not yet grasped. Attendance has also improved markedly since the contribution started, and unlike previously, when quite a number of the children left early for home, almost everybody stays until closing. I plan to fashion out at least one choreographic piece with Ghanaian lyrics and Ghanaian movements, which they can perform in the main chapel after this research. Whereas story telling are able to reinforce pragmatic education, the use of music and dance has the potential to bring in an imaginary character which makes the story real to the learner and he or she keeps that image in the memory as a guiding principle.

4.3 Junior Youth Fellowship (JY)

As earlier stated The Junior Youth Fellowship is a generational group in the Presbyterian Church of Ghana comprising young people between the ages of 12 and 18. The aims of the Junior Youth Fellowship are the same as that of the P.C.G stated earlier on. The JY has a logo that features a capital letter "Y" (in blue), and in the centre of the letter lies an opened bible. It also

has the colours of the Presbyterian Church. Above the bible are the words “PRESBYTERIAN” in red colour and “JUNIOR” in blue colour, written in an oval shape from one end of the letter “Y” to the other. Beneath is a straight line and another with the middle of the line raised and pointed upwards. These lines are in the same colour as the letter “Y”. The slogan of the Junior Youth Fellowship is “JY” and the response, “Youth for Jesus”. Then they also have “Youth for Jesus, with the response “show yourself approved of God” taken from the scripture in 2 Timothy 2:15. Irene a leader for the Junior Youth Fellowship explained that, the youth are energetic, poised and forceful therefore can be used to work for Jesus. The open bible in the middle of the Y in the logo is a pointer to the church’s recognition that the period is for the learning of God’s word, as well as socially acceptable values that would benefit the youth in the future. Therefore, the youth (who at this age are expected to be literate) are encouraged to be reading the Bible. There are no boundaries attached to it. The reading should start from the beginning to the end of the Bible as shown in the logo in fig. 21.

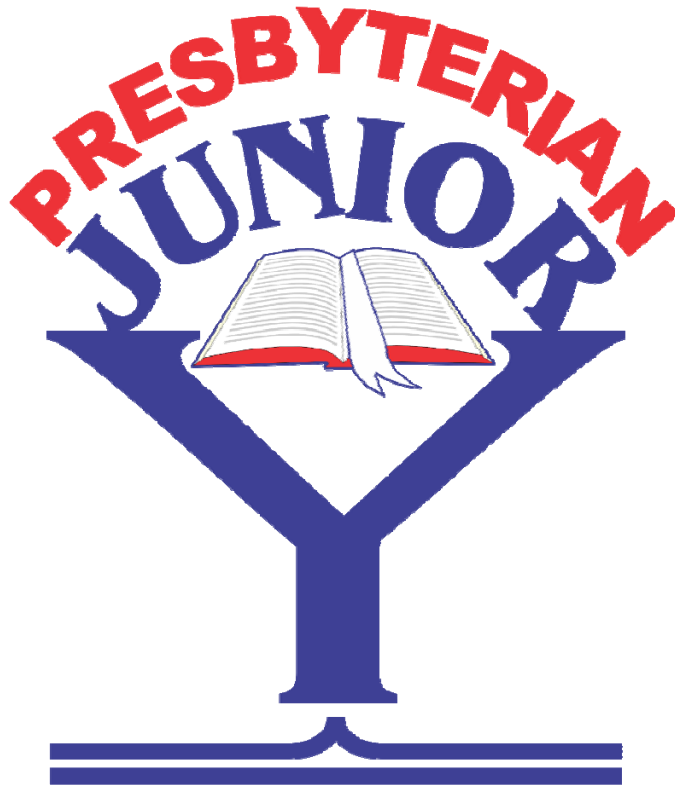


Figure 21: Presbyterian Church of Ghana (1975) Junior Youth Fellowship
Retrieved from www.osueben-ezer.com

The Junior Youth Fellowship generational group is a very critical phase of the P.C.G. Critical because it is the time when the children enter the adolescent stage, which comes with many challenges. They are influenced by popular culture. Normally, most of the problems associated with adolescence, under the classical traditional setup would be resolved through the puberty rites of passage. Most Christian families in contemporary times have however turned their back on these rites, and in an era where full time housewives are rare and both parents are holding white collar jobs, or are engaged in one kind of business or the other, the bigger burden of shaping the characters of the children at this stage lies on the church, particularly on the JY leaders. ‘We know we have an important work to do in the service of the church. To shape their Christian and social lives so that they can become responsible adults who

are saved and good citizens”. As explained by Teacher Richard, the Junior Youth Fellowship also uses the standard church liturgy, but with an added educational dimension, that is targeted at preparing them for adulthood. Although they sing, there is usually very little dancing when they come to church. Those few that dance perform a languid dance they call the “church dance”. That dance essentially involves shifting the legs from side to side, and clapping the hands. Some of my research subjects intimated that they preferred dancing when they attended Christian programmes outside the church, where they were availed the freedom to express themselves without unnecessary restrictions. In an interview, Shirley a JY member said “we are not under any rules when we come out of the church premises. We can therefore use our body anyhow to express our feelings. At church, there are lots of teachers around, so I feel shy and I don’t want to be shouted at. When we go outside, the purpose is to have fun even though we go to worship, but there is a bit of freedom and space to show who we are and what we can do”. (Shirley. Amekudi, personal communication, April 25, 2016).

In the Junior Youth Fellowship (JY) dancing is usually in a filing order, and in a circular form, as members take their turns during praises and worship time. They move, starting from the first seat in the first row, till they get to the last row. As this goes on, some of the members prefer dancing where they are standing, therefore do not join the file whilst they go round during the activity. Those who are in the file are seen dancing in many different ways, and with different kinds of movements, depending on the songs sung, some with both hands raised in the air, with open fingers, swaying to the sides and occasionally clapping. In an interview with Meriam a JY member she claimed:

“I think others watch me when I am dancing, so they can pass unsavoury comments, so I prefer doing the dance in place. With that, I will not have an eye contact with anybody, therefore I can choose to do any movement I like” Meriam, even though she thought she would be watched when dancing, does not feel shy dancing, but rather has the perception that colleagues will make fun of her if she does not dance well. She also prefers dancing with her colleagues, whilst standing in place than moving around so they can relate. Whilst standing in one place, she dances in a low position. With knees slightly bent, she sways the body to the sides, and with hands bent with fingers opened; she swings them to the sides. The head also turns towards where the hand swings, and in-between she claps. “That’s me” she exclaimed. That is me and that is how I dance”. She also commented on the type of music sung at their Church. “There are times the songs raised are not familiar”. She feels connected when she knows how to sing the song raised, and can then respond to it. Brian on the other hand, enjoys dancing at the back of the church hall. He normally needs enough space to move around, so he can be free to extend his hands, jump around, and shake his body without being noticed. Therefore, he will not join the file when others are going around. “I want to go the charismatic way”. (B. Taylor, personal communication, February 13, 2016).

4.3.1 Song and Dance Repertoire of the JY

The repertoire of the Junior Youth Fellowship covers a wider variety and includes, Presbyterian hymns, Ghanaian Christian Songs, and Western Songs. Popular among the songs used are; *Wo ye tete tete Nyankopon, Da na’ase, wabubu me mpokyerε, Osabarima wo tumi so, Onyame se ayeyi, Onyankopon ye yi wayε*. We bring you sacrifices of praise, Ancient of days, He will

accomplish it, above all”, “Holy holy, holy”, and “You are God” and so on. All these songs are sung during their praise and worship periods. Selection of the songs are done by individuals who are selected a week before to lead the service. The songs title is written on a piece of paper held by the leader and she raises the song whilst the others team member’s support. Shared responsibilities can also be identified in the church environment. These selected members, stand in front of the church facing the JY congregants whilst they lead the singing. They are seen either doing the church dance that is stepping in and out with their legs, or standing in place and swaying the body to the sides.

4.3.2 Dance Movements of The Junior Youth Fellowship

The Junior Youth Fellowship members also perform dance movements, in a manner demonstrating an understanding of the meaning of the gestures they are performing. The movements include the raising of both hands, the waving of hands in the air with a smile, as seen in figure. 22 and figure 23. Thirdly, there are movements that involve the clapping of hands, accompanied by the shaking of the torso from side to side.



Figure 22: With hands raised and in a file singing and dancing.

Picture by researcher. 17/7/16



Figure 23: Led by a teacher, they raise their hands and in a file sing and dance.

Picture by researcher. 17/7/16

Another movement has members clapping their hands, stepping in and out with the feet and turning around on the heels called the church dance as demonstrated in figures. 24 & 25.



Figure 24: Stepping in and out with their feet. "Church Dance". Picture by researcher. 17/7/16



Figure 25: A movement by J.Y member (Turning around). Picture by researcher. 17/7/16

The dancers bend into a low position, with their upper torso forward, and hands bended and upper arm facing outwards, while swaying from side to side, as shown in figure 26 below. Finally, they perform a three step forward movement with a pause, followed by the swaying of the hands and body to the sides.



Figure 26: In a low position, with their upper torso forward, hands bent and upper arm facing outwards, Picture by researcher. 17/7/16.

4.3.3 Ethics of Movements By JY

In consonance with the Presbyterian disciplinary code, the Junior Youth members take pains to avoid exhibiting any obscene movements or gestures. For the girls especially, the dressing is decent and modest, not exposing any parts of the body that are supposed to be covered. They are however not compelled to wear a scarf. In the case of the boys, tattered jeans and hipsters are not allowed. Just like in the case of the Children's Service, they dance respectfully, not causing offense to their teachers, adults or God. The lyrics as expected, are based on biblical stories or ethics. Additionally, and unlike in the case of the Children's Service, there is no touching of the opposite sex during dancing and also no suggestive or inappropriate gestures that "will not glorify God. Unfortunately, these movements were not done to the singing of the Presbyterian hymns as members thought the hymns were too slow.

4.3.4 My Contribution to The Junior Youth

As a tradition within the church, I was again asked to offer my artistic contributions to their collective creative piece. It was quite clear the members of the Junior Youth Fellowship were not very excited by the Presbyterian hymns as accompaniment to their worship, hence their general reluctance to dance during Church services. My interactions with them informed me that they were more interested in contemporary tunes with a lot of energy. They were encouraged to worship with three contemporary songs I selected during my observation, resulting in most members dancing to negotiate their identity.

Ebezina is a worship song performed by Preye Odede a Nigerian Gospel artiste, and Koko a praise tune written by EL the VGMA artiste of the year in Ghana 2015. In EL's song, the artiste essentially claims God makes everything he does very easy, and he is getting a lot of blessings and breakthroughs because of God. Breakthroughs in all he does including his ability to attract beautiful girls. The message is obviously appealing to this age category. Moreover, they are able to use popular dance movements like *Azonto*, and *Alqaida* a popular dance style to execute the dance. Their negotiation is largely influenced by Popular culture. The third song is By Ohemaa Mercy and is a song giving thanks to God for the good things He has done.

The Junior Youth Fellowship comprises members who are majorly in their adolescent stages of life, usually possessing a posture that exhibits a dislike for any kind of restriction. They do not feel like they are children any longer, and therefore are unlikely to embrace things they perceive as traditional and therefore conservative. They have reached an age of adventure as Woo, 2013 suggests. Therefore, in their quest for a suitable way of negotiating their identity, they look to newer and more modern ways, which one of them nicknamed 'twenty-first century hype'. The 'hype' style of negotiation in their opinion allowed them more freedom to express themselves like their other contemporaries did in the popular culture. In that situation, they could have an identity that enabled them to provoke society, to defy tradition, to be seen, and to be heard. In effect, they were empowered to construct their own unique kind of identity that gave them power to share their sense of belongingness in a creative style

As my contribution to their dance, I shared with them three popular songs; two performed by gospel musicians, and the third by a pop artiste. Whilst all three songs laud the goodness of God, their themes are based on different situations. *Koko* is a hip-life piece performed by Ghanaian hip-life star Elorm Adabla (also known as EL). The song was very well received by music listeners and helped him become the Vodafon Artiste of the year in 2015. Though hip-life in substance, the song has religious lyrics, with which the performer suggests that God makes everything easy '*koko*' for me. The song suits the *azonto* dance pretty well, therefore was a hit with the youth. '*Ebezine*' is a gospel piece by Preye Odede a Nigerian artiste. Thematically it talks about the help of God when things get difficult. It is very inspirational for the youth. They usually do an abstract dance to accompany this song. Ohemma Mercy's '*Aseda*' is simply a song thanking God for what He has done.



Figure 27: A JY member doing the Azonto dance in church whilst praising God. Picture by researcher 17/7/16

The song “*aseda*” seeks to praise God for his goodness in our lives, and it lends itself to the use of Ghanaian dance movements like Adowa and Gahu. The shy and more reserved members of the Junior Youth Fellowship favoured it. The lyrics as well as the rhythm of the song inspired the youth and since it is a hit song that is popular, the youth enjoy singing whilst dancing. “Aseda ooo” is when they put their fingers together in a middle position, they raise both feet and with emphasis on the feet they sing and dance as seen in fig. 28. They also put their hands on their shoulders indicating the whole body belongs to God and that they appreciate what God has done for them. In an interview, Kwaku a member of the dancing group said, “this is my best song. God is so good therefore when it is time for me to express myself and appreciate what he has done for me, I use my whole body to prove to him that he created me therefore all I have is for Him” He continued that the song is another factor that inspires me to dance. “*Dwom yi ye hit*” meaning “It is a song in vogue” therefore I love it”. Below is a picture of the Junior Youth choreography group dancing in the church during the Children’s week celebration.



Figure 28: J.Y members doing choreography in the Church on Children's day
"Aseda ooo" Picture by researcher. 13/3/16.

Figure 29 captures JY members during Children's Service day. They performed a choreographed dance as they played and sung "*I go shokoto for ma God oo*" a song by EL. They go down with knees bent in a low position with weight on their feet; they move two steps forward and two steps backward. With both arms bent, and upper arm pointing upwards, they alternate the hands whilst moving forward and backwards. This performance took place in the main church auditorium during a Sunday service. Fig 30 captures a male JY member demonstrating the "church dance" during a group interview session.



Figure 29: J.Y members doing choreography in the Church. "*I go shokoto for ma God oo*". Picture by researcher. 13/3/16



Figure 30: J.Y Member performing “Church dance” during group Interview

Picture by Researcher. 17/3/16

4.4 Young People’s Guild (YPG)

Probably the most important category of the youth in the Immanuel Presbyterian Church is the Young People’s Guild. This category is generally literate and knowledgeable in the church’s order and doctrines. The negotiation of their religious identity is therefore a subject of crucial importance in order that the danger of their getting disenchanted with the church is avoided. They are also the largest organized group in the church. Andrew Atkinson an accountant, and one of the Scottish missionaries in the then colony of the Gold Coast founded the Young People’s Guild of the Presbyterian Church of Ghana in 1938. Through his industry and energy, he was able to organize the creation of the pioneer YPG branches. The objective at the onset was to provide a forum through which the unorganized youth of the church could find expression in their service to the church and God. The foundation members were 15 and they met on Fridays for bible studies, prayer meeting and games. The Young People’s Guild of the Presbyterian Church of

Ghana has 8 main goals namely; to promote the spiritual, moral, and social wellbeing of the young peoples of the church; to serve as a platform for its members and realize their potentials, opportunities and responsibilities within the church and the community at large; to develop the devotional lives of young peoples in the PCG; to promote the study of the bible and the teaching of the history and doctrines of the Presbyterian Church of Ghana; to encourage the young people of the church to take full measurement of responsibility in the guild, the church and the nation as a whole; to promote the exchange of ideas and techniques of youth work among the youth of the Presbyterian Church of Ghana, and youth organizations of other sister churches in Ghana and overseas; and to facilitate the gathering and dissemination of information about the youth. (A. Danso, personal communication, November 15, 2015)

Dancing in church is very important for the youth in this category. It is the channel through which they seek to show appreciation for various bounties that have come their way. It also provides a platform for them to exhibit their dancing skills, and to show off their nice clothes, jewellery, and footwear. The traditional Presbyterian way of dancing encourages the recognition of spatial boundaries, because the elders believe it is not right for one member's freedom of dancing to interfere with another's moment of contemplation. The dance movements exhibited by the youth generally go contrary to this convention, and tend to be vigorous and all over the place. Dancing as earlier mentioned, is done during the worship time soon after the commencement of the church service, and during offertory time. Most Presbyterian churches seat according to groups, generational and inter-generational. Thus, offertory is

also done in-group order, and the YPG is usually the penultimate group to the offering bowl before the church choir.

The members of the young People's Guild dress with better awareness of self, than their younger colleagues in the Junior Youth Fellowship and the Children's Service, and wear trendier clothes in the latest fashion mode. The bolder female members wear high-heeled shoes, and their dresses are worn as short as the rules will allow. The make-up is subdued to meet the modesty requirements, and they wear long braids, "dreadlocks", or crew cuts. Quite a number of the females also wear slippers, with flat soles to show off their nicely pedicured feet. The males are more casually dressed, usually with shirt and trousers because shorts are not allowed, with sandals, shoes or plimsolls. Hipsters that show their underwear, and earrings, which are considered female accessories, are also not allowed for the males. The male members of the Young People's Guild have decent and fashionable haircuts. It is clear they spend quality time at the barber's shop to prepare for the church service

Young People's Guild members are also at the stage in their lives where they have a stronger awareness of the opposite sex, and are perhaps on the lookout for potentially suitable candidates for a courtship relationship that could eventually lead to marriage. Therefore, their negotiation of identity considers a number of factors. First, members are seeking the best means to show reverence to God. Secondly, they needed to portray themselves as cultured, and well-behaved Christians who are suitable wife or husband material. Thirdly, some of them wanted to demonstrate that they had sufficient "calling" to do evangelistic work in the church, or maybe be sponsored to train as youth leaders, catechists or even reverend ministers. For these reasons the

YPG's negotiation of identity through dance, is the most prominent during church service, and they do it with a lot of energy, exhibiting every dance move in the book, from the Presbyterian style swaying and shuffling, Adowa, Agbadza, Borborbor, Kpanlogo through to Azonto, and Al Qaida.



Figure 31: Presbyterian Church of Ghana (1975) Logo of the Young Peoples Guild. Retrieved from www.osueben-ezer.com

The YPG logo as shown in fig. 31 features an inscription of the letters Y and P with the letter G wrapped around them. It also has the inscription “PRESBYTERIAN” written on top of the integrated YPG sign (in yellow colour on a violet background, with a yellow line boundary). Beneath the logo is the motto “to know His will and to do it. The YPG slogans are “Y” (Young) and the response is “PG” (People’s Guild); “You” and the response is “practice Godliness”; “YPG” with the response “service all the way”. It has a nine-member elected executive team with the following offices; President, Vice president; Secretary, Assistant Secretary, Treasurer, Financial Secretary,

Organizing Secretary, and Evangelism Director who keeps the Group in organized mode.

4.4.1 Dance Repertoire of the YPG

The Young People's Guild worship in the main church auditorium, in the same worship environment, as do the Young Adults Fellowship, and the Adult Fellowship, Men's Fellowship and Women's Fellowship. Their repertoire includes Presbyterian hymns, Ghanaian Christian Songs, and Western Songs. Examples are, *Wo ye tete tete Nyankopon*, *Da na'ase, wabubu me mpokyerε*, *Osabarima Yehowa*, *Onyame se ayeyi Onyankopon ye yi wayε*, *We bring sacrifices of praise*, *Ancients of days*, *He will accomplish it et cetera*. They have one favourite piece I have heard them sing in the majority of my visits to the church, which goes like this.

1. *Yesu eeeee anka metumi a mema wo so ooo*
(Response) *Yesu eeeee anka metumi anka mema woso ooo*
2. *Anka meto mea, anka mema woso oo*
(Response) *Anka metumi aa anka mema wo so oo*

Literally Translated

1. Jesus if I could I would lift you up
(Response) Jesus if I could I would lift you up
2. If I could, I would lift you up
(Response) If I could, I would lift you up

The gestures that go with this piece depict the young boys and girls in an act of lifting up a baby and putting him or her on their back. There is a nostalgic moment expressed in the dance posture. (*Yesu ee anka metumi a anka mema wo so*) They are full of gratitude for what Jesus has done for them,

so they are saying that even at this point if Jesus commands them to carry him and put him at their back, they will gladly do it. Within the local cultures, especially in the Akan one which I am very familiar with people's expression of gratitude to God goes beyond just thanking the Deity. On top of the thank you, they place Him as number one in their lives that to the extent that they will want to even treat Him as a very important and delicate object like a baby, which they will carry on their backs and take good care. If they got the opportunity.

That desire is reflected in the movement. Because babies are very light, their mothers carry them with great care at their back, as if they are carrying an egg. In a similar vein, when the youth are dancing, they imagine Jesus as a very precious item in their lives. Therefore, they place him at the apogee of their lives to demonstrate their true faith in him. Hence the performance of that kind of movement. In general however, the dance movements performed by members of the Young People's Guild are, contemporary limb movements which are vigorous, and in a low position symbolizing their liberation from the shackles of the rigid, disciplinarian regime of the Presbyterian Church. The three significant themes seen in their negotiation are their sense of jubilation, resistance and victory. The responses I received from them suggest that they felt liberated from the drudgery of the Presbyterian conservatism. Based on their responses I got the impression that dancing gave them the freedom to discover themselves as Christians in the Presbyterian Church in a new and more refreshing way.

4.4.2 Movements of the Y.P.G

The YPG dance movements included jumping around, and throwing hands in the air symbolizing the kind of salvation, relief, victory and liberation Jesus Christ has brought to them in their lives. There were also movements in which they squatted in a low position, and shook their limbs vigorously to worship as represented below. This signified celebration of their liberation. The movement of their limbs vigorously in the low position actually celebrated their liberation from the shackles of the rigid and conservative Presbyterian order. The moods of the dances were evidence of the celebration of their liberty. They looked so happy, free and in a mood of celebration as seen in figure 32 and figure 33



Figure 32: A Y.P.G member demonstrating his skills in dancing.

Picture by researcher



Figure 33: In a middle position with arms opened and bent in a middle position. Picture by Researcher. 06/12/15

Some of the responses I got from them suggest that they showed their reverence to God by turning around, with their hands up in the air. They also pointed up gestures with their index fingers giving reverence to God or directing messages to Him. Also with handkerchiefs in their hands, they lifted up both arms up and down and used the handkerchiefs to glorify God. They stamped their feet and pumped their hands. They also did movements involving the clapping of hands at various tempos.

4.4.3 Ethics of Movements of the Y.P.G

The music and dance of the Young People's Guild are in the spirit of the Presbyterian worship ethics. Therefore, although freestyle dancing is accepted, members were expected to be decently dressed, and in a way that would not be offensive or cause a distraction to other members sharing the auditorium during church service. The female members especially were expected to cover their bosoms and thighs sufficiently. No obscene movements were tolerated, and no profane language was used. However, I also observed that almost half of the members in this age category did not

dance at all, but remained standing, or remained in their seats altogether. Feedback from my probing, suggested that the kinds of songs used, and their tempos did not interest them. In fact, one of the respondents claimed that the music was “flat and without any vim”. In his opinion, young of his age needed modern and lively music to get them into the groove.

4.4.4 My Contribution to The Young People’s Guild

My contribution to the Young People’s Guild therefore, was to propose the use of more exciting Ghanaian genres, to encourage more of the youth to take part in negotiating their identity through that medium. It was a more difficult prospect in this particular case, because the YPG shared the worship space in the chapel with other more senior generational groups. I therefore proposed a two-pronged approach. The first was a highlife genre, which is indigenous to Ghana, that was to be led by the Singing Band during the time of offering, and the second, a contemporary style for the Praises team, that mainly featured YPG members, to perform during praise and worship time. I selected four songs including two Western, and two Ghanaian. The adaptation of the old but popular praise song I introduced has become quite a hit with members in the YPG age category:

- | | |
|----------------------------------|----------------------------------|
| 1. <i>Mebɔ mebɔ 3x</i> | I will mention, mention, mention |
| 2. <i>Mebɔ wodin akyerɛ aman</i> | I will proclaim your name |
| 3. <i>Amman nyina ahuse</i> | For the world to note that |
| 4. <i>Woyɛ okokroko</i> | You are mighty |
| 5. <i>Woyɛ kakraka</i> | <i>You are big</i> |
| 6. <i>Onyame ɔyɛ die yie</i> | God who fixes things |
| 7. <i>Wama obonyin awo nta</i> | He made the barren deliver twins |

- | | |
|--------------------------------------|-------------------------------------|
| 8. <i>Onyame a ɔye ade yie</i> | God who fix things |
| 9. <i>Mayi woaye a mebo wodin 2x</i> | I will praise and mention your name |
| 10. <i>Nyame woaye bi ama mi</i> | God you have restored me |
| 11. <i>Meyi woaye a mebo wodin</i> | I will pronounce your name |

I noticed the immense impact the song interventions had on the general worship behaviour of the youth in the main church auditorium and the Church Hall. Practically everyone participated and with a degree of abandon, because they performed any dance they desired, without worrying about regulations of musical beat or rhythm, from Highlife to *Azonto*, Christo dance to *Al Qaida*, they dance to show their skills with more energy. Fig. 34 and 35 show the Y.P.G in a youth programme held at the church hall. It was all youth and this time the ladies were allowed to dress casually. They had their own space so they were free to exhibit or showcase their dance styles especially with the type of costume they were wearing that made it easier for them to perform all sorts of movements as seen in fig. 35.



Figure 34: Y.P.G members showing their styles in dancing in the Church Hall

Picture by researcher. (26/03/16)



Figure 35: Y.P.G ladies dancing with much joy in the Church Hall

Picture by researcher. (26/03/16)

My study of the youth dance in the negotiation of identity in the Immanuel Presbyterian Church in Madina, covered thirty-six activity sessions and as many interviews both group and individual as I could manage. The sessions included church services, group meetings and rehearsals. During the first few meetings they were conscious of my presence since I had been officially introduced to them as a student researcher from the University of Cape Coast. This affected their initial responses to their performances, and me because they were eager to catch my attention. As time went on however, they perceived me as one of them, thus negotiated their identity oblivious of my presence. The youth in the Church in the process of their worship like to explore. They always look for something to do to glorify God, and dancing is one of the mediums used to show their eagerness to achieve this goal. Bourn (2004), argues that young people's lives are constantly influenced by new trends, be they cultural, technological or social. Because the youth are adventurous, they always try to bring into their worship new styles. Their dancing in the church is in "free style" with a bit of everything but in a very

conservative style. The youth however always bring on board contemporary and popular dances like the *Azonto*, and *Al qaida*, *Christo dance* and *Gbee ohe*".

The negotiation of identity in all three youth categories are controlled by church agencies, that ensure they do not overstep boundaries the church has defined for them. In the cases of the Children's Service and the Junior Youth Fellowship it is the leaders and teachers. In the case of The Young People's Guild because they worshipped with the adults, they have greater freedom to express themselves but are controlled by church conventions. Although the Presbyterian hymn book has a lot of worship songs, carefully crafted for the edification of their members, it is evident that the target audience the writers had in mind, were the more docile kind of worshippers, whose encounter with God tended to be more of the meditative kind. During the past six decades or so, when the church has been tolerant of other active modes of worship, it is clear that its members are inspired by the more rhythmic, and exciting genres originating from the Ghanaian independent churches, and the Charismatic fraternity. The outcomes of my contributions attest to that. Therefore, I suggest that the youth may not necessarily be bored with the Presbyterian Church, or its way of worship. They may be rather frustrated by the way the worship is conducted. The youth worship also brought to light their awareness and respect for authority, the ethics of gender behaviour, and their willingness to engage in decorous conducts. I noticed that with the appropriate offerings of praise and worship songs and dances offered them, the youth were able to connect adequately to negotiate their religious identity in a manner that did not conflict with their culture or their youthful worldview.

4.5 Summary and Conclusion

In this chapter, I have analysed extensively the use of music and dance in identity negotiation by the youth in the Presbyterian Church of Ghana. I have also established the point that dance has the power to transform people no matter what situation they are in. It is also worthy to note that, people construct identity through dance by creating a language well known to all the members of that identity, which is seen as a marker and also a voice for such groups. While it is often expected that this language created by the group will have distinct meanings to all members, my study has revealed that people see this identity within their various ideological and personal interpretation, such that a particular movement may convey more than one meaning. Again, it is important to note that all the groups I have studied have their unique situations as far as the use of dance in the negotiation of identity is concerned. Therefore, it is very imperative that researchers who attempt to capture this phenomenon spend enough time in the field to study, understand and appreciate the complexity of the youth identity negotiation in the church.

CHAPTER FIVE

IDENTITY NEGOTIATION BY ADULTS IN THE IMMANUEL CONGREGATION

5.1 Introduction

In this chapter, I discuss how men and women in the Immanuel Congregation of the Presbyterian Church of Ghana (PCG) in Madina, negotiate their religious identity, and what role music and dance play in that negotiation. The chapter therefore evaluates the extent of their use of dance in the process. In my research context, men and women refer to the adult congregants, and members who worship in the main church auditorium of the Presbyterian Church of Ghana, Immanuel Congregation at Madina, with the exception of members of the Young People's Guild (whose negotiation I have already discussed in Chapter four), and the Bible Study and Prayer Group. The identity negotiation of the latter group is situated more in theological studies, and that was not one of the objectives of this research. The first part of this chapter examines some of the scholarly views I employed to help me articulate the important themes concerning the investigation of identity negotiation from the gender perspective.

In my quest to understand the complexities of gender boundaries within the Presbyterian Church's identity profile, I have been immensely inspired by Post (2005), who examined the peculiar roles of women as they performed the male designated Bakisimba dances in the Baganda Kingdom of Uganda. Askew (2002), also encountered the Beni Ngoma performers in Tanzania, against the backdrop of Nyeyere's imagined ideal Tanzanian utopia

immediately after the independence of that country. Askew attempted to demonstrate how music aided in the creation of the new Tanzanian national identity, following independence, pointing out how music impacted this identity construction and negotiation in Tanzania. Also of interest to me was Kisluik's (1998) research of the seemingly egalitarian pygmy society of the BaAka pygmies in the Congo forest. Kisluik examines gender politics using dance as a medium and according to her, while the BaAka do have a generally egalitarian society, power and status were always being negotiated by means such as dance. Dance in Africa, as conceptualised by scholars including Amegago (2011), and Kuwor (2013), is a holistic art form, which is not complete without its four key segments. These segments are movement, music, visual forms and multisensory modalities. In my investigation, I examined dance within this holistic context, paying attention not only to movement and music but also, I paid equal attention to visual forms such as costumes and symbols as well as internal kinaesthetic advances including feelings. The congregants I studied were members of the Men's Fellowship, the Women's Fellowship, the Young Adults' Fellowship, the Church Choir, the Praises Team and the Singing Band respectively. This chapter looks at the classical and contextual definitions of gender identity, and the modes of its negotiation to the accompaniment of dance and music. I explored the ritualization of self, style and the ethics of the negotiation activity.

Gender has always been a challenging subject for discussion whenever the classification of the sexes is being considered. Even though people can simply be described as male, or as female biologically, the classification of gender can be a complex problem. People are born generally as male or as

female, and it is easy to observe these from their physical appearances. According to Morrow and Messinger (2006, p. 8) “Gender identity refers to an individual’s personal sense of identity as masculine or feminine, or some combination thereof”. As people grow up from the stage of childhood, they learn that there are different roles for males, and for females, and society simply expects all and sundry to accept these roles, and then conform to them. In other words, people are born with their sex as male or female, but it is through our cultural socialization that we are perceived as men or as women. This is what I refer to as gender identity - the construction of identity created by society. Hadebe (1994, p. 20) also posits that, “the roles assigned to us by our culture are made to look so natural, that we are tempted to believe that, it is the way things were made to be”. Some of my earlier observations in church during my adolescent years created a curious picture in my mind, with regards to the position of women in the Presbyterian Church of Ghana.

I observed that the majority of the church members were women. There were also more of them at every church function or programme. In spite of this prominent presence of women in the church, the majority of the leaders on the other hand were men. I have been intrigued since I was young about this situation. I remember when I asked my grandmother then the women’s leader of our church, about the reasons for that, she merely said “that is God’s will and there is evidence of that in the Bible”. I do not readily remember the actual references in the Bible she quoted to buttress her point, but I recall there were at least four. In the church worldview, gender roles are usually therefore perceived to have been set by God, and that fulfilling these assigned roles was

a proof that one was a committed and obedient Christian whose life is pleasing to God

Hadebe (1994, p. 25) opines that, “the construction of the ‘person of God’ has a male bias, and therefore males were able to represent God as leaders in the church”. As a woman, I disagree with this position. Much of these old perceptions and standpoints, have been eroded in the wake of technological advances and improved access to education for members of the female gender from the middle of the twentieth century. One clear proof equality in the assignment of leadership responsibility and is the presence of a female associate pastor at the Immanuel Congregation, in the person of Rev. Mrs. Elizabeth Osabutey. Owing to the fact that the minister in church of the Immanuel congregation is also the Madina District Minister, she performs a lot of the oversight roles for the Immanuel congregation. The administrator at the church is also a woman, and she is able to handle the many and complex jobs her position demands of her.

Nelson (2007, p. vii) argues that, “gender is one of the ways in which identities are formed”. It is one’s own perception of either being a female or a male. It is the conception of one’s beliefs, practices and experiences of who an individual is and the outward appearance of personality. Clarke and Wilkie (2007, p. 1) also argue that, “gender intersects with, and is shaped by a range of other social identities”. At the Immanuel Congregation, I observed that gender relations look fairly egalitarian, however the negotiation of identity by the female members is more visible during church services. I also noticed that some congregants chose not to belong to any group at all. They merely wanted to witness the divine services, and experience the power of the Supreme

Being. This deviant group is small, representing less than one per cent of the total congregant population. In spite of that, I could not have overlooked their negotiation of identity. However, for the purposes of this study I classified them under the broad categories of Men's Fellowship, Women's Fellowship and Young Adult's Fellowship in line with the Presbyterian Church's conventions.

5.2 Young Adults' Fellowship (YAF)

The Young Adults' Fellowship (YAF) was created in 2007, in order to resolve the problematic situation that had confronted the church for decades - "Too old to be still YPG" or "too young to be in Men's Fellowship or Women's Fellowship". That is in between young and old. The establishment of the Young Adults' Fellowship sought to create a space for the category of members who were climbing the social ladder. These are members who recently got married, and are raising families; members pursuing career goals in managerial positions at work; or members who were managing their own business enterprises. This group felt too old and important to be classified into the Young People's Guild, having to mix and engage members who are in secondary and tertiary institutions, and are still dependent on their families for sustenance. At the same time they did not consider themselves "old", and did not want to be yoked with middle aged and the old.

The motto of the Young Adult's Fellowship is "Christ in you", and the response is "the hope of glory", a saying that was culled from Colossians 1:27 in the Bible. The mission of the fellowship is to address issues permeating the spiritual, economical, technological and social lives of the young adults of the

Presbyterian Church of Ghana, in order to equip and empower them for the ultimate benefit of the church, the community and the nation. Another YAF greeting is “YAF”; with the response “Fellowship in Christ”. The fellowship meets twice a week, on Wednesdays from 7pm to 9pm, and on Sundays from 9.30 am to 10.30 am, after the first service. The Wednesday meetings take place in front of the church auditorium, whilst the Sunday ones are held in one of the school classrooms. A nine-member elected executive committee with the following offices; President, Vice president; Secretary, Assistant Secretary, Treasurer, Financial Secretary, Organizing Secretary, and Evangelism Director runs the affairs of the fellowship.

The logo of the Young Adults’ fellowship consists of an inner circle and an outer circle. In between is the inscription PRESBYTERIAN and YOUNG ADULTS’ FELLOWSHIP. In the inner circle is a crest with the Adinkra symbol “*Onyame nnwu na mewu* meaning “God does not die and so I will not die”. It has the inscription YAF seated at the top of the shield in a green background and below is the inscription “Christ in you the hope of glory” in the banner. The logo has six colours. The green colour signifies life and productivity. The gold colour signifies wealth in Christ. White colour purity and victory in Christ and the black signifies our Africaness. (G. Ocran, personal communication, January 19, 2017)



Figure 36: Presbyterian Church of Ghana Logo of the Young Adults Fellowship Retrieved from <http://www.osueben-ezer.com>

The members of the Young Adults' Fellowship belong to a wide range of professions, both white collar and vocational. There are four doctors and 12 nurses from the medical profession; two structural engineers, one civil engineer, two architects, two lawyers, eight accounts practitioners, one quantity surveyor, 15 housewives, four wholesalers, 13 petty traders, one cobbler and five dressmakers. A number of them are unemployed graduates awaiting their first job. About two thirds of the group are married, and out of the married number, ninety per cent are marriages under the Ordinance. The Presbyterian Church however recognizes marriages under the customary law, and prefers its members to go through that ritual first, before the ordinance wedding. Therefore, all the wedded couples in the Young Adults Fellowship are also traditionally married, whilst those yet to undergo the Ordinance ritual

are encouraged to do so, in order to put themselves in good stead for future leadership positions in the church. For example, for a married candidate wishing to become a presbyter or elder to successfully pass through the vetting process of the church, he or she by convention is expected to have 'blessed' his or her marriage. This implies that they should have gone through the Ordinance marriage preferably performed by a Reverend Minister in a church.

The negotiation of identity by the Young Adults' Fellowship was similar to that of members in the Young People's Guild category. There were however some notable differences. The first is that because they are at the point in their lives where they are climbing the social ladder, their expressions of negotiation tended to be cautious rather than vigorous, because they wanted to be seen to be behaving properly, as they have come of age. The males danced with some energy but decorously, essentially directing their energy to the reverence of God. The females were also very anxious not to attract unnecessary attention. I noticed that the married ladies among them showed off their rings as they danced. Since the Presbyterian Church of Ghana decided to permit the election of persons above the age of twenty-five years, to the congregational Sessions, members of the fellowship have taken up various leadership positions in the church. Owing to their high levels of education, and their awareness of developmental issues and technological advancement, they are able to initiate social programmes that are beneficial to the church membership. They are also role models for the youth in the church.

During singing and dancing time in church, some of the Young Adults' Fellowship members merely swayed from side to side where they are standing, or clapped their hands limply. The members here were also

characterized by their modest but tasteful dressing. Young Adults' Fellowship members are confronted by two main burdens as they worship in church. The first is the burden of expectation, and the second the burden of responsibility. Their secretary claimed that they carry a burden of expectation because, they are at a point where as young parents, and young managers, young professionals and young entrepreneurs, and they have become role models for the younger generations. These younger generations include, Children's Service, Junior Youth Fellowship and Young People's Guild respectively, who look up to them for inspiration regarding what they aspire to become in future when they also attained that age bracket. According to Holdford and Lovelace-Elmore (2001, p. 8) "Intensity of work effort depends on the perception that an individual's effort will result in a desired outcome". This was the expectation confronting Young Adults' Fellowship members. They were therefore engaged in a perpetual 'dance' that tried to balance their real desires and worship obligations, and at the same time present a suitable facade that comforted their young and peer group admirers.

On the other side are older generational groups, as well as the Church leadership, who demand a certain level of responsibility from the Young Adults' Fellowship, because they are seen to be the next generation of visionaries to lead the church to higher heights. They were therefore required to be fully conversant with the tenets of the church's policy, and play a leading role in ensuring that they are implemented. They were also expected to galvanize the prosperity of the church both in spiritual and developmental terms through visionary leadership. As a result, the identity negotiation of the Young Adults' Fellowship needed to demonstrate laudable and acceptable

leadership traits. As per the earlier mentioned tradition, one of my obligations to the Fellowship for being accepted to work with them during the research period was to contribute some of my knowledge for their use in the spirit of collaborative creativity. Just like what I did with the Children's Service, I created movements from the Adowa traditional dance for them to perform that highlighted grace, poise and majesty. These kinaesthetic styles were intended to show them off as respectable, visionary and responsible.

5.3 Women's Fellowship

The adult women of the Presbyterian Church of Ghana above the age of 39 years are by the policy of the Presbyterian Church of Ghana members of the Women's Fellowship. The Women's Fellowship of the Presbyterian Church of Ghana was founded in 1937, largely through the efforts of Mrs. Felicia Afriyie of the Ramseyer Congregation in Kumasi, who was affectionately called "mother". Mrs. Jemima Ampofo, Madame Kra Yaa, Madam Mary Pokuaa, Madam Yaa Sunguru, Madam Elizabeth Santuo Anane, and Madam Christiana Bour supported her. The initial objective of the fellowship was to expose its members to the extensive study of the bible, evangelism and needlework. They received ample support from the wives of the then missionaries, who gave them the necessary training. At present the fellowship's curriculum includes the teaching of home management, health science, marriage counselling, financial management, and childcare, in addition to the study of the bible. It continues to assist the women of the Presbyterian Church of Ghana to lead exemplary lives as Christian women exhibiting love and unity everywhere they found themselves - at home, at church, in the office, the factory or at the marketplace, in a manner that would

attract others to the Christian faith, thereby fulfilling their motto “let your light shine” (Matthew 5:16).

Mrs. Dakoa Tettey founded the Women’s Fellowship of the Immanuel Congregation in 1963, with an initial membership of 20 women. The Fellowship meets once every week in the chapel from 4pm to 6pm. A nine (9) member elected executive team with the following offices; President, Vice President, Secretary, Assistant Secretary, Treasurer, Financial Secretary, Organizing Secretary, and Evangelism Director are in charge of the Fellowship. The Women’s Fellowship as the name implies, are a group of women who meet with one accord based on the teachings of Christ. Their logo is a lamp surrounded by two crests. The outer crest has a brown coloured zigzag design on a black background at the edges. The inner crest on the other hand, has the zigzag design only at the top, and in the middle, a golden-lighted lamp with the inscription P.W.F under it meaning “Presbyterian Women’s Fellowship.” The lighted lamp is a portrayal of their slogan “*Moma mo akanea Nhyeren wo nnipa anim, na wahu mo ndwuma pa*” meaning “let your light shine in the presence of men so they will know your good deeds” Mathew 5: 16 (RSV)



Figure 37: Presbyterian Church of Ghana (1975) Women's fellowship Logo. Retrieved from <http://www.osueben-ezer.com>

Their motto is, “*Momma mo akanea nhyeren*” (Let your light shine) with the response “*Ye ma yen akanea hyeren ma Awurade*” (We make our light shine for the Lord). The group has an anthem that corresponds to their logo.

ANTHEM: *MMOMMA MO AKANEA ENYRIREN*

1. *Momma mo akanea enyriren* (Let your light shine)
2. *Wo nnipa anim* (In front of men)
3. *Mo ndi Yesu Kristo akyi daa* (Follow Jesus Christ always)
4. *Onne wiase hann* (He is the light of world).

The lyrics of this song clearly demonstrate the obligations of the Women's Fellowship members. Line 1, exhorts members to let their lights shine. Light in this context symbolises their appearance and good character,

which are expected to be in line with acceptable Christian principles that are pleasing to God. This theme is reinforced by line 2, that requires the light to shine not in secret, but rather in front of men that is, the public. This means that the women's appearance and character are subject to the public's critical appraisal. The ladies of the Women's Fellowship seem to be mindful of their obligations, and usually try to put on their best behaviour when at church or during their group meetings. Lines 3, and 4 affirm their need to be committed to Christ who is the 'light of the world'. To some extent I observed that they made a conscious effort to show this commitment, and to be of good behaviour when they were in the church's space. For example, they greeted fellow members "Yehowa *endi woakyi*" (God be with you) eliciting the response "Yehowah *nhyira wo*" (God bless you). For non-Women's Fellowship members, the greeting was "asomdwɛ *nka wo*" (Peace be unto you), with the response "*enka wo nso*" (and to you also). These greetings, in one way, demonstrate their adherence to the commands in their theme song. Their demeanour shows them off as carers, dutiful wives and mothers, as well as counsellors.

The Women's Fellowship has four official uniforms, worn for different occasions in addition to their weekly meeting uniform (which is a Women's Fellowship branded t-shirt and white 'slit'). These are the white *kaba* over white 'slit', the '*Nkotomire*' (leafed design on a gold background); the "*Spar*" (large red squares on a white background); and the white *kaba* over black 'slit'. The White *kaba* and slit (slit on the side) is worn during anniversaries, annual harvests, and induction and send off services and communion services. It is the most widely used uniform. The accessories for this dressing are; white

beads around the necks with small white earrings, a white bracelet on the right wrist, with a black shoe and bag to match. On the dart level at the left side of the kaba, (just above the left breast) is fixed a triangular shaped badge sporting the Women's Fellowship logo. This badge is worn with the white over white, the white over black, and the 'spar' cloth. The spar cloth is usually used for ceremonial events, like Emmaus or picnic celebrations, the welcoming of a new minister, weddings and special crusades. The spar is worn with the badge on the dart, with white pearls or beads around the neck and wrist. The '*nkontomire*' has the logo printed on the cloth. It is worn without the white beads around the neck. There is also the white '*kaba*' over black slit with, the 'shepherd scarf' worn during funerals. With this type, no beads are worn around the neck and wrist but rather a small black earring with a black shoe, sandals or slippers and a black bag. The 'shepherd scarf' style is the prescribed one for all the uniforms. The kaba style has a round neck in front, with a zip at the back, pleats at the sides of the waistline with a box pleat in front and at the back. During the weekday meetings, the women wear their T-shirt. It is worn over a black and white cloth 'slit' with a cover cloth draped over it from the waist downwards to the knee level. The headgear has a triangular cut and is made from white polyester featuring the inscription, "Immanuel Presbyterian Women's Fellowship".

My first encounter with them was on one of their meeting days, on a Wednesday in November 2015. It was a sunny late afternoon of a Wednesday around 4pm, and I arrived in the company of my husband and daughter. As I passed through the portals of the main chapel, there were two women at the door arguing at the top of their voices. They were in white t-shirts with the

inscription Presbyterian Church of Ghana Women's Fellowship over a white slit with black slippers, and white pearly necklaces on their necks. The argument was about some election, and about two of the members who were potential candidates for a position. I wore my prescribed uniform because I was a member of the Fellowship in my local church. My clothing consisted of a T-shirt with the inscription written at the back "*momma mo akanea nhyeren*" (Let your light shine) over a black and white 'slit' with a cover cloth wrapped over it. I also had on my white headgear with the same inscription, my black slippers and black bag. Because of my dressing, I was immediately recognized as a Women's Fellowship member, and welcomed into their midst as one of their own. As I was unfamiliar with the sitting arrangement, I sat on one of the back pews. As I sat there, every woman who entered greeted me thus: "*Momma mo kanea nhyeren*" to which I responded "*Ye ma yen kanea hyeren ma Awurade*".

At the start of the meeting, a hymn was sung from the Presbyterian hymnbook after which the ladies went around greeting each other. Then came the opening routine that comprised, a prayer of thanksgiving, a prayer of repentance, and a prayer of committing the meeting in God's hands. The President of the Fellowship then welcomed those who were visiting for the first time by calling them to the front to introduce themselves, and telling the group their mission. I joined the members in the front, and told them why I was there. I, and the other first timers were welcomed with a song "*Awa, awa, awa, etu, etu, etu, awaa.... etu...*" (*Awa etuu* means you are welcome) and a handshake from the executives of the group. I was introduced by one of the members, who happens to be my Uncle's wife. Apparently, they had received

the information that a researcher from the University of Cape Coast would be visiting. The reception therefore was very warm, and I was assured of the utmost co-operation from them. They however requested that I give them a copy of documentation of my research work with them at the end of the fieldwork. In line with ethical principles, I promised to honour their request and eventually fulfilled it before completing this thesis.

The women were grouped into three classes named after biblical personalities. These classes are; the Ruth class, the Naomi class, and the Deborah class. A report on an evangelistic field trip was done quickly and uneventfully. Although I enjoyed my first meeting with the fellowship, there was an incident that nearly marred the whole experience. It was about the election of a new secretary, and this generated a lot of drama. The cause of the trouble was that the incumbent secretary had been elected president of the Fellowship at the District level. Therefore, she was obliged to relinquish her position as a secretary at the congregational level, leading to the local Secretary's position becoming vacant. Some members felt the incumbent Assistant Secretary should just move up and occupy the vacant position, while other members disagreed, and felt that would be unconstitutional. The banter went on for half an hour, until the President ruled that it was not proper for them to wash their dirty linen in front of their visitors. Therefore, the election was adjourned to another date to be decided by the executives.

Before closing, the ladies formed a circle holding hands as we all sang their closing song and performed some dance movements. In this performance, one could see the display of dance with its related art forms as a unifier of a people. First of all, holding of hands in a circle symbolises not

only unity and togetherness but also a display of aesthetic element Kariamuwelsh (1996) referred to as holism. Holism in dance performance reinforces the African concept of society where a whole community is considered as one family. Life in these societies becomes a collective journey of all in a shared tradition. More importantly, the principle of this concept of holism suggests that the whole supersedes the individual. Incredibly, dance was able to bring the members of this fellowship from a state of disagreement and confusion to a state of selflessness in-group solidarity and this underscores the impressive role of dance as a tool in conflict resolution and peace building. Significantly, all the movements and gestures that characterised this short closing performance reaffirm the Christian values, virtues and sense of leadership and maturity that define the 'shining light' in them that they are expected to display for emulation by the younger generation. Before I analyse their dance movements in greater detail, let us look at the closing song below, which provided the music for their dance movements:

CLOSING SONG FOR WOMEN'S FELLOWSHIP

- | | |
|---|--------------------------------------|
| 1. <i>Yeapon anuanom</i> | Sisters we have closed |
| 2. <i>Momma yemfa aseda kесе mma Awurade</i> | Let us give big thanks to God |
| 3. <i>Efise onо na wama biribiara asi yen yie</i> | Because he has given us success |
| 4. <i>Ose yei //2</i> | Oh say yeah //2 |
| 5. <i>Ose yei yemmо no kwada</i> | Oh say yeah, we won't say it in vain |
| 6. <i>Ose yei //2</i> | Oh say yeah //2 |
| 7. <i>Eye yen Awurade din</i> | It is our Lord's name |

For the first and second lines, both hands were raised up waved in the air (which according to them is their way of thanking God). They sang,

praised, him when they held the person next to them by their waist and turned around. Then when they got back to place, they made a fist with both hands, and then pushed their hands outward, (like what one does when they are banging on something). The banging was done as hands were alternately raised up. While this set of movement could be seen by the audience as highly entertaining and providing fitness and socialisation to the members, what happens within the inner part of the dancing body is worth noting here. Kuwor (2013) refers to internal kinaesthetic advances in the body as multisensory modalities.

These internal body movements that the dancer establishes through feelings enables the dancer to attain union with the creator. Applying Kuwor's view to this short performance by the fellowship makes me understand that many questions arise on what the dancers felt in that performance. Did they sense God in their imagination, watching them argue and fight over the selection of a leader? Did they see themselves involved in the abominable act of physically throwing punches at each other as exhibited by the banging movement? How did they reconcile all of this state of hostility to the ideal concept of holism represented by the circular formation? We may have a tall list of answers to these questions but what stands out is the ability of dance as an art form to transform people from the physical world to the spiritual realm and finally bringing behavioural change to humankind. The climax of this short performance included a short dance exercise that they claimed invigorated them. When I asked one of the members what that exercise signified, she said: "Even though it is a short exercise, members have the feeling of touch showing belongingness and the turning around signifies

turning away from sinful acts, and seeing the light of God”. This view, endorsed by many of the members significantly underscores the effectiveness of multisensory modalities in a dancer’s body.

During my investigation, I realised that dance in the Presbyterian Church is not a one-off activity but rather a regular phenomenon that always emerges at any time its partner, music is present. Songs are a very important part of music because their lyrics carry, messages, themes and ideas. Let us take a look at a song below that was sung during their weekday meetings reminding them of the promise they have made to God to serve him.

INSPIRATIONAL ANTHEM

- | | | |
|----|---|---|
| 1. | <i>Maka se medi Kristo akyi daa nyinaa</i> | I follow Christ always |
| 2. | <i>Awurade me ye wosomfo</i> | Lord I am your servant |
| 3. | <i>Se me bra mu ye sum me ye mmrew po a</i> | even in state of sadness |
| 4. | <i>Awurade me ye wosomfo</i> | Lord I am your servant |
| 5. | <i>Me ye wosomfo awerεhow da mu</i> | I am your servant in my sad day |
| 6. | <i>Me ye wosomfo anigye mu</i> | I am your servant when I am in joy |
| 7. | <i>Yiw me ye wosomfo ma daakye so</i> | Yes, I am your servant in my future too |
| 8. | <i>Awurade me ye wosomfo 2//</i> | Lord I am your servant 2// |

This is usually accompanied by the ringing of a bell by the porter of the group. The strong beat of the bell ends on a right step. The body is swayed to the sides, with swinging of arms whilst the song is sung. This movement that reaffirms the lyrics of the song, carefully demonstrates the readiness of the members to serve God. In Ghanaian traditional systems, the potential servant always demonstrates the sign of being able to serve or being ready to serve. This may be seen in positive attitudes and in other duties where the

servant tries to go the extra mile to please the master. Significantly, the above set of dance movements communicates and reminds the dancer that serving God depends on the readiness of the individual to do so.



Figure 38: Women's Fellowship members dancing. Picture by researcher (15/05/2016)

5.3.1 Visit International Christian Dance Fellowship (ICDF)

On one of my subsequent visits, I was not the special guest. The fellowship had other important guests from overseas, and the attendance was almost double that of what I witnessed in my previous visits. The visitors were members of the International Christian Dance Fellowship (ICDF), an international evangelistic dancing group made up of dance scholars. They were invited to Immanuel Congregation by one of their church members, Mr Asare Newman, a member of the ICDF. The group's mission in the Immanuel Presbyterian Church that day was to reinforce their (the group's) belief that any person can worship God with dance anywhere, no matter their physical condition. To buttress the point, a member danced to music whilst sitting in a chair facing the audience. When she had completed the routine, she invited members of the fellowship to try it. I, and some of the women present tried it,

and found that it was fun. However only a few of us did so. The response from the other fellowship ladies however was lukewarm.



Figure 39: An I.C.D.F member demonstrating some dance movements.
Picture by Researcher. 13/07/2016

Their second performance shown in fig. 40 featured a dancer in a wheelchair, who performed a number of moves and stunts to music to the awe-stricken audience. The physically challenged dancer's performance was very inspiring and I bet if I could read the fellowship members' minds then, they would have been saying to themselves: "if this guy can dance, why can't we".



Figure 40: Dancer demonstrates moves in a wheel chair. Picture by researcher 13/07/2016

As though they were reading my mind, with the second invitation, all the pews were taken in a flash. By the time of this meeting, the challenge of who should be the new secretary had been resolved, and members accepted that though the assistant secretary was proficient and was already in office, she had been elected for that position and not as secretary. She was therefore properly nominated as a candidate, and was duly elected as the new secretary of the fellowship for a two-year tenure. That also meant that the office of the assistant secretary was now vacant and another bye-election needed to be held for the position to be filled. With this election, the spirit of democracy in the church was affirmed. Once again as was the usual practice at the end of the meeting, the circle dance routine was done and this time I joined together with the delegates from the ICDF. The procedure gave me a sense of belongingness to the group, and there was a strong feeling of camaraderie among all of us. It is very important to state here that my observation and the feeling of that sense of identity and belongingness when I was allowed to join in, is a confirmation of what they often experience when they do the closing dance. This suggests therefore that there are mechanisms in music and dance that must be employed in resolving their challenges. However, to document this dimension of the phenomenon, another full research would be needed.

One significant pattern that emerged and worthy of articulation is the cross-cultural experience shared by both the visitors and their hosts. While the visitors demonstrated dance forms from their various countries including

Australia, Ireland, Sweden, USA, Britain and New Zealand, that sense of harnessing the diversity of cultures went around and settled on the Ghanaian Adowa dance, which the visitors fully enjoyed as shown in fig. 41. This provided the opportunity for all to learn, understand and appreciate many other aesthetic experiences from many parts of the world.



Figure 41: Members and Visitors doing the Adowa dance. Picture by researcher 13/07/2016

The role of the Women is crucial for the growth of the church, especially because of their procreative function that is as constant source of supply of young members to the church. They also have excellent organizational skills and are able to mobilize members for church work. Additionally, they play the role of supporting agents for the men in the church. They have a good numerical strength. I observed that the women in the Immanuel Presbyterian Church love dancing, but in a lot of instances it was difficult to determine the reasons for their dancing. My engagements with some individual women disabused my mind about the fact that all the dancing they did in church was for praising God. On the contrary, their reasons varied

from spiting rivals or ‘enemies’, rejoicing over a ‘breakthrough’ secured. Breakthroughs referred to things like a visa to Europe or USA, a long-awaited grandchild, a deviant husband who had turned a new leaf, or a good business deal. They normally responded to songs with catchy lyrics. Songs that gave encouragement, hope, and satisfaction. Together with movements such as the swinging of hands with the upper arm facing outwards with bended hands, they sang and with the shuffling of their feet, moved to the front of the auditorium to dance. I saw other women with handkerchiefs in their right hands waving them in the air, showing the joy they felt in the presence of God.

Matilda, a secretary in a private firm, expressed how happy she becomes when the Singing Band performs her favourite tune “*Te din*”. According to her, if as said in the bible, Jesus Christ had the power to calm the storm, then Jesus could also blow all her problems away. She explained that if the waves could be spoken to, for them to be calm, victory was in the offing for her, from all her challenges if she trusted in Jesus Christ. Thus, anytime the song was sung, she would dance with the upper body bent down in a middle position, with her palms facing forward and stretched down when the point where the refrain “*te din*” is reached. Suzzie on the other hand, considers that dancing is for people who were happy, and want to release their emotions. When one was burdened with a problem before coming to church, or to a church meeting, it reflects on the movements they performed when listening to music. Such movements like standing in place clapping, and swaying the body from side to side and movements such as turning around, making double steps on each foot, shuffling feet are basic movements that can be seen when the women are dancing.

According to some of my other respondents, members desired to dance when some particular songs are sung. Songs such as “*Yesu ei se anka metumi a mema wo so*” were popular with the younger women. When it was performed you found the women with both hands at their backs, placed just above their waists, with their upper bodies shifted forward a bit, and both feet turned out to the left first, and then to the right. Their heads turned opposite their legs’ direction. I never saw the men reacting to this particular music. When I asked Felix, the leader of the Singing Band, who also belongs to the Men’s Fellowship he noted “It is women who carry babies at their back, therefore carrying Jesus on their back may be easy for them to achieve. It is difficult for a man to do that. Men prefer carrying babies on their shoulders but we cannot do that in a dance”.

Some of the other women dance modestly for two reasons, according to one of my respondents. First, they are very well dressed, which in the Ghanaian context implies they have on, heavy garments that do not lend themselves very easily to vigorous movements. The clothes especially are meant to be worn gracefully, showing off the elegance of the wearers. The nice legs, and pedicured feet also add a touch of class. These women have on, their lace cloth with elaborate headgear usually their colourful ‘gele’, which is a sign of the prosperity of the wearer. They have two things they want to show off. First, their clothes and jewellery, and then their elegance. With such dressing, movements performed are very carefully selected. Movements such as standing in place, clapping and swaying the body to the sides, and turning the head left and right to the beat of the songs. This type of dance according to Sarah, is a “diplomatic style of dancing”, and puts the dancers on a different

pedestal. Once a while, some of them with handkerchiefs in their hands waved in the air, either in a circular formation or to the sides. They only went out to the front when it is time for the offertory. During their dances, they processed in a file through the church aisles. When they got to the front, right opposite the sanctuary, they paused and did a few dance steps to attract the applause of the seated observers.



Figure 42: Hands raised in reacting to the song. Picture by researcher.
27/05/16

My contribution to the women's dance movement repertoire consisted of created dance movements, using primarily the hands and feet and not requiring much spatial locomotion. This was because I did not want them to exert too much energy in the process of dancing, because of their advanced ages. I suggested other innovative ways of using the bell, to produce better rhythms like those of the Adowa dance amongst the Ashantis, and the *Agbadza* amongst the Ewes in the Southern part of Ghana. Figure. 42 shows the Women's Fellowship in their white *kaba* and slit and in their shepherd's scarf, dancing in the front of the church. Some of them danced with raised

hands surrendering themselves to God, whilst others swung their hands on the sides of their bodies. Figure 43 and 44 show the Women's Fellowship members doing the Adowa and *Agbadza* dances. That was my contribution to their dance repertoire.



Figure 43: Members doing the Adowa dance. Picture by researcher. 27/05/16



Figure 44: Members doing the Agbadza dance. Picture by researcher. 27/05/16

5.4 Men's Fellowship

The Men's Fellowship, like all the recognised church groups is managed by a seven-member executive committee: President, Vice-President, Secretary, Assistant Secretary, Treasurer, Financial Secretary, Organizer, Chaplain and Porter. The officers are chosen by election and their tenure is two years, renewable for an extra term of the same duration. The slogan of the Men's Fellowship is "*Munsuro*" (Fear not), with the response "*Nyame ne yen wɔhɔ*" (God is with us).



Figure 45: Presbyterian Church of Ghana (1975) Logo of the Men's fellowship. Retrieved from www.osueben-ezer.com

The Men's Fellowship logo bears the same artwork as the Presbyterian Church logo proper. The Swiss cross straddles the Scottish St. Andrews cross, but instead of the palm tree in the middle of the Swiss cross, this time there is the '*Gye Nyame*' adinkra symbol. Confirming the symbol is the slogan that reads "Except the Lord". The logo appropriately situates the men, as the natural leaders of the church (because they use the church's crest); and the fact

that they rely on God's help to do so. Most of the men, who are still in active in the Men's Fellowship, are self-employed and are engaged in various kinds of enterprises. Those in the public service are at the pinnacle of their careers. There are a few pensioners also, who though cannot contribute much by way of energy or money, bring with them a wealth of wisdom and experience, which on many occasions prove valuable to the church. The men in the Men's Fellowship are proud of their roles as father figures of the church. They always counsel the leaders of the various groups in the church, and sometimes even the Session when there is a thorny issue to be discussed. The Men's Fellowship of the Immanuel Congregation at Medina was founded through the initiative of Mr. E. Ahia Boye in 1979, with an initial membership of 10 men. Currently the fellowship has membership strength of 50 men comprising 15 members within the age bracket of 40-50 years; twenty are within the age bracket of 40-60 years; and ten within the age bracket of 60 years and above.

I realized that some members of the Men's Fellowship did not like dancing whilst in church. I visited their meetings on a few occasions and found out that, they thought dancing in church was for women. When they sang, they preferred clapping their hands, standing in place and either swaying the body to the sides or simply standing still. It was only a few men that would respond to the music by doing a few steps, but that was not too often. They preferred to keep a low profile when it was time for dancing. It was the younger fellowship members in their early forties, who recently joined the fellowship from the Young Adults' Fellowship who sometimes expressed themselves through dance during church services. Mr Otupare, a senior citizen said he is very conscious of his health, and as such will not do anything that

will bring any sickness to him. I asked him whether he had lost sight of the fact that anytime he was in the presence of God to worship; he needed to participate in the singing and dancing as well. He replied that he believed that all things work for good for those who trust in the Lord. Therefore, once he had put his trust in God, he could worship without necessarily participating in the dancing.

Interestingly, the view that all people dance in church is being challenged here. The issue is, would Mr Otupare still hold to his position if he had an awareness of dance therapy? Even considering his idea of not wanting to put pressure on his aging body simply reveals that much still needs to be done to educate the Ghanaian society about dance therapy. Again, he was of the view that trying to dance may break the rules if he does a wrong movement. This point presents some critical questions including the question what constitutes a wrong movement? Is there anything called a right movement? Who sets the rules? Dancing as a communal activity and as such what is done in the church is directed more towards socialization than professional practice. Mr Boateng or Boat, as he was affectionately called, is an elder of the church, and he held a different view. He is an Akwapem royal, and he believes that dancing in church is important for showing reverence to God. His favourite genre was the fontomfrom. He also loved doing the Gahu dance from the Volta region and the Adowa dance from the Ashanti region. He was not too fond of the movements of Azonto, Gbee ohe and other popular culture genres favoured by the younger congregants.

The Gahu dance genre is a recreational dance, and it is said to have originated from among the Yoruba people of the Federal Republic of Nigeria.

The southern Ewe communities in the Volta Region exported it into Ghana. As a result of acculturation, Gahu emanated from the musical tradition's association with the marriage rites of the people of South Western Nigeria, particularly the people of Badagri. The name Gahu is a union of two words 'ga' and 'hu'. 'Ga' means money or a very important person. 'Hu' which is taken from the Fon language, literally symbolizes the drum or musical type. Thus, that musical genre represents the musical expression of the rich and the famous in the society. Owing to the dance having originated from Nigeria, elements of rich Yoruba costuming is evident during the dance performance. The dance is predominantly performed in areas like Afiadenyigba, Dzodze, and Denu and by some of the indigenes from those places who have migrated to Accra. As a dance medium for entertainment, Gahu is used for recreation at social functions. The costume used in Gahu is very typical Yoruba Agbada, worn by both male and female. Extensions of the body can be the use of very expensive sunglasses, necklaces and bracelets, accompanied by elaborate handkerchiefs. According to Godwin Tengey an Anlo royal, another school of thought claims that Gahu is a popular dance among the Anlo-Ewe people of South Eastern Ghana, which originated from among the Gun-bge people of Ketornu in Benin. It was later introduced in South Western Nigeria where Anlo-Ewe migrant fishermen adopted it from their Nigerian hosts (G. Tengey, personal communication, March 24, 2016). Whichever of the two supposed origins one accepts, it is clear that Gahu is a popular communal dance performed whenever the community finds an excuse to celebrate a life event.

A widespread legend has it that the popular Akan dance genre Adowa, originated from the inspiration drawn from the apparent movements made by

an antelope in captivity, being readied for a sacrifice. According to the myth, there was a queen mother from the Ashanti kingdom called Aberewa Tutuwa who fell seriously ill. When all efforts to get her healed seemed to have failed, the oracle was consulted. The latter requested that a live antelope should be used for the sacrificial rites to appeal to the gods. It is alleged that the *Asafo* (Warrior) teams were detailed to secure the sacrificial animal from the forest. After the antelope had been captured, and the captains were returning from the forest, they noticed that the animal was making some curious movements similar to a dance. The queen mother's subsequent recovery was attributed to the antelope's sacrifice, and as a marker for the people to remember that significant event, her subjects attempted to imitate the antelope's movements leading to the creation of what today is called the Adowa dance. The dance is presently a social dance, and is performed in a variety of events both solemn and recreational. The tempo of the movements depends on the occasion. It is a graceful dance with very deliberate movements. In fact, due to the graceful tag, the dance in the beginning used to be performed solely by female dancers (women are considered graceful in the Ghanaian worldview). Adowa dances are generally performed in call and response form. The lead singer carols the introductory lines and the chorus (usually the drummers) respond. The songs have themes that concern various issues of societal interest. These themes include genealogy, family, history, ancestors, life and death, royalty, and topical issues.

When I first interviewed him, Boat explained that, as a true Ghanaian and a Christian he preferred using his traditional dances to praise God, because that is what God has given him from his roots. According to him, man

under the inspiration of God created traditional dances. The ideas, the movements, and the drum accompaniments, are all created by God and merely implemented by man. The Fontomfrom dance which he also expressed interest in was another dance he liked performing. Fontomfrom movements apart from the fact that they are regal are also communicative. Lifting your right hand, and pointing with your middle finger to God signifies “supremacy of God “or “I give everything to God”. Therefore, during the times when he was dancing in church, he visualized the problems and challenges he had, and then raised his right hand to signify that he was committing them into God’s hands. In fig. 46 he dances the Fontomfrom whilst some members cheer him up.



Figure 46: An elder of the church dancing *fontomfrom*. A traditional dance of the Akans. Picture by researcher. 6/11/16

With both upper arms facing up in a middle position, and with the body leaning a little back, the dancer proclaimed, “I’m leaning on God”. This was when a dancer performed the movement with the tune “*Me twere ɔbotan*

bi” meaning, “I’m leaning on a rock”. Both the Praise team and the Singing band sing this tune often. However, it is when the Singing Band performs it that one gets the traditional flavour. Boat felt that all movements are from the traditional setting, and since we are Ghanaians we needed to incorporate our movements into our Christian style of worship. The Men’s Fellowship are sometimes called upon to sing during church services, but did not dance when they were singing. Most often they selected a song from the hymnbook, and were supported by the organist. Apart from the fact that the men do not enjoy dancing in church, their movements were restricted when singing, because hymns as a rule do not lend themselves too easily to dancing, especially in the limited spaces available in the church hall. When dancing, the men generally carried themselves with a lot of dignity. They did their best to maintain the posture of fathers and leaders of the church. I had a hard time fashioning out a movement as my contribution to their repertoire because in the first place, a number of the members were uncomfortable about using dance to worship in church. Secondly, I needed to teach them movements that would not require too much energy. Prior to my input, the only dance they did was the circular dance in the chapel during the praises and worship time that involved the shuffling of their feet one after the other, while clapping their hands. I taught them movements with a variety of steps, as opposed to the one-dimensional movement they had been used to. It involved more use of their legs and hands, and in addition to the usual clapping; they could nod their heads and hum.



Figure 47: A man showing off his dancing skills. Picture by researcher.
6/11/16

5.5 Summary and Conclusion

In this chapter, I have recounted my interaction with the Men's Fellowship, the Women's Fellowship, and the Young Adults' Fellowship, which are adult generational groups in the Immanuel Congregation of the Presbyterian Church of Ghana, Madina. My engagements with them brought into focus a number of concepts that characterized their identity negotiations. In exploring how these groups negotiated their identity through dance, I looked at dance holistically with its movement patterns, music, visual forms and multisensory modalities that functioned within the human dancing body. In the case of the Women's Fellowship, the themes of leadership, discipleship, and reliance on a higher authority were amply visible. Also on display, were the dichotomies of age, social status and knowledge. The men were consistent in their perception that they were leaders, and distanced themselves from 'ordinary things' like dancing openly in church, that could potentially dislodge them from their lofty perch as natural leaders of the church. The Young

Adults' Fellowship were confronted by the task of balancing expectations of them by the younger members on the one hand, and their responsibilities as future leaders on the other.

CHAPTER SIX

NEGOTIATING NATIONAL AND ETHNIC IDENTITY

6.1 Introduction

In this chapter I explore the negotiation of identity at the Presbyterian Church of Ghana, Immanuel Congregation at Madina, from two perspectives that I describe as ethnic identity negotiation, and national identity negotiation. In my research context, ethnic identity negotiation refers to the negotiation behaviour of members who subscribe to the particular use of their ethnic styles and movements in the negotiation of their religious identity. National identity negotiation on the other hand, refers to the negotiation behaviour of members of the church who utilize the whole range of traditional movements and style in negotiating their identity in the church. The latter express themselves in that manner irrespective of their ethnicity. In furtherance of these objectives, I analyse my observation of, and participation in the conduct of identity for negotiation for these two categories. While I examine in totality the behaviour of all congregants who favoured worshipping in the ethnic or nationalistic fashion, I focus especially on the negotiation of identity of two particular groups that caught my attention during my data collection in the field.

The two groups are the Northern Outreach Ministries (NOM) of the Madina District of the Presbyterian Church of Ghana, and the Madina Presby Dance Group (MPDG), a performing group of the church that uses dance performance as a medium for executing outdoor evangelism. The negotiation behaviour of the two groups positively showcased elements of ethnic and traditional culture, even within the church environment. For this reason, I

considered them worthy of critical examination. The chapter will consider their mode of worship in general, highlighting on the extent to which they use dance in doing so. In that regard, I examine their styles of singing and dancing, the props they utilize, their costumes, the instruments they use, and their sense of socialization. I will also evaluate the contents of their performance at outdoor outreach programmes, where a more universal audience witnesses their presentations. The Madina Presby Dance Group (MPDG) for the most part organized these outdoor events.

The concept of identity construction is a very important phenomenon in ethno-musicological studies. The concept metamorphosed from the work of Scandinavian psychologist Erik Erikson in the 1950s, and is a reference to a social category that is usually defined by membership rules and perceived characteristic attributes or expected behaviours. Identity can also be characterized by socially distinguishing features that a person cherishes or considers unalterable, although they are socially consequential. The phenomenon of identity is the reference to people's concept of who they are, of what sort of people they are, and how they relate to others (Hogg & Abrams 1988, p.2). Deng (1995), views identity as the description of the way people, individuals and groups, identify themselves and are defined by others on the basis of race, ethnicity, religion, language and culture (p. 1). According to Jenkins (1996), identity refers to the ways in which individuals, as well as collectives are distinguished in their social relations with other individuals and collectives (p.4). In the opinion of Wendt (1992, p.397), identities are usually stable, role specific understandings and expectations about the self. The concept of identity refers to mutually constructed; however continuously

evolving images of one's self as well as others (Katzenstein 1996, p.59). These are but a few of the many conceptualizations of identity.

Ethnic identity is a subset of the identity category in which membership groups are differentiated by colour, language and religion (Horowitz 1985; Varshney 2002; Chandra 2004; Wilkinson 2004; Posner 2005). Ethnic identity therefore describes the extent to which a person identifies with a particular ethnic group, and it encapsulates the person's sense of belonging to that group and their thinking, perceptions, feelings, and attitudes that is a result of their belonging to a particular ethnic group. National identity describes that condition in which a mass of people has made the same identification with national symbols, which symbols they have been trained to internalize within their being (Bloom 1992, p. 52). These definitions whether ethnic or national, are captured under a social umbrella that exhibits the identity characteristic. Social identity refers to the sets of meanings that one attributes to his, or herself while taking the viewpoints of others (Wendt 1994, p.395). In the formation of social identity people insist on commitments and identifications that provide the frame within which they can determine what is good, what is valuable or what is irrelevant and therefore not worth exploring (Taylor 1989, p. 27). Clifford (1988, p. 344) argues that identity is not a boundary to be maintained but rather a nexus of relations and transactions actively engaging a subject.

With all these definitions from different standpoints, it is clear that identity emerges as an unresolved equation. Instead of being simply a fixed point, it is rather an ambivalent one (Hall 1989). Therefore, it is clearly evident that it is a complex phenomenon and requires careful and critical study

as inferred by Erikson's notion of identity crises. Identity crisis is the condition of being uncertain about one's self especially with regards to character, goals, origins, occurring principally during the adolescent ages, as a result of growing up under disruptive, fast changing conditions (Webster, 2005, p. 696). The issue of identity has also become a burning issue in the socio-religious lives of Ghanaians. This is because factors like development, technology, and economics may have moved people from cultures they have grown up knowing, to more universalistic environments of the urban areas like Accra. This has led to a situation where individuals exist in a state of double consciousness (Anderson, 1989).

I took inspiration from the monographs authored by Kelly Askew (2002), Carl Mitchell (1956), and Zoila Mendoza (2000) when deciding what perspectives to examine aspects of ethnic and nationalistic identity negotiation in the Immanuel Presbyterian Church. Askew's work, which chronicled the challenges involved in the making of Nyerere's ideal Tanzanian utopia resonated with some of the efforts applied by the first post-independent head of state of Ghana, Dr Kwame Nkrumah, in his drive to make his country the beacon of Africa. Like Nyerere, Nkrumah discerned the importance of the arts and visual culture in the task of capturing the "minds" of the populace. He therefore resorted to the formation of "national" groups in the form of football teams, concert groups, dance bands, and comedy groups. In academia as well, he caused the establishment of an Institute of African Studies, to study our history, culture and arts. The Ghana Dance Ensemble was subsequently formed to educate students on Ghanaian dances and other forms of the art.

6.2 Ghana Dance Ensemble as a National Symbol

Soon after Ghana attained her independence, one of the evidential products of cultural emancipation was the establishment of the Arts Council of Ghana in 1958, and later the Institute of African Studies, that was set up at the University of Ghana, Legon, and was tasked with the responsibility of researching and documenting Ghanaian and African Arts and cultural heritage (Kuwor, 2013). The Ministry of Education in 1954 contacted the British Council to set up a body to look into the possibility of creating a national theatre movement. Subsequently, the proposal of Brian Jones of the British Council recommended the establishment of a committee for promoting and developing appreciation of the arts, preserving and fostering the traditional arts and culture of the Gold Coast (Botwe-Asamoah 2005, p. 125). The Institute of African Studies at the University of Ghana established the Ghana Dance Ensemble in 1962. According to Schauert, members of the Ghana Dance Ensemble “have embodied the social and natural identity of being ‘Ghanaian’ through music and dance” (p.56). Members were recruited from several regions and “in recruiting, they went beyond ethnicity” (p. 56), the Ghana Dance Ensemble went through a process analogous to what Anthony Shay called ‘folklorisation’ (Kuwor, 2013). Shay adopted the term from Turino, and used it to describe “the staging of folk dance by urban-based, professional state folk dance companies in the former Soviet Union and other ensembles from other parts of the world” (2002, p.74).

Shay’s position makes it clear that the term ‘folklorisation’ involves two characteristics. First, it involves the relocation of native customs from their original context, and their placement into new and urban contexts; and

second, the whole process is sponsored by the state. Shay's stance therefore situates Ghanaian dances in a category of native customs that have been relocated from their various local, traditional, or indigenous contexts to a new urban context. The formation of the Ghana Dance Ensemble has turned out to be an inspired step. It has made it possible for Institute of African Studies to showcase the representations of African dance forms and Ghanaian dances from all parts of the country. The enactments of the dance pieces on stage are very professional, and almost look like the original dances. Extensive efforts have been made by the ensemble to secure the natural instruments for all the dances the group performs, giving the accomplished instrumentalists room to express themselves.

I also enjoyed Mitchell's research on the Kalela dance. The Kalela Dance is popular among the working class in urban areas of the Northern Rhodesia, the present-day Zambia. The dance is essentially a tribal dance, and the dancing team comprises mainly Bisa tribesmen who sing the praises of their tribe back home, and of their chief called Matipa. The costumes and language used in their singing however blunted their specific tribal identity and merged them with the multitude of other Africans. It is one of the situations within which tribalism operates as a category of interaction, making it an important mechanism for controlling inter-tribal rivalry because of its institutionalization as a joking relationship. Mitchell's articulation of negotiation of the identity by the tribesmen illustrated the extent to which Africans living in urban areas continued to relate with their roots. There is a similar kind of connection among Ghanaians who have migrated to the big

cities. When the urban-based tribal associations meet, they eat their local food and perform their traditional dances.

Mendoza examined the process of social identity construction in San Jeronimo in Peru, and her work demonstrated how the negotiation of identities fluctuated between the indigenes and the settlers. The negotiations were influenced by Peru's cultural history, which gave greater respect to residents' connections to past indigenous Incan nobility. She also highlighted the rural/urban, white/Indian, modern/indigenous, highland/coastal, central/periphery, decent/mischievous, and dichotomies through dance performances in her study of *Comparsas* (the *Majenos* and the *Qollas*) engaging in competitive dance and display. The annual dancing festivals in San Jeronimo were deliberately organized to give the citizens to enjoy the performances that both showcased their history and compared two worlds; that of the supposedly refined aristocracy and that of the other of the ordinary citizens. It gave the citizens the chance to discern the merits and demerits of both situations. Ultimately, however jury's verdict seems to be in favour of the rural traditional life.

6.3 Northern Outreach Ministries (N.O.M)

A lot of people, who are indigenes of the Northern Regions of Ghana, live and work in the South where they account for a reasonably big chunk of the population. Most of them come to the South primarily to look for employment, to escape persecution from their adversaries back home, to visit relatives, to learn a trade, to get education or simply to be beneficiaries of the perceived good life in the South. With the construction of many first-class

roads, coupled with the expansion of the road transport accessibility especially by private transport owners, together with the improved telecommunication networks, travelling down South has become less arduous, thereby allowing migrants to travel in their droves. After settling in the south many of these migrants operate butcher's shops where they engage in the lucrative business of meat sales. Others become scrap dealers, labourers, cooks, gardeners and porters popularly called *kayayei*. A large number of the women engage in petty trading and the sale of cooked food especially *waakye*, a meal prepared with rice and beans, and *koko*, a porridge made from maize and millet. Northern migrants normally establish settlement patterns along ethnic lines.

The migrants from the Northern Regions of Ghana usually form groups or pockets of distinct ethnic communities, separated from the habitat of the indigenous Southern people. These settlements are normally wards of suburbs popularly called Zongos. Zongo is an Hausa word that means "strangers' quarters". The salient characteristic of ethnicity is insubstantial having been superseded by an Islamic based sense of community and social order. (Pellow, 1985). Therefore, Northern migrants in the South of Ghana are often subsumed under this perceived Islamic identity. During the national church survey of 1989 by the Ghana Evangelism Committee, which studied the religious behaviour of the Northern migrants in the South, the revelation emerged, that, most of this migrant population did not attend church. Was it as a result of the neglect of Northern peoples by most churches as they sought new people to convert, harbouring the erroneous perception that all Northerners were Muslim?

The Presbyterian Church of Ghana however did not hold this view, and in fact it was not entirely true that the Presbyterian Church of Ghana had neglected the Northerners living in the metropolis. It was as far back as the 1970s, that the then expatriate lecturers at the Trinity Theological Seminary initiated the first move to evangelize them, starting with their own cooks. They encouraged the cooks to evangelize their kinsmen and fellow Northerners in Accra. One of these lecturers Dr. Kemler specifically encouraged his cook who was called Isaac Apaabe to go for training at the Christian Service College in Kumasi to equip himself for the task of preaching the gospel of Christianity to his kinsmen and members of his ethnic group. After completing his training, Apaabe was posted to the Nima Presbyterian Church of Hope in 1980, as an evangelist to the Northern community there. Subsequently in 1987, Rev. Sule Saah established a bible study and prayer group with seven Northern migrants, a move eventually led to the formation of the Nima 441 Northern community Church. In spite of the industry and commitment of Apaabe and his acolytes, the Northern ministry failed to grow to match its potential, and lot of the migrants remained ‘unsaved’ after several years. One of the reasons that hindered the growth of the Northern ministry was “the great imbalance in the distribution of spiritual, manpower and material resources. Although Northerners and aliens represent 18% of the population, they are served by only 0.3 % of the churches” (Pellow, 1985).

The Northern Outreach Programme project ministry took a while to get started due to the earlier mistaken notion that all of them were Muslims. Eventually it was started in Accra by a team led by Rev. Sule Saa a Presbyterian Minister who hails from the North. The project met with success

this time around. Indeed, it was so successful that the Presbyterian Church of Ghana was encouraged to repeat the experiment in another jurisdiction. This led to the church to set up the ministry in Kumasi as well, under the leadership of John Azumah. It was from these two pioneer ministries in Ghana's two largest cities that the project spread to other Southern parts of Ghana especially in Accra. The focal function of the Northern Outreach Ministry (NOM) is to identify the Northern migrants residing in Accra and its environs, and secondly to create and manage a ministry that will satisfy their specific spiritual and material needs.

The aims and objectives of the Northern Outreach Programme as the project was originally called are: To carry out evangelism among the Northern community within the communities within Ga Presbytery, and communities in other Presbyteries in the Southern part of Ghana to evangelize migrant residents; to establish Presbyterian congregations on a linguistic basis in order to foster unity and develop a sense of belonging among migrant members and with the whole body of believers; to help the migrants become functionally literate through the organization of literacy classes for these communities; to help migrants in these communities acquire vocational training which will equip them with the knowledge and skills which will make them employable; after giving them vocational training, it was the ultimate obligation of the Northern Outreach Programme to assist those thus trained as well as any others who may be in such need to obtain jobs, thus making them self-supporting; to cooperate with all organizations and individuals engaged in similar programs, and with all the pastors and leaders of the church at all levels in the work.

The principal task of the Northern Outreach Ministry however remains the same. The formation of Northern community churches that will help the church to avoid the cultural and linguistic factors that make Northerners perceive the Presbyterian Church as a church belonging to the peoples hailing from the south of Ghana. In furtherance of this objective therefore, the Northern Outreach Ministries planted churches in which the Northerners used their own languages and cultural expressions to worship. These churches are community based, with the dominant ethnic group in the settlement being the focal target for the church planting. This is done with the view that they will in turn reach out to other Northern ethnic groups that are the minority. The churches are also established in locations that are in the heart of the Northern community, and within walking distance, thereby removing the challenge of transportation availability and cost which potentially could be a hindering factor for evangelism. The Northern Outreach Ministries also encourage their community churches to evangelize other northerners in the South, as preparation for the larger objective of reaching out to the northerners in their indigenous habitat in the Northern and Upper Regions of Ghana.

This is a vision the church is keen to realize, and the literacy classes have gone a long way to prepare, and equip the people who are expected to make that vision become a reality. About 80% of the Northern Community Churches in Southern Ghana were planted through literacy classes. The teachers after teaching the people to read and write shared the word of God with them. Literacy has led to development in the Northern Communities. The people have been empowered, and enabled to support themselves economically, with the help of the two vocational workshops that have been

established at Nima and at Madina, two of the bigger Zongo suburbs found in Accra. The Northern Outreach Ministries has been able to train many otherwise unemployed young women in vocational skills like the making of batik, tie and dye soap making, basket weaving and beads making. The young men have also trained to become cobblers, carpenters, steel benders, millers, cabinetmakers and masons. All these interventions have given the migrants the capacity to endure the high cost of living in cities, making them more receptive to religion and its spiritual offerings.

The Northern Outreach Ministries at Immanuel Congregation is part of the Immanuel Congregation. It is a preaching point under Immanuel Congregation situated in the classroom on the same compound. It is also within the Madina District of the Presbyterian Church of Ghana. It is managed by a Session comprising elected elders. The catechist, who is the Agent in charge, chairs the session. The congregants of this church are mainly Gurnis, hailing from the Northern and Upper Regions of Ghana. They are mostly cooks, security personnel, artisans, traders, food vendors and housekeepers. They also have a very unique way of worshiping, proficiently balancing the rules of the church, and their cultural values. Their mode of worship is very expressive, especially their dancing which is very exciting, and is characterized by the use of a lot of energy and vigour. When they take to the floor, all the members join in, including the catechist. It is very evident that they enjoy their worship and cherish their time at church. Every part of the order of service is observed with seriousness and attention to detail. The converted migrants of the Northern Outreach Ministries negotiate their Christian identity very seriously.

That is the impression I got from observing them as they prayed or danced. They performed as if they were indulging in something very dear to them. One of the main attractions of their negotiation was their use of the metal bucket as a drum. When I first saw them use it, I thought it was a one-off initiative by the group for my benefit. But I was assured that it was one of their main instruments. Below is a photo of the bucket being used as a musical instrument. In the bucket is sand filled halfway. By striking the side of the bucket, it gives a different sound compared to that of an empty bucket.



Figure 48: Member drumming on a bucket. Picture by researcher.

Figure 49 shows the women of the Northern Outreach Ministry (NOM) performing the Nagla dance as part of their praise and worship. On their women's Sunday, they wore their "*nkontomire*" uniform and with both hands bent and stretched forward, they make a double step on each foot. According to them, the stretching of hands signifies the pushing away of hunger. They stamp their feet on the ground whilst singing in their local dialect. Nagla is a harvest dance originally performed by the Gurshis from Ghana. It is a dance done by both sexes. They both danced to express their joy over a good harvest.



Figure 49: NOM women’s fellowship doing the Nagla dance.

Picture by researcher

I was privileged to witness an outreach programme held by the NOMs in Accra at the “Rawlings Park” at Makola Accra, to commemorate their silver

jubilee, and also serve as an outreach programme to reach out to their unconverted kinsmen. It was a fantastic spectacle. A number of NOMs were invited including members of the Madina NOM. There were many different types of Northern traditional dances on display, which caught the attention of Northerner residents in Accra Central who had not yet been converted to Christianity. Dances such as *Nagla*, *Jera*, *Bamaya*, *Bima*, and *Pohani* were performed. These performances were dance representations of the original dances, as they would have been performed back home. Anytime when people move a dance from their native source to an urban milieu, it becomes a representation of the original in all aspects including history, life style, language, instrumentation and costume. It loses its originality and becomes a representation. There is however authenticity in the movement quality, the style of singing songs, instruments, costumes and props. As contended by Hall (1997), and Nahachewsky (2012,) if you perform a dance and perform it over and over again, it will not be the same. There were dances performed using colourful costumes with different levels of body positioning (high/low/middle). Below are pictures of the NOM dancing during an outreach programme at the Rawlings park in in Accra Central Makola Market Area in the Greater Accra Region. The dancing was characterised by jumping high, and sometimes bending their knees to do low movements. Most of their dances were done with a lot of energy. They stamped their feet with the body slightly pushed forward. This is what fig. 50 and 51 illustrate:



Figure 50: Women doing the *Bawa* dance from Upper West Region.

Picture by Researcher



Figure 51: Young girls doing the *Bawa* dance (Youth recreational dance)

Picture by researcher.

Fig 52 and 53, show their stylish costumes used in performing their traditional dances during an outreach programme.



Figure 52: Members of the Frafra group performing the Nagla dance

Picture by researcher



Figure.53: Ashiaman NOM's doing the Bima dance. Picture by researcher

The Immanuel Congregation has members from most of the ethnic groups in Ghana, but they all meet as one people to worship God. Even though they come from different backgrounds, the standard languages that are used for communication in the church are Twi, Ga and English within the main service. The Northern Outreach Ministry uses the Gurshie language. Even though Madina has become cosmopolitan, Northerners are in the majority within the community. Their language, and their way of dressing easily

identify them. In the Immanuel Presbyterian Congregation however, this unique dress or mannerism character does not show starkly, though congregants are from different ethnic groups, each with their own unique language. The most popular language in the church is Akan. According to a senior citizen of Madina, a lot of Akan speaking people settled at Madina between the 1980s and 1990s, and gradually their numbers have grown as the town of Madina has continued to thrive.

The other factor, which may have contributed to the successful growth of the Akan language in Madina, may be the fact that the only group with a bigger population in Madina than the Akan, are the people hailing from the Northern and Upper Regions who are predominantly Muslim. In the Immanuel congregation, congregants are free to communicate in any language but the service is done in English, Twi or Ga, which can be understood by all. There is a Presbyterian hymnbook that is also in Twi, English, Ga and Ewe, which is used in the main church. At the NOM, songs used for praise and worship are sung in, Twi, English, and Gurshi. This really makes congregants feel at home as there is no discrimination during worship time. This ethno-cultural diversity is reflected during their traditional days. I have witnessed three of such traditional day spectacles, all of which have been very colourful. These people negotiate their identity through their language, costume and their dances.

6.4 Traditional Day

It was a normal sunny Sunday morning in November 2015, and the weather was fine (not too hot or cold) and the hustle and bustle of Madina was happening. Madina New road around Rawlings circle is a densely populated

locality and people moved around, busily engaged in one thing or the other minding their own business. It was on this day that I first witnessed the traditional day at the Immanuel congregation. The church's session clerk had advertised the event the previous fortnight when I had visited them. The activity on my way to the research site was not different from what I usually encountered. The roads were busy, though not too with too much traffic, but I had company on the road in the form of taxis that were busily taking their fares to their destinations. The road to the church was not tarred, but rather made of gravel and it had a lot of potholes on it, this time deeper than they were on my previous visit to the place. I needed to drive slowly and carefully to avoid causing any injury to my much-travelled Nissan Primera.

However, the potholes were not the only hurdles I had to look out for. There were careless children crossing, four wheeled trucks, on which coconut sellers carried their merchandise, people on their way to church on foot, and of course dogs, chickens and goats running helter skelter. The church is located in an area I will call semi-residential, because apart from having some very nice and elaborate houses, there are also a lot of shops, compound houses, eateries, drinking bars, and several shops selling sachet water. I passed a woman I figured was in her late twenties, dressed in a manner that immediately caught my attention. She was dressed in a white cloth with her shoulders bare. If it were not for the fact that she had slippers on, and had a bible in her hand, I would have mistaken her for a fetish priestess. But she was not one. In my curiosity, I stopped my car and offered her a ride (she had told me she was on her way to church). As soon as she was seated, I engaged her in a conversation. It turned out that she was on her way to church at the same

destination where I was heading. I was interested to know why she was dressed like that in November. I was familiar with that kind of dressing. It was a representation of the dressing the fetish priestesses used when performing the rites associated with the *homowo* and *kple* festivals. However, these rites were done much earlier than November. I therefore asked myself a lot of questions whilst I was driving, as to why she had dressed like that, whether she was a true Christian, did she really understand the role she is inferring to in terms of the costume she was wearing?"

As we got closer to our destination, and I could no longer stop myself from asking her why she had dressed like that to church, as she had a bible in her hand. Her response was, "I am a Ga and today is traditional day and Papa (the Reverend Minister) asked us all to come in our traditional clothes". When we arrived at the church premises I observed that many of the congregants had arrived, or were arriving in their traditional costume. Some were dressed in Asante kente with black or brown *ahenema*, (native sandals) others wore Ewe Kente which had whiter backgrounds. Some also came in robes and *batakari* from the North. The women also wore many interesting hairdos. I particular liked the *tekua* from the Western Region; it was really standing out. Some of the ladies were dressed as queens. A few congregants from the Northern Region were dressed in full royal regalia complete with horsetails. *Fontomfrom* drums were set up in the courtyard, and they were spewing appellations originating from the culture of members as they stopped to dance a few steps. As part of ushering members into the church, whilst the drummers played the Adowa rhythm, some members in their traditional wearing, "*kaba* and *slit*" with a head gear walked majestically with slightly bent knees,

holding the slit up the elbow level walked on the beat stepping right on the strong beat of the bell. Also, their heads were tilted slightly to the right showing the gracefulness of the Adowa dance. Another lady with both hands raised with a handkerchief in the hand and leaning back a bit exhibited the Adowa movement showing reverence to God as shown in fig 54.



Figure 54: A woman doing the Adowa dance in ushering congregants to the church. Picture by researcher

The woman who was doing the graceful steps in the Akan local language said: *“Eɣe me nwaanwa nanso mani agye. se mebaa anɔpa yi. Meboɔ hu kakkra senea na wɔbɔ tweene ne ade wɔ ha yi, ena me dwen se saa traditional day ade koraa ebe kɔ ne den. Nanso nhyiraa nka nyame se woashe ne ho anuonyam”* meaning “I am surprised but very pleased. I was a bit concerned about how the Traditional Day service would turn out, amidst the drumming and fanfare. There was lot of dancing in the courtyard, and the proficient dancers were applauded with the “v” victory sign. Suddenly the tempo of the drumming went up, and everyone started cheering a man who was dancing as seen in fig. 55. He was a grey bearded man of an advanced

age, dressed in a *batakari*, and he was doing the Adowa dance, with energy that belied his age. When I got closer I found that the dancer was Asare Newman the leader of the MPDG. I found it strange that he was dancing Adowa with that dressing. That was not the correct costume for the Adowa dance. For the leader of a group portraying their culture through dance and using it to evangelize I found his dressing out of place. In fact, I later saw some of the other members of his group dressed incorrectly. I was wondered why they did use the prescribed costume. In an interview with Newman, I came to realize that the group lacked adequate funds, to cover all logistics. My enquiries informed me that this event was held once every year, to allow the church members to worship God in their traditional way, dressed in their traditional attires. The celebration annually of the traditional day at the Immanuel Presbyterian Church Madina was the brainchild of Asare Newman. As he danced, other congregants joined in the action, while others also admired his agility and dancing skills, taking pictures along the way, with their phones or tablets.



Figure 55: Asare Newman dancing to usher in the congregants.

Picture by researcher

At precisely 8.55am another elderly man dressed in Ashanti Kente and *ahenema*, came out to announce that the service would be starting in five minutes thereby calling everyone to order. This man turned out to be the liturgist, the leader of the service for the day. The drums were removed from the courtyard, and sent into the church auditorium where the band set them up. The members of the congregation followed suit. The procession of the choir and the celebrants of the service was at exactly at 9am. On this day, however the choristers were not in their usual black robes, but rather each of them sported their cultural clothes, and in addition to the organ the traditional drums provided music for their marching. The processional song though, was still a hymn from the Presbyterian hymnbook. The introit however was a patriotic song titled “*ma oman ho nhia wo*” meaning “care about your country”.

MA OMAN YI HO NHIA WO

- | | | |
|-----|-----------------------------------|-----------------------------------|
| 1. | <i>Ma oman yi ho nhia wo</i> | Care about your country |
| 2. | <i>Ghana man ye woara wode oo</i> | Ghana is your own country |
| 3. | <i>Dwen oman yi ho</i> | Think about your country |
| 4. | <i>Menka se won fa ho oo</i> | Do not say you do not care |
| 5. | <i>Momma yen nyina nsom</i> | Let us all stand up and take part |
| 6. | <i>Yen fa akro ye</i> | Lets us be united |
| 7. | <i>Biako ye ne eye oo</i> | Unity is good |
| 8. | <i>Ti kro nko agyina o</i> | One head does not take decisions |
| 9. | <i>Moma yen nyina nsom</i> | Let us all arise and part |
| 10. | <i>Obiara ye na fam di o</i> | Everyone should do his part |
| 11. | <i>Oman benya nkoso oo</i> | The country would benefit |
| 12. | <i>Ghana be tu mpɔn oo</i> | Ghana would progress. |

This patriotic song appeals to Ghanaians to be good citizens, and not just spectators and in the task of nation building. Other virtues demanded by the song are unity and a strong common sense of purpose. This approach was a complete departure from the standard introit posture that is more focused on the sanctification of the congregants as they prepared to enter the presence of God. There is perhaps a deliberate shift of focus, if only briefly from the usual notion of preparing to face God, to the concern for the wellbeing of the nation. The choir swayed from side to side as they sang the song. On the liturgical order for the traditional Sunday, there was a prayer to open the service for the day, after which there was a praise and worship session, in which nearly everybody in the church that day participated. The traditional spirit was at its apex during the praise and worship time, accompanied the *Fontomfrom* and other traditional drums, and the band. One by one the rhythm for each traditional genre was played and the congregants confident in their dancing prowess came to the front to exhibit their dancing skills. Some of the accomplished dancer in the congregation did not allow themselves to be left out. They also joined, providing some degree of comic relief. The notable dances performed were Adowa from the Ashanti region, *Fontomfrom* from the Ashanti and Eastern regions, *Nagla* from the Northern Region, *Agbadza* from Volta region, *Borborbor* also from the Volta region, and *Kpanlogo* from the Greater Accra region. The latter dance was the favourite of the younger members especially those in the Young Peoples Guild and the Young Adults Fellowship. It was noted that although the Adowa is essentially a dance performed by females, in the church both sexes performed without fear of any sanctions. All the age groups participated as well. Even the Reverend Minister

who had paid a visit that day, did a few dancing movements when the Adowa rhythm was being played as shown in figure 56.



Figure 56: A Presbyterian Reverend Minister doing the Adowa dance
Picture by researcher.

With the right palm facing up, and the left palm facing towards the body, this Reverend Minister who visited the church that day got moved by the dances that were going on in the church, and joined in the dancing to praise God. In an interview with him, he said he just could not hold himself, and made reference to David in the bible who danced in front of the ark. After the praise and worship session, the liturgist returned and continued with the service. There was bible reading in *Akan*, *Ga* and *Ewe*, and after the reading the sermon was delivered in the Akan language. The pastor was dressed in the Northern Ghana style, in a three-piece robe but still sported the trademark pastor's collar on his neck. His exhortation that day also bordered on the need for members to refrain from entirely discarding their cultural values. He urged

them rather to exploit their cultural values and symbols in their Christian worship. After sermon, the floor was opened for members to dance once again, and each ethnic group was given permission to perform their traditional dance. It was a colourful affair, and those who were proficient in dancing soon took over the floor and exhibited their dancing prowess. I was not left out. I took to the floor and did some *Agbadza* moves to the admiration of the members present as shown in figure 57.



Figure 57: Researcher doing the *Agbadza* dance in the Church.

Picture by a research Assistant

The climax of the traditional day dancing was the performance by the Madina Presby Dance Group led by Asare Newman. This performance was in two parts; a dance performance and a dance drama. Both enactments bore evangelistic messages bordering on the need for the congregants to accept Jesus Christ and go to heaven. Just before the Madina Presby dance Group's presentation, some of the congregants present rendered a representation of the

Nagla dance. Though the *Nagla* is well loved, it is not so easy to do the movements. Therefore, fewer people went out to the front this time. The *Nagla* dancers were really a delight to watch in their resplendent gowns and horsetails. They were rewarded with loud cheers after they had concluded their routine. After the cacophony of mass dancing died down Asare Newman and his dance group took centre stage and performed four dance pieces using music from praise songs. It was a medley and the accompanying dances were carefully choreographed in order not to offend members of the congregation but rather give them food for thought to reflect over the message of salvation.



Figure 58: M.P.D.G in a dance performance. Picture by researcher

The performance was a kind of evangelism through dance. Though they had costumes on, their costumes did not exactly match the dances they performed. However, no one in the auditorium complained about that fact, as that was not the main point of their dancing. Most of the audience either did not know much about what costume went with what dance, or probably they

just preferred to concentrate on the dances, and the message the group had to deliver. The drumming team provided rhythm for the performance that presented eight dancers four male including Asare Newman himself and four females. There was a seventh member who acted as the singer whilst the others danced. Some of the songs used were from the Twi hymnbook, from whose lyrics Asare Newman had crafted choreographic pieces. The above picture shows the choreographic piece from the Presbyterian hymns 1 and 4. The performers stretched their right hand out when they got to line 11 of the song.

- | | | |
|-----|--------------------------------------|---------------------------------|
| 1. | <i>Monto dwom pa aa ma agyenkwa</i> | Sing a good song to the saviour |
| 2. | <i>One yehowa</i> | He is Jehovah |
| 3. | <i>Monna naase monyi naaye</i> | Thank him and praise him |
| 4. | <i>Mo nyiraa noo daa</i> | Bless him always |
| 5. | <i>Ese kristo gyidi fo</i> | It is the duty of Christians |
| 6. | <i>Se wo ma ni din noso</i> | To raise his name |
| 7. | <i>Monna naase monyi naaye</i> | Thank him and praise him |
| 8. | <i>Mo nyiraa noo daa</i> | Bless him always |
| 9. | <i>Se minya tekerema apem e</i> | If I had a thousand tongues |
| 10. | <i>Na mano nso ye ee apem ee</i> | And I had a thousand voices |
| 11. | <i>Anka midi bema me ni so</i> | I would raise my voice |
| 12. | <i>M'ayi me nyame din aye</i> | To praise my God |
| 13. | <i>Na me de ayamye m'aka</i>
tell | With whole heartedness I will |
| 14. | <i>Na nwonwa de no enyinaa</i> | About all his wonderful things |

In this particular routine, the performers attempted to explain to the congregants the reasons they should sing praises to God. In their opinion, it is because God is God. And their extreme sense of obedience and loyalty is

demonstrated by their avowed preparedness to praise God to the best of their ability even if they had a thousand tongues. That was quite profound. These are the first two of the songs in the medley, which actually includes some songs in English as well. They were aimed at extolling the virtues of God and his saving grace. Asare Newman was not only the lead singer, he sang for the other dancers in the team when he was not dancing. He even played some drums as well. I was impressed by the industry of the group, because in spite of the fact that they only had with them a *Fontomfrom* drum ensemble, they managed to produce a representation of most of the other Ghanaian traditional dances in a manner that did not offend the dancers.

Every time Asare Newman had the opportunity he sneaked in some evangelistic messages or references, while the unsuspecting audience enjoyed the performance of his group. In one of our conversations, he told me:

“I am first and foremost a Ghanaian, then a Christian and then a dancer. I love to dance and previously I used my dancing skills to glorify the devil. But since I got born again and gave my life to Christ, I now dance to glorify God. My greatest desire is to win more souls for Christ so that many people can go to heaven. I like to do this like a Ghanaian with Ghanaian rhythms movements and songs. I know people enjoy what my group and I do, that is why they keep watching us when we perform. They enjoy the spectacle, but in the process of watching they receive the salvation message as well. And they realize that loving Jesus is not a foreign thing to be done in a foreign way; we can receive Jesus and live the kind of life he prescribes in our own. The Ghanaian way with our own songs and drumming and symbols. This dance routine is also good exercise for me it keeps me healthy. I am almost seventy years old and look at me!” (S. Newman, personal communication, November 13, 2016).

I could not agree more with Asare Newman on the point about his health. He seemed to possess more energy than members of his group, all of who were a generation younger than him. Indeed, he looked healthier than most of the audience who were panting for breath after some minutes of the

dance workout. They danced barefoot and their costumes though not very elaborate, were colourful and modest and in the case of the female members, not exposing any cleavage or thighs. The choreographic dances were also well-sanitized and provocative movements like waist gyrations and shaking of the buttocks had been removed.

The traditional day celebration was an enjoyable experience and it was clear the audience were excited about the programme. Most of the congregants present on the day immersed themselves into the dancing activity, including those who did not dance so well. On the whole however I could see that most of the dancers were quite proficient. One of the women in church that day was in her mid-forties, and dressed in kaba and slit. She danced to the rhythm of *Agbadza* dance. She also danced the *borborbor* and the *kpanlogo* thereafter. I took her aside and asked why she was so excited. She replied, “*Eye ah mepɛ fie nnwom no paa na menya no sa a metumi asa da mu no nyinaa* meaning “I love dancing to our “home tunes” and if I get it like that, I can dance all day” below is a picture of some of the congregants doing the *Agbadza* dance.



Figure 59: A church member doing the *Agbadza* dance. Picture by researcher

Then came the offertory time. The praise team led the offertory once again, accompanied by the traditional singing and dancing. The band also supported with the string and brass instruments. There were two kinds of offering done and in both cases the congregants put their money in an envelope provided by the church. One of the envelopes was blue and it was the receptacle for the Sunday service offering. The other envelope, which was pink, was for the tithe, the 10% offering of the congregants' earnings to the church. After the offering was a closing prayer followed by the benediction and the recessional hymn for the choristers to recess. The traditional day was not just about drumming singing and dancing there was food to be eaten as well. There was a form of socializing amongst the congregants. By the time the service had ended an elaborate banquet of traditional dishes had been laid out in the courtyard. On the menu were fufu with light, groundnut or palm nut soup, yam or plantain with *kantomire* or garden egg stew, ripe plantain and beans, *apprapransa* and crabs (a local food made from roasted corn powder and palm-nut soup), *banku* and *shito* with king crabs, *tuosafi*, *yakayaka*, *etsi* and tilapia, *akplɛ* and *akpa*, *gari fɔtɔ* et cetera. The food was not for sale thus the congregants freely helped themselves to the dishes of their fancy. The members of the Northern Outreach Ministry also came to the dining table but not directly from church. They first organized themselves into a procession that showcased their ethnic songs and dance movements comprising especially their energetic circular dances. They sang in their local dialect.

Ethnography refers to a descriptive account of a people's social life and culture. It describes in detail what transpires in a particular social system informed by what the people are observed to be doing. Religion and dance have always been inseparable in Ghanaian history. Our elders claim that before the country was colonized by European powers, dance was an integral part of the religious culture of the traditional societies. The Christianization missions of the colonialists during the nineteenth century attempted to disassociate dance from the Christian religion, branding it as ungodly. This was the apparent reason why the Basel missionaries quarantined their newly acquired converts in the Salem, in a bid to remove them from the influence of the evil traditions of their forebears. The colonialists' believed that there was a dichotomy between the human body and the soul and that led them to attempt to control the practices of the body in order to keep the soul pure (A. Danso, personal communication, November 15, 2015).

It was therefore deemed unacceptable for Ghanaians to perform dances of religious and social customs in church and this led to new converts being alienated from African dance (Opoku, 1965). But it was impossible to make the Ghanaian dance completely go away, because it was part of the lives of the indigenous people. Therefore, after the missionaries banished traditional dance completely from the church, it found its way into other areas, especially the performance arts and entertainment. When Ghana became independent in 1957, Kwame Nkrumah its first Prime Minister, provided money that was used for the recuperation of sacred and secular traditional dances. He did this in a bid to provide a source of nationalist pride in tandem with the achievement of independence by the Gold Coast (Shillington, 2012).

Furthermore, Kwame Nkrumah desired to make the native and traditional expressive forms of dance and movement, the source of new avenues of creative endeavour in the country. He first established the National Theatre Movement that was primarily targeted at making educated people learn about traditional artistic forms in the classroom. This initiative was based on his belief that the cultural emancipation of Ghana should be necessarily linked to its traditional past.

This move later spawned other outfits like the Ghana Dance Ensemble, and the Department of Drama and Theatre Studies in the country's premier tertiary institution, the University of Ghana, Legon. The Department of Drama and Theatre has undergone several transformations, as each of the three disciplines studied have evolved, and grown bigger institutions attracting more students. It has now grown into a 'School' that has three autonomous departments; Department of Music, Department of Theatre Studies and Department of Dance. The latter department trained the leader of the MPDG The Group, started under the name Christian Dance Fellowship (CDF) in 1983. The idea of a performance group-using dance to evangelize came about twenty-eight years ago after Asare Newman had successfully tried the idea in his dance technique class by using Ghanaian rhythms for the dance routines. As a former head of Department of Dance Studies in the School of Performing Arts, he uses his knowledge of dance to make an impact on people who have not heard about Christ.

Asare Newman is primarily a lecturer in dance at the School of Performing Arts, University of Ghana, and Legon. When he is not teaching, he engages in his other major interest, evangelism. It is his firm belief as a

nationalist that traditional dance is the perfect medium to reach out to the people to and spread the gospel. The Madina Presby Dance Group's performances involve singing, drumming, and dancing to Ghanaian musical genres, using traditional movements, which are meant to communicate the gospel message in a more appropriate manner. The group also demonstrates the use of Ghanaian traditional dance in praising God and to propagate the gospel. Additionally, it is Asare Newman's conviction that for the gospel message to have an influence on the congregants and their audience, it needs to have a connection with the people's culture. It is only then that it can provide fulfilment and a sense of belonging to the society at large. One of his preferred references is the story of Miriam in the book of Exodus from the bible. She was said to have danced to worship God after the Exodus of the Israelites from Egypt. She had done so in her cultural way with tambourine in hand.

Other cultures may prefer to worship in a processional way, or in a meditative and contemplative way. Because Newman is a choreographer, his routines are done strictly within the rules of traditional movement and drum rhythms. What he does is to rearrange the movements in such a way that they would complement the songs he uses for the performances. The songs performed by the MPDG are popular Ghanaian praise and worship tunes that are familiar to the congregants, and indeed the generality of the public, in the cases where they perform during an outreach programme. They are usually in the form of a medley and because the movements performed demonstrate the songs that deliver the evangelistic message, the movement and drum rhythms are rearranged to fit them. Even their costumes attempt to capture the spirit of

the traditional within bounds. For instance, in times where they were performing in chapel, they subtly avoided the exposure of some parts of the body, especially in the case of the female members. In the same vein, the group was careful not to offend sensitivities by not including controversial movements. One interesting example was the piece *Yesu wo nkyen na metena* (Jesus I will stay with you), which was adapted from Presbyterian hymn 551.

1. *Yesu wo nkyen na metena daa* Jesus I will stay with
2. *Daa na m esom wo nkutoo* Every day I will worship
3. *Ade biara rempam me,* Nothing will drive me away
4. *Mεfa wo kwan pa no so* From your good path
5. *Wone me nkwa mu nkwa pa no* You are my good life of lives
6. *Me kra mu anuonyam* My soul's edification
7. *Senea bobε ne baa kwa* Just as the stem feeds its branches
8. *Sε woyε ma me nso nen* So also you do for me

This is a popular Presbyterian hymn and the congregants and audiences at outreach programmes where the MPDG have performed appreciate the fact that it can be used effectively together with traditional movements. These lyrics were accompanied by the Adowa dance with all its graceful movements but devoid of the typical hip gyrations and provocative twists and turns. In this particular piece, the dancers were careful not to exhibit any profane movements, in order that the audience will be effectively ministered to concerning the subject of evangelization. That is why there were no hip movements, which in the classical traditional Adowa are very prominent in the MPDG Adowa renditions. This was because they may have offended the sensibilities of some congregants. In an interview with Stephen a

performer in the group, he expressed how happy he became when he was performing. He went all out and exhibited his skills in the Adowa dance, as he is an Ashanti. Most times when The MPDG used traditional drum rhythms, their movements hardly responded to the dictation of drum. On the other hand, the drummers relied on their memory of the choreographed order of movements and songs. Their ensemble comprised of the Atumpan, Fontomfrom, dawuro, apintima, petia, atsimevu, sogo, kidi, kagan, and the brekete.

Asare Newman usually did the singing as the performances went on with a lot of dexterity. He was able, in the twinkle of an eye, to change the tone of his voice from a shrill falsetto, to a croaky baritone. Sometimes also he just talked, especially during the drama pieces, and the action was performed on the stage. Most performances of the group were done in the evenings. Therefore, one could hear his outstanding voice when coming from far. He is so attached to the dancing that once a while, he will be seen dancing. The MPDG has rehearsals days where they go to rehearse and prepare for performances. There is an hour dance technique practice that prepares the performers physically and emotionally for the tasks ahead as shown in fig. 60. I joined in the rehearsals on a few occasions even though in most of the cases I was not wearing the right attire and Asare Newman was not amused about that.



Figure 60: Researcher joined the M.P. D. G for their dance rehearsals.

Picture by Research assistant

The performances of the MPDG are popular because the group exploits the familiarity factor, helping the observer to unconsciously receive their message whilst enjoying the dance movements. Whenever any of the congregants, and witnesses any of these dances choreographed by Asare Newman experience the performances, they get caught up in the euphoria irrespective of their age, sex or social position. This is because deep down, every Ghanaian innately has a bit of culture within their sub consciousness waiting to be awoken. Members of the MPDG believe that the communication their able to achieve through their dance performances, is a very effective medium through which they can reach lots of people with their intended message. It got people starting to brainstorm and reflecting about Christianity and its benefits to mankind. Moreover, their performances did not offend anybody. At least people will watch and listen even if eventually they do not get converted. (M. Mintah, personal communication, December 4, 2016).

At the end of these performances, which sometimes included a short drama, there was an altar call for those who wished to become Christians. The

group is a disciplined unit, and although logistically they are very limited, they manage to put up a good performance anytime they are called upon to do so. For example, they used the same set of drums for all genres of Ghanaian music they performed. To me as a researcher, this exhibited the unifying spirit that existed between the congregants. The same went for the costumes because they only used two changes of clothes. Sometimes they improvised the lighting with Mr Newman's car headlights when there were no lights available for the performance. Presently they have lights for their programmes that were donated by a member from the Immanuel congregation. One of the outreach programmes I attended left a lasting impression on me. This performance took place at Agyirigano, a suburb of Madina in Accra. The Madina District of the Presbyterian Church of Ghana was having an evangelism programme to. This programme was specifically targeted at the youth residing in that area.

The location for the event was a popular car park near the market. The members of the Madina Presby Dance Group congregated at a popular taxi rank near the market. This was a central point where a lot of people stopped to connect to other parts of Madina. There were no lights and the place was in darkness. Therefore, they had to depend on Mr Newman's car lights for the performance. This did not deter performers at all. The drummers started off by playing the *Agbadza* rhythms from the Volta region. After that they turned to the Adowa rhythms from the Ashanti region, and that was accompanied by the singing of Christian songs. Soon, people gathered around to watch the dance performances. The highlight of the show was a short dramatic piece titled *Mentamma yi* (this cloth of mine). The moral of this drama was that, the

craving for material things was not a worthy enterprise. It was a very impressive spectacle.

The traditional day is observed once every year usually during the last quarter of the year. Every member is encouraged to come to church in their traditional attire to showcase their culture. On that day also, the MPDG performs for the church. It is always an interesting spectacle with members striving to out dress their friends in the church. The traditional day in 2016 was a spectacular event. As a new innovation, the service was moved from the church building to the parking lot, where there was enough space for the congregants to worship in a grand style. This time around, when driving to the church, I did not see anything remarkable, so I was wondering whether the programme would come on. I had earlier visited the rehearsals of the performing group MPDG in the church. I therefore suspected there was an imminent programme that would include their input. It was only the second week in November, and as far as I recollected the traditional day celebrations happened in December.

Getting closer to the church, I saw tents erected at the parking lot. On this morning, I got there earlier than I normally did because I had wanted to attend the first service. My drive to the church premise was uneventful unlike what transpired on the previous traditional day I attended. At 9.00am, I saw the MPDG drummers pulling out their big drums from Mr Newman's van to set up in the church courtyard. These drums were *Fontomfrom* drums, the Adowa ensemble, all Akan drums, and the *Atsimevu* and the Agbadza ensembles that are Ewe drums. The drum ensemble was an improvement on the drum ensembles used the previous years. They also had the *Brekete* drums

from the Northern Region. Seated in my car and watching, I saw them tuning the sound on the drums. Soon enough, the congregants started coming in. Some of the members came in taxis, while others arrived on foot. A few others brought their personal vehicles.

There were stewards at the parking lot, helping the attendees to park in an organized manner. The compound was charged with drumming, and I saw congregants walking briskly, and elegantly in their beautiful and colourful clothes. These clothes gave a rough indication of what part of the country they hailed from. The drums were being played in the courtyard, and some of the congregants started dancing as soon as they got to where the drums were being played. Others did not dance themselves, but rather gave the thumbs up sign to those who were dancing skilfully. With their hands raised, and with two fingers pointing out, they showed a sign of appreciation about what was going on. Since it was an outdoor programme, the sitting arrangement was in a horseshoe formation. The tents were labelled according to where everyone was expected to seat. Each ethnic group had their designated space. Soon it was time for the service to commence.

At 9.25 a.m. the liturgist called for order, bringing all dancing and conversations to a halt. At precisely 9.30 a.m., the choristers and the celebrants were ready. Like always the procession started from the entrance of the church auditorium, only this time they did not enter the chapel. They rather marched out to take their allotted places on the church compound. They processed into the service singing hymns, and dancing to the drum rhythms backed by the organ with the Ministers, liturgist, bible readers all dressed in their traditional wear following suit. They marched in two files singing from

the hymnbook, and dancing to the drum rhythm. After they were seated in their respective places, there was a prayer by the liturgist who was dressed like a linguist.



Figure 61: Choristers in their traditional wear processing into the service. Picture by researcher

A chief who was in the church dressed in his regalia followed suit with his entourage dancing to the loud sound of *Fontomfrom*. The drums carried being played behind him. Protecting the chief from the sun and possible rainfall was an umbrella. According to Rev. Mateko a Presbyterian minister, the significance of an umbrella is that it acts as, “the canopy of heavens, power, shelter and protection”. (J. Mateko, personal communication, January 27, 2016). The chief represented the Akan society and therefore was dressed to portray that position. He had on his head a crown with all his ornaments on and was wearing his native sandals. Behind him was someone who also held

him from behind in support and guided his steps. The Akan congregants followed behind.



Figure 62: Chief dancing in church. Picture by researcher. 4/12/16

Some of his sub chiefs, who was part of the entourage also danced to support him whilst the Akan congregants cheered him up. His hands did most of his dancing movements. *Fontomfrom* dance is a communicative dance therefore most of the movements performed communicated to the congregation. Movements such as making a fist with both hands, stretched in a chest position and rolling the hands and pointing upwards to heaven meant I bind it all and submit to God. There was another man who followed the chief and also danced to the cheers congregants gathered. He had no ornaments on him, but insisted he was also a royal explained that he came from the royal home. He was hailed whilst dancing. The Ga *Adangme* entourage followed, and they performed the *Dipo* dance. The *Dipo* is a dance performed during puberty rites of the *Ga Dangmes* from the Greater Accra and the Eastern

Regions of Ghana. It is a slow but graceful dance comprising the shuffling of the feet, and occasionally the swinging of hands by the sides with the palms facing down. The young ones are dressed in colourful Kente cloth, with beads around their waist and neck. These young ones represented the female adolescents who were being nurtured to go through the puberty rights as shown in Fig. 63-65.



Figure 63: Young ones dressed in the traditional costume during church service. Picture by researcher. 4/12/16



Figure 64: Queen mother from Ga Adangme doing the Dipo dance.

Picture by researcher. 4/12/16



Figure 65: The Ga Adangme entourage processing into the Service

Picture by researcher. 4/12/16

The Ewes from the Volta region were the next to appear. They showcased the Agbadza dance with the contraction of the upper torso and in a

low position; they danced from the entrance to where they had to sit. There was drumming and shouting whilst the young girls dressed in their Kente wrapped around their body, with bare shoulders and a horse tail in their right hand made their entry. They danced to face the altar, where the Rev. Ministers were sitting. They were followed by other Ewe congregants in the church who also with joy, sung and danced to the music of the Agbadza dance.



Figure 66: The Ewe Y.P.G members costumed in their traditional wear danced the Agbadza. Picture by researcher. 4/12/16



Figure 67: An Ewe Chief singing and dancing during Church service.

Picture by researcher. 4/12/16

I was quite surprised to see an elderly man representing an Ewe chief. He sang and danced the Agbadza with a lot of agility, whilst the ladies cheered him on. I had seen him in church on several occasions, and I never saw him dance in church. When I interviewed him after the service Efo Koshie said:

“I have really danced today. Gone are the days where one can only see the Agbadza dance during festivals. But if it can now be performed to worship God, then why can't I do it? I have gone back to my roots to express the joy I have in serving the Lord. Ooh If I die today, I know my good Lord will accept my appreciation through the dance I had performed today. I love Agbadza”.

The Northerners were the next to appear. They came in with their energetic movements, yelling whilst they danced from the entrance. In a low position with the upper torso bent forward in a middle position, they came in with their basic steps of stamping their feet and with both hands stretched out, and the contraction of the chest, they stepped when the chest was contracted.

With this movement, they moved forward. One interesting thing that caught my attention was the playing of the bucket as an instrument. I first saw this phenomenon when I visited the Northern Outreach Ministry in the classroom where they worshipped. The bucket half-filled with sand gives a nice rhythm, which spurs them on to dance with more strength. Shaibu, one of the NOM congregants told me he loved dancing when the sound of the bucket is used in support of the other instruments. He explained further that since the bucket is a metal, it has its own unique sound. The sound is deepened when there is sand placed in it.



Figure 68: NOM doing a Damba dance in full regalia from the Northern region. Picture by researcher. 4/12/16

6.5 Summary and Conclusion

Ethnicity and nationalism are two important concepts to consider when one wants to examine the identity of the Ghanaian. The two concepts come into play during every aspect of identity negotiation be it social, political or

religious. This chapter has attempted to capture aspects of nationalism and ethnicity as they have played out in the identity negotiation of the members of the Immanuel Presbyterian Congregation of the Presbyterian Church of Ghana at Madina. I have explored the various postures, gestures, and movements exhibited in the two negotiations highlighting themes of reverence, loyalty and obedience have been juxtaposed with the notions of obligations and loyalty to the state, for whose independence the fore fathers have fought with their sweat and blood. From what has transpired, I argue that nationalism and ethnic integration are important factors that affect the quality of religious identity in the church. The congregants continuously have to manage two sets of expectations. First, what they owe as Christians to God in the area of loyalty and reverence, and then their responsibilities as patriotic members of their ethnic group, whose cultural norms they are obliged to maintain, and also be patriotic citizens of a nation whose destiny they are obliged to protect, much in agreement with the following song:

Akan National Anthem

Yen ara asaase ni	This is our land
Ɛye oboɔden den mayen	Got at a very great cost
Mogya na nananom hwie gu	Through the blood our fathers shed
Wɔdi to ho mayen	It was laid down for our sake
Ɛdu me ne wo nso so	It is now my turn and your turn
Se yebeye bi atoa so	To continue with it
Nnim deɛ toaso nkoto krane	Excess wisdom
Nyina pe se me ko menya	We should not be selfish
Ɛde yen bra mu do	And our lives with love

<i>Ama yen asase ho do ato se</i>	Has made the love we have for our land
<i>Oman yi se ebyeyie oo</i>	If this country would prosper
<i>Oman yi se eri nye yie oo</i>	If this country would fail
<i>Eye se na won se</i>	However it will be
<i>Omanfo bra na ekyire</i>	It will be determined by the citizens behaviour

CHAPTER SEVEN

SUMMARY, RECOMMENDATIONS AND CONCLUSION

7.1 Identity Negotiation in The Presbyterian Church

<i>Sε minya tekrema apem ε</i>	If I had a thousand tongues
<i>Na m'ano nso ye apem ε</i>	And my mouths too were a thousand
<i>Anka mede mema me nne so</i>	Like I will raise my voice
<i>M'ayi me Nyame din ayε</i>	To praise the name of my God
<i>Na mede ayamyi maka 2x</i>	And with gladness I will proclaim
<i>N'anwonwade no daa nyina 2x</i>	His wonders everyday

Presbyterian Hymn 4

This chapter reflects on my journey into the worship life of the members of the Immanuel Congregation of the Presbyterian Church of Ghana situated at Madina. I set out to evaluate their ways of worship especially the extent to which dance is used to negotiate identity in the church. In furtherance of that, I sought to investigate, and document the role of dance in the Immanuel Presbyterian Church, exploring how extensively it served as a medium for the congregants to negotiate their religious identity. I observed the dances performed in the church, and also investigated how dancing fostered the negotiation of religious identity for its members. Furthermore, I examined dance and its participants at outreach programmes, which the church regularly held to increase their membership. In addition, I considered the possibility of establishing and documenting dance as an effective medium for identity negotiation. The outcome of the research is this thesis document, which should serve as a significant source of information for studying, teaching and researching the importance of dance in the modern Ghanaian church.

I explored the following research questions: What was the dance repertoire of the Immanuel Presbyterian Church? What dance movements did the congregants perform and what were their significances? What ethics guided the dances of the congregants? To what extent was dance used as a medium for identity negotiation? In terms of providing new knowledge for academia, my research findings significantly established in this thesis, that dance is a very important medium for identity negotiation in the church environment. In addition, it highlights the fact that dance scholarship is crucial for understanding important aspects of the human condition. I also suggest that this ethnographic presentation will go a long way to dispel the widely held notion that dancing is merely for entertainment, and not important for academic research. Just as dance has been employed successfully in relieving health conditions (Darko, 2008), and has been used as a strategy to advertise marketed products (Darko, 2016), I argue that it is an effective art form, worthy of academic consideration and research.

Ethnography involves the study of cultures through close observation, and interpretation. Since I chose to work in the field of the church environment. I was obligated to totally immerse myself into the culture of the sample church, the Madina Immanuel Presbyterian Church. This meant attending church services, outreach programmes, choir practices and other events that constituted the life of the church. In the process of the engagement therefore, I became an insider, as well as an observer of their community, which is the community of Presbyterians. The journey exposed me to the various ways in which congregants strove to achieve the aspirations of the Presbyterian Hymn 4 above. It was quite an eventful situation, from the

observation of the mimicking by the children under age 12; through adolescent and youth adventurism and resistance; through style, status, leadership and politics to the sense of brotherliness and communitas.

Although this research took three years, it was actually helped by my over four decades experience as a Presbyterian, a dance teacher and a dance scholar, as I have highlighted in Chapter one. The voyage also gave me ample opportunity to experience dance as a potential panacea for resolving the problematic issue of how best the Presbyterian identity can be negotiated by its members to provide satisfaction for the latter. The concept of identity though a difficult one to grasp, is also critical. In my study, I have realized that identity gives people the opportunity to be unique, that in turn gives them confidence to develop a sense of importance, and well-being (Weinreich & Saunderson 2003; James, 2015). All the groups I examined as reported in the previous chapters exhibited these traits. It also gave them the right to fit into certain categories or cultures. This unique feeling was expressed through two main means – the verbal and the non-verbal means.

At the Immanuel Congregation of the Presbyterian Church of Ghana, the verbal means used for identity negotiation were prayers, singing, chanting, screaming and shouting. In the case of the non-verbal resources, there were several of them including dance movements and gestures, fashion or elaborate costumes, posture and props. The negotiation of identity also occurred outside the church premises at the locations where special outreach programmes were held either for evangelism, or church planting. I witnessed several attempts to export their brand of worship to the “unsaved” in line with their biblical obligation, when I participated in some of these outreach programmes.

I examined the negotiation process as the age generational groups, the inter-generational groups, the clergy and the newly converted Christians performed it, and they did so with dance a lot of the time. My experience with the members of the Immanuel Congregation affirms Fraleigh and Hanstein's (1999) position, that dances derive from human movement and consciousness (1999, p.3). Fraleigh also asserted that dance is able to transform people, although she did not go as far as describing what kind of transformation occurs when people engage in dance performances. The attribute of dance as a movement system makes it a must have for all human beings, who do a lot of movement, for many different reasons including therapy and exercise. Dance, which involves music, provides a channel for both recreation, and the celebration of other social, political and economic events. Dances have been created based usually on motivation provided by music. In the African dance traditions, there is no separation between music and dance. The two rely heavily on each other (Ugolo 1998 p. 26).

7.2 Autocracy to Democracy

The Presbyterian Church of Ghana, which was established as the Basel Mission in 1828, started off as an autocracy albeit a benevolent one. The fall out of the First World War in particular led to a drastic change in the direction of the church project, with the enforced departure of the Basel missionaries and the arrival of the Scottish missionaries. This led to a paradigm shift in the way the institution was governed with the Scottish preferring a more representative kind of leadership (Kpobi 2010; and Quartey 2007). It is debatable whether this much-touted democratic polity is not merely a cosmetic formality, because decisions continue to be taken by the top hierarchy of the

church at the head office. The earlier autocratic type of governance while it had its opponents, may have served as a viable platform for the erection of most of the church's enduring institutions. It was able to do so because it was characterized by a demand for merit and discipline. Whilst the democratic way may have brought in its wake a marked respect for the freedoms and rights of the members, just how successfully it has managed to preserve the church's unique identity is debatable. For example, it is arguable whether the democratic style for the selection of leaders is able to harness the best human resources at the church's disposal. This difficulty is encountered even before one is confronted with the problematic matter of the church's bureaucracy, which is so mazy that it was an uphill task discerning who was deciding what.

In a curious kind of decision-making structure, decision making in the church supposedly starts from the lowest of its four courts, which is the Congregational court. At this level decisions on issues considered important for the church to deliberate and take a decision on, are taken during the annual congregational session. These decisions are remitted to the next court the District Session, which in turn remits it to the Presbytery, before it is taken to the General Assembly. After this long procedure, the General Assembly has the power to reject these decisions without the original proponents in the congregational court getting the chance to defend their positions (Constitution of the Presbyterian Church of Ghana 2000). It is therefore quite confusing working out the direction of the flow of decision making. Rather than the normal route of top to bottom, the Presbyterian Church route is looking like bottom to top then back to bottom, with several stops in between in both directions.

7.3 Dance Repertoire of The Church

I first examined the dance repertoire of the various groups in the church, both generational and inter-generational, and it was a mixed bag. In the case of the Children's Service, it varied from jumping around and gesticulating without much instrumentation. The themes in play were associated with the concepts of obedience, coordination, teamwork, building confidence, creativity and discipline. These were the gleanings from the analysis of the dramatization of biblical stories that dominates their performances. The atmosphere portrayed a strong dependence on the word of God and the Children's Service teachers. The tedium of singing and rhyming were frequently relieved by some dramatization. The choreographic pieces that dominated these performances could be best described as characterized by enthusiasm rather than skill. The creativity of the young members confirmed the arguments of Tierrou 1989, Kuwor 2013, and Yartey 2009 who claimed that, improvisation is an integral part of the African creativity.

When the above argument was tested on the youth in the Children's Service Department of the Immanuel congregation, it was clear that the improvisation actually lifted their enthusiasm, and helped them to lose themselves into the performance. If the identity negotiation of the Children's Service was largely improvisatory, it did so in concordance with the biblical stories and church mores. The repertoire of the Junior Youth Fellowship was distinctly different although they were adjacent age generations. The latter's improvisation showed more complexity, and was more characterized by hints

of popular culture. A probable reason for the sense of independence demonstrated by the members in the 12 to 18-year category may be the fact that they spent more time at school, especially in the boarding houses, and were therefore usually beyond the reach of parental control for much of the time. They got the freedom to consider different options from the prescribed ones.

Most of the Junior Youth members had attained the age of adolescence, and by then had discarded the blind reliance on the teachers for what they had to do when they were in church. The Junior Youth Fellowship leaders were not the only victims of this rebellious stance. Indeed, the attitude was targeted at the whole establishment in the church. In this regard Woo's poetic outpouring (see Chapter 4), is vindicated. Their preference for improvisation therefore did not make them enjoy dancing to the genres of highlife or traditional dance because these dances had grammar, which meant that for one to dance, one had to follow some rules. But they did not want to conform to the established system by conforming to that grammar. They preferred to bask in their own kind of improvisation, not a regulated or conventional one. Flowing into their improvisation, their preference verged more towards the popular dance culture routines. These dance movements were easier to learn, and were abreast with the times. My interactions with some of them informed me that there were several reasons for this. For instance, they felt that the popular culture gave them some power, and the kinds of movements they could execute in the popular dance arena, allowed them to feel liberated, and not inhibited by the conservative ethic of the church.

Therefore, in their dancing they did their best to be anti-establishment, that is, they did things out of the ordinary. This was as a result of their conviction that they were no longer children but grown-ups, and they felt that grown-ups were at liberty to dance the way they wished to. Their dance for identity negotiation was accompanied by instrumentation, in the form of an electric organ, congas, bells and shakers. They had access to some digital music as well. Their preferences were not limited to Christian songs. They patronized the secular songs as well, when they fancied the rhythms or lyrics, and sometimes attempted to adapt their melodies into the Christian songs. One significant observation points to the fact that this group has developed a high level of enthusiasm and danced to Azonto, Al Qaida and other 'worldly' popular music. These behaviours reflected themes of resistance, independence and anti-establishment. There was some kind of rebellious attitude towards Presbyterian norms generally. Dance therefore became an instrument deployed by the youth to exhibit a character of defiance to the church regulations that they perceived as conservative, and unfriendly to them.

The Young People's Guild's negotiation repertoire was not too different from that of the Junior Youth Fellowship. They were older 'rebels', in possession of more knowledge, more awareness, better understanding of the church's constitution, and had better financial resources. They perceived themselves in a good position to cause change in the church both in material and spiritual terms. As a result of this perception, they felt it was their duty to spread the light they had seen to the other members of the church. Through attendances to some ecumenical programmes, they had encountered and performed other forms of dances being used in other churches that they felt

can provide spiritual edification to their fellow members. They also felt that these songs could be transported into the Presbyterian Church, for the latter's members to receive similar edification that would in turn lead to church growth both in physical and spiritual terms. The Young People's Guild has access to a bigger selection of instruments since they worship in the main church auditorium with the older adults. The church has a good awareness of the important role music plays in the conduct of the worship. Therefore, it has made investments into the purchase of good quality musical equipment for the purpose.

I have always been fascinated by the use of technology by the church to enhance its programmes, most particularly the projection of the happenings of the entire service, and also the television monitors placed at every vantage corner of the chapel to enable congregants follow every minute of the process. I was also captivated by the array of high-end brands of Western instruments including the idiophones and chordophones, membranophones and aerophones, and other instrumental support. The church also has a band of accomplished instrument players. The members of the Young People's Guild did not share the dislike of traditional music felt by their younger Christian brothers and sisters in the Junior Youth Fellowship. On the contrary, there were also a lot of Ghanaian genres in their collection, including highlife and hip life. They also played to entertain the congregation. Sometimes in doing that they may have created a conflict of interest. There was a thin line between playing to please God and playing to entertain the congregants. From the developmental standpoint, I suggest that happier members were more predisposed to contributing more to the financial wellbeing of the church. In

the dance movements of the members of the Young People's Guild, the resistance theme was still very much in evidence; this time pushed a little further, giving a suggestion of victory over the old order at the end of it all.

The music and the instrumentation was virtually the same with the Young Adults Fellowship identity negotiation. However, by now the enthusiasm in the resistance struggle had petered out, and had been replaced by a sense of maturity. This maturity had been engendered by a bigger sense of responsibility, because most of the Young Adults' Fellowship members were married, and some were young parents. Those not yet married were busily 'marketing themselves' to catch the eye of a "God fearing partner". At this impressionable age, stage and being more mature, the young adults had changed their stance from that of belligerents, trying to confront the leadership to that of adults who were more self-conscious and in fact concerned about what impressions they were giving to those who idolized them both at home, and in the younger generational groups. They worried about getting the approval of the church leadership, who expected much from them. The females among them danced more because they had more to show - their beauty, grace, poise, wedding and engagement rings, clothes and piety. The traditional dances, and highlife routines were lively, and slow enough for their exhibitions. Therefore, they liked them. The males also danced, with much authority and proficiency that sought to portray them as men who had come of age.

The Men's Fellowship and Women's Fellowship loved the Christian tunes mainly. However, it was clear they had not entirely jettisoned their roots. Traditional and cultural nostalgia abounded abundantly especially with the

Northern Outreach Ministry and the Christian nationalists. Clearly it was not wrong in their opinion to apply rhythms and music from their home culture in their worship relations with their God. The Adowa dances exuded grace, while majestic and proverbial statements characterized the Fontomfrom. And when one wanted a little more spice, the Borborbor and Agbadza dances provided them. The Northern contingent brought with them Nagla and Damba dances, both very vigorous dances that were not for the faint hearted. Of all the dances on show, the Fontomfrom looked the most complex, both for understanding and performance. It was clear that one needed some royal training to be able to perform it creditably.

7.4 Gleanings from Outreach Programmes

Evangelism through dance is another innovation captured by this study and this is largely credited to Asare Newman and his Madina Presby Dance Group. This performance group is made up of Christians who are focused on converting people into the Christian faith by using choreographed dance performances as bait. Newman's Group's repertoire includes creative dance movements based on highlife genres but sang with Christian lyrics. The group is very resourceful. Though the instrumentalization was not perfect, it could be seen as very adaptive, enabling the group to move into every genre territory with the limited instrumental resource at their disposal. In the course of their performances, Asare Newman always found the opportunity to slip in a little scripture apparently in a bid to convince the audience at the outreach programme why they had to give their lives to Christ. The performances like all Christian crusades were climaxed by an invitation to the general public to receive salvation.

7.5 Reflections on Musical and Dance Repertoire

I sum up the musical and dance repertoire as very impressive, giving me the impression that the church values its music, and is able to invest heavily in it. I say so because in the case of the singing groups the appropriate instruments were available to them, thus enabling them to apply themselves to their tasks proficiently. Available to the musicians were high-end electric keyboards, jazz drum sets with their own microphones, bass and lead guitars, sound monitors and a few microphones. All these efforts of the church seem geared towards engendering a sense of belongingness among members that would in turn bring about a sense of satisfaction, a sense of cultural freedom, and a sense of piety.

Population growth and technological advancement have made the world a global space, leading to an era of multi-culturalism. That makes it imperative for individuals to be able to identify themselves within the cultural space they find themselves in. Through this process of double consciousness (Anderson 1989; Askew 2002), the congregants were able to identify themselves as Ga, Gurnni, Ewe, Dangbe or Akan in one sense and in another consciousness, identify themselves as Christians. For the songs in English as well as for the hymns, the performers did not require to adapt at all. Perhaps what they needed to do was already scripted in the manuscripts, and all they were required to do was read it and apply. In the case of the highlife and the traditional songs, the performers were able to memorize the tunes, and since there were no manuscript orders, the songs were adapted to suit the mood in the auditorium. The dominance of the traditional ensembles by the drums and

percussion, made the whole music, with its dance performances very unique and at the same time created the opportunity for different groups to tap into.

Applying my critical mind to the dance movements performed in the church, produces some food for thought. First of all, it is fair to say that the congregants were able to create movement styles, dwelling heavily on their improvisational skills. Secondly, I see clearly that even at the church grounds congregants were able to come out with consciously or unconsciously created movement patterns that work for them when doing their praise and worship routines. This simply suggests that by allowing dance in the church it stimulates creativity to an extent that aids them, not only on the journey to reach the divine but also on the journey to reach their cultural freedom. On the other hand, if it is a performance, proper rehearsals were needed in order to come out with a good dance piece. However, the spontaneity truly puts them in the African tradition where dance performance is seen as a significant part of culture. Another fascinating feature of the phenomenon points to the fact that movements selected went easily with themes that were often expressed by songs selected. This pattern reinforces Fodeba Keita's argument documented by Green 1998 that dance in Africa is a spontaneous emanation of the life of a people, and this resonates in the identity negotiation performance at the Immanuel congregation at Madina.

7.6 Reflections on Dance Movements

Though there were some recognizable patterns for some groups, no section of the congregants exclusively owned any dance movements. What was distinctive however were the apparent significances attached to each

dance performance. These ranged from the solemn to the hilarious, from the reverent to the attention seeking. The Children's Service routines consisted of energetic movements that were a lookalike of their playground routines. They included clapping, jumping, skipping and gesticulating, leading to the creation of a dramatic atmosphere that made the Bible stories they were taught cognitively vivid. These children have already internalized the teaching that the fear of God is the ultimate virtue. Therefore, they have been socialized to avoid doing things that will not please God, because there may be hefty sanctions for that. They could easily forecast what probable sanctions awaited God's displeasure for their disobedience or deviance by relating to the analogous story of King Nebuchadnezzar for instance. On the other hand, obedience and good character had good rewards. Captain Naaman's healing for example attested to that. After all, what had bathing seven times in a river got to do with getting cured from leprosy, an apparently incurable affliction at the time? Naaman's obedience caused him to "come out whole". Therefore, the movements and the gestures of the Youth in the Children's Service age category were dramatically suggestive of what Christian training they were receiving. These were training on obedience, discipline, honesty, and coordination. The fact that they were able to master the Adowa dance only after a few teaching lessons, showed their sharpness of mind and their adaptability.

The dance movements of the members of the Junior Youth Fellowship and their apparent significances were harder to deconstruct. I argue that to a large extent, they themselves struggled to find an understanding for the way they negotiated identity with dance. The dilemma of departure from childhood

to the semi-adult phase of adolescence brought within them a conflict of emotions. They wanted to worship, but not like children any longer. Of course, they were not adults either at this stage. This brought about within them a dislike for the establishment that had pigeonholed them into that situation. It predisposed them to resistant behaviour towards the status quo, and their desire to replace that with more ‘modern stuff’ that would provide them with gratification. They knew that most of the adult church members would feel that Azonto and Al Qaida are not very nice moves for their children to do in church. However, it is precisely for this reason they did those movements. It does not mean they were less religious. On the contrary, I observed them to be more fervent and more prayerful than their adult counterparts. Having not yet escaped from the shackles of naivety, a characteristic of youth in their adolescence, their faith in God and His ability to solve their problems is very high. This is because they may not have attained that age of rationalization. Their movements were dictated from within their innermost beings, and were spontaneous. Their acceptance of the popular artistes Preye Odede, Elorm Adabla and Ohemma Mercy was ample prove of their desire to be abreast with the times.

The movements of the Young People’s Guild category though similar to that of the Junior Youth Fellowship did not only signify victory, freedom and resistance to the established order. In their case, they tended to use the act of dancing to advertise their dancing skills, and also announce their coming of age. These announcements proclaimed their social status, their readiness and availability for marriage, and their readiness to move to the next level of their lives. Dancing served as a platform for them to showcase their masculinity,

femininity, wealth, importance and spirituality. Clothes made from colourful cloth, stylish footwear, eyewear as well as various phones and tablets were on display. All came together in showcasing them as modern and up to date. They also worshipped of course, and used limb gestures and the 'speaking in tongues' to make their requests known to God. At this stage of their lives, what members in this category craved most were a good job and a happy marriage. Other items on their priority lists according to them were trips overseas, the ownership of good vehicles, the ownership of their own homes and their own businesses. Their relationship with God held a lot of hope and expectation, of what through their worship God will enable them to achieve.

Although they liked the contemporary style music, the YPG members preferred not to do the popular dance moves in church. They felt it was disrespectful to the older adults, with whom they shared the church auditorium during the divine services. The use of the highlife movements that allowed them a lot of limb movements enabled them to show how fervent they were in their reverence of God. Most of their movements attempted to advertise the many attributes of God. It also affirmed their faith that with God all things are possible, because they have lot of dreams. They hoped that these dreams would be realised, so that they can get well-paid jobs, engage in lucrative business enterprises, rich handsome God-fearing men to marry, virtuous women as wives, visas to the United States, Canada, Australia or Europe, or admission to the Trinity Theological Seminary to train to become reverend ministers.

The Young Adults' Fellowship members in the Immanuel Congregation of the Presbyterian Church of Ghana were generally married

couples, thus had moved a step further than their colleagues in the Young People's Guild. Their movements were less showy than the latter, and they utilised less controversial movements, especially the minimization of hip movements by the female in their dance negotiations. The ladies however took every opportunity to show off their wedding or engagement rings. From what I heard, this particular gesture is done to spite their spouses' former partners. The gestures in the case of the YAF show their reverence to God and their fervent appeal to God to help them to keep what they have. They wished to have divine blessings, because they were the church leaders in waiting, and needed empowerment for the task ahead of them. In their dancing in church they used measured movements and measured gestures; nothing that would court controversy. They did nothing that would offend their adorers who looked up to them, or their leaders who are relying on them. They danced like responsible people. Their frequent use of *Adowa*, the swaying and the shuffling buttress this point. These types of movements are usually done to accompany the praise songs rendered in the Ghanaian language like this one:

Wo Da So Ye Onyame

- | | |
|--|---|
| 1. <i>Wo da so ye Onyame won sakra da. 2//</i> | You are still God, you never change 2// |
| 2. <i>Tete bre mu wo ye Onyame</i> | In the olden days, you were God |
| 3. <i>Ene nso wo ye Onyame.</i> | Today too you are God |
| 4. <i>Wo da so ye Onyame wo nsakra da.</i> | You are still God, you never change |

The song raises nostalgic memories of some of the great miracles attributed to God that are narrated in the Old Testament of the Bible. The allusion is that God had the capacity to repeat them in the present time because he is God. It

only required their reverence to him to get their fair share of these miracles. The movements comprised the raising up and the waving of arms, accompanied simultaneously by the shuffling of the feet, starting with the left foot. There was only a slight movement of the waist. Their faces portrayed a concentrated focused look, and they appeared to be looking up at the roof, towards the skies. Their eyes are not closed as they needed to see where they are going, but there was an apparent atmosphere of humility and reverence.

The members of the Men's and Women's Fellowships were more attached to their home cultures before entering the Christian space. There were therefore traces of their socialization in the kinds of movements they performed. For example, the shaking of the waist was more visible and their dancing generally carried messages. Messages for instance of their defiance to Satan, the perennial scapegoat for all the ills suffered by Christians. Their movements sometimes also had messages for human adversaries like old friends they had fallen out with, former rivals, and people they just did not like. It was enthralling how they managed to juxtapose all that innuendo and their worship to God. Owing to the fact that the thrust of their dance movements was on the messages they wanted to transmit, they did not bother to expend much energy. The movements were slower and more deliberate. An example is this extract from the praise song adapted from Psalm 23.

1. *Wotow me pon wɔ m'tamfo anim* You set a table for me in the presence of my enemies.
2. *Wode ngo fɔw me tirim* You anoint my head with oil
3. *Me kuruwa yɛ ma bu so* My blessings get full overflowing
4. *Yiye ne adɔe nko ara na ebedi m'akyi* Goodness and mercy shall follow me

5. Me nkwa da nyinaara throughout my life
6. Ade a w'ayɛ yi esombo ma me Awurade I cherish what you have done for me God
7. Mɛtena `Yehowa fi I will live in the presence of God

The movements like I said earlier, were slow and deliberate and were more pronounced when the dancer got where their innuendo target was seated or was standing. The shaking of the waist was more visible and one was not left in doubt what was being implied. Innuendo was more fancied by the women.

The men had other things on their mind especially how to exercise dominion over the gathering. Their aim was not to exhibit their dancing skills per se. They were rather more anxious to establish their positions as leaders in the church, with a kind of extension of the dominion they enjoyed domestically as 'heads of the house'. Their movements comprised more arm movements that included gestures indicating restraint and reservation. A lot of them did not bother to dance at all as they considered that action effeminate. It is probably the reason why a number of men who were accomplished dancers preferred to do the *Fontomfrom* dance. That dance gave them the space to communicate messages through the gestures embedded in the movements. It was also opportune for revering God in the solemn manner they perceived His omnipotence deserved. Ethically the dances were sound, as a result of the strong disciplinary regime of the Presbyterian Church. The leadership of the church has not left members in doubt that the decision to generally allow dancing during church services was a reluctant one.

The children had no problems ethically with their dancing or other kinds of negotiation because they merely responded to what they were

instructed to do. The more liberated children in the Junior Youth Fellowship were set boundaries within which they had to operate: no provocative waist gyrations, no obscene hand or finger gestures, no use of offensive language, and no touching of the opposite sex. These restrictions extended to the Young People's Guild as well, with the proscription of the use of hipsters (trousers for males that did not cover their boxer shorts); miniskirts and mini dresses; skirts and dresses showing the thighs in the case of the females; and low cut dresses showing parts of the breast, also in the case of the females. That is not to say however that with these measures all ethical challenges had been removed. The dressing may have been controlled, but controlling what kind of dances the congregants were going to perform was trickier. It was not possible for instance, to forecast a sudden waist gyration, a pointed finger displaying an engagement or wedding ring, or a provocative movement carrying a hidden message or insinuation that would be understood by the target of the communication.

By and large, the dance movements performed by the church members were not overly offensive. They were merely creative ways through which the members wanted to demonstrate to God, and perhaps themselves that they are truly Christians and that they loved to be in his presence and worship him. They did this through their singing, through their dancing, little gyrations here and there, waving, shuffling and jumping. Also, movements such as kneeling, bowing down, standing in place and swaying the body to the sides were also used to show their reverence to God. The women covered their heads with scarves during the Eucharist, and when they were called upon to read the bible. The same dress code was required when they were preaching or leading

the liturgy. The same kind of decorum was expected from the men. As leaders, they were expected to live above reproach, be married to a single wife, and to be fair but firm in all their dealings.

Dance is not the only medium used for identity negotiation at the Immanuel Presbyterian Church at Madina. First, there are the structured conventions that guide the conduct of the services universally. These are the various divine services, the special deliverance services and the occasional celebrations. Each celebration has its own unique liturgy and hymns that accompany it, and generally members comply with them. Dance therefore is not the sole medium for identity negotiation. It is however worth noting that the importance of dance in the life of the church in Ghana is growing significantly with every passing day. My feedback from this study informs me that dance has helped the congregants to express some of their innermost feelings they dared not verbalize through dance movements. How else could they have expressed their elation at a troublesome situation that had been resolved, an unexpected bounty, or a loss they cannot bear to deal with? These are situations words cannot be found to express. Dance therefore becomes a vehicle to unleash all such emotion. Dance is used extensively at Immanuel Presbyterian Church. On the order of service, there are ostensibly only two sessions where dancing was possible; the praises and worship time, and the offertory time during the divine services. Presently though, the services have been quite adaptive and even for the hymns, the organists are able to strike a lively tempo that allows some dancing to be done during every musical part of the church service.

7.7 Major Challenges Encountered by The Study

Choosing to do a research on the Presbyterian Church has been very challenging to me because I am a Presbyterian, and I have held leadership positions in the church in the past. Although I had to convince my supervisors and myself about my ability to detach myself from the research, it was not an easy task. The wearing of my “anthropological hood” enabled me to enter the field and with confidence. My initial excitement after deciding to do this research was almost curtailed, first due to challenges I encountered in finding relevant scholarly works that were African oriented, and that discussed the intricacies of identity negotiation in the African church. I therefore initially had to rely on Western oriented theories to build my theoretical orientation. I was however guided by Appiah’s (1992) caution about being mindful of the complexities that characterize the use of Western style approaches when dealing with African material, especially African music and dance. In the African sense these phenomena are holistic. Taking a cue from Appiah (1992), Gyekye (2003) and Hall (1997), I demonstrated a high sense of awareness of the complexities involved. Subsequent encounters with the ethnographic works of Avorgbedor (1997), Carl (2014), and Kane (1991) gave me a better understanding of the ambiguities involved in the African worship dance. Consequently, I could not help but agree with Opoku (1965) that dance represents everything that concerns life in the African worldview.

I experienced ethnographic challenges as well. The main ones emanated from the fact that I am a Presbyterian. I was confronted with doing research in a church into which I have been born, baptized, and where I have passed through all the generational groups, apart from the Young Adults’ Fellowship. I have also been lead singer of the Praises Team and a chorister.

My predicament mainly was how best I could detach myself from the sample, and do a dispassionate research. I was in a situation Kotsuoba (1999), describes as being an “insider in an outsider’s costume” and the reality of this situation became very delicate for me, as I found myself groping for my academic identity. This was why I empathized with Mendoza (2000), who found herself in a similar quandary in her research on mestizo performance ritual in the Peruvian Andes. My decision to adopt the use of both the unstructured and semi-structured as well as the individual and group interviews turned out to be very helpful. They helped me to maintain a healthy balance in the sifting, as well as the analysis of the field data.

Some other challenges I encountered had to do with managing my personal biases. I realized quite early in the research process that I needed to strive for optimum objectivity in order to successfully reach my research goals. Therefore, in order to be productive, I had to tame my biases. There were also issues pertaining to difficulties in accessing the field. Apart from the academic administrative procedures that granted me permission to commence the research, there was also church bureaucracy to surmount. First, I had to meet my District Minister (my church is in the North Kaneshie District), to discuss my research intentions with him. Whilst doing so, I had to justify to him why I had decided to sample the Immanuel Congregation at Madina rather than my mother District. My District Minister duly recommended me to the Madina District Minister, who doubled as the Minister in charge of the Immanuel Congregation. Unfortunately, a week before I was to begin my fieldwork, he was transferred from Madina. I therefore had to repeat the introduction process, and be recommended again to the Madina Congregation.

Under the church's policy I needed the minister's permission to conduct any study on the church; and it took me another month before the pastor informed his elders and administration that my work in the church had his blessings. Until he did that, no one cooperated with me. The fact that my research subjects found out early that I was a researcher had both good and bad effects. The good effect was that they were prepared to cooperate with me to facilitate my work. The downside was that some of them tried too hard, making it quite difficult for me to extract accurate relevant data for my analysis.

There were also issues having to do with sifting the enormous data I managed to gather, and deciding which interviewees to publish. I also had to find the best way of creating movements for the negotiation of identity, as my contributions towards the interactions with each group. My concern was that what I produced should not overshadow their natural negotiation behaviour, which was the object of my study. Another problematic subject was the issue of universalistic pro-Western cultural values competing with the indigenous culture in the conduct of religious identity negotiation in the Presbyterian Church. One of the observations I made during the research was that, the congregants had a better appreciation of the foreign originated forms of dance than those originating from Africa and Ghana. Sadly, most of the youth in the Immanuel Presbyterian church did not appreciate the Ghanaian cultural forms. I suggest that several factors have contributed to this state of affairs including colonisation, imperialism, slavery, neo-colonialism and lack of education on cultural forms (Millwood 2012; 2013; 2014; Fanon 1963; Nkrumah 1965). Most members were guilty of this, and indeed one stark evidence of this orientation, was the incorrect use of costumes and musical ensembles even

during the days when the church attempted to create a cultural representation of the identity negotiation through the traditional day services.

7.8 Summary of Chapters.

In this research, I have conducted an ethnographic study of a typical Presbyterian church in a cosmopolitan part of the capital Accra. In the process, I have evaluated the extent to which dance is utilized in identity negotiation at the Presbyterian Church of Ghana Immanuel Congregation at Madina. In the course of this project I critically examined aspects of gender, youth nationality, ethnicity, style, age, and unity through interactions with the various groups as well as some individuals in the church. In chapter one I introduced the research and set out the purpose statements, the theoretical foundations, the religious landscape which was under study, and a brief introduction of my research sample. It also set out the organization of the various chapters.

I also presented the methodology of my study in chapter one. This discussion included an overview of the selection of the project, the declaration of the purpose, aims and objectives, scope and significance of the study, the theoretical framework and the methodology. In it I discussed its crucial importance to my study. I also justified my choice of the qualitative research strategy. My main tools were participant observation, and two kinds of interviews –the unstructured, and the semi-structured, complementing them with video and audio recordings to enable me to get an accurate recall of events. I observed, interacted with, and interviewed both the generational and inter-generational groups of the church, as well as the Northern Outreach

Ministry and the audiences at the church's outreach programmes. My observations, and the feedback garnered from these interactions strengthen my conviction that dance plays a pivotal role in the search for an acceptable worship style for the Presbyterian Church of Ghana

Chapter two examined the historical antecedents of the Presbyterian Church, focusing on its transformation from Basel mission to what it is now, its governance policies, its four courts and its leadership structures. The story of the Presbyterian Church of Ghana has a binary characterization, and has evolved from a benevolent but autocratic type of leadership structure to a democratic leadership style. The genesis of the Basel Mission was discussed and some of the important elements within it that have transformed it into the present-day Presbyterian Church of Ghana were examined. I endeavoured to concisely capture the impressive beginnings that gained roots as a result of the enterprise of pioneers like Andreas Riis and the Moravian missionaries from the West Indies. I also highlighted the good work of the church in the areas of church planting, educational institutions and health facilities since its inception in 1828. Additionally, the sample church, the Immanuel Congregation of the Presbyterian Church of Ghana in Madina was introduced together with a justification of why I chose that location.

In chapter three I examined the main singing groups of the church namely the Church Choir, the Singing Band and the Praise Team, focusing on their general functions with respect to the church as a whole, and in addition their roles during the conduct of the church services. I also discussed their costumes, their style of dancing including the ethics of their movements. It was clearly evident that among the three groups there was a clear division of

labour, with each group performing a crucial function towards the success of the church service. The church choir's function epitomized the seriousness with which the Presbyterian Church regarded its liturgical rituals. They were considered sacred, and the fact that the choir was the group that provided song accompaniment for these rituals put the group on a pedestal in relation to the other singing groups. The choir always sat nearest to the church leadership. That is not to say that the roles of the singing band and praises team were trivial. Music for worship and unity among the congregants were also important, but never equal to the service rendered by the church choir.

Chapter four addressed how the youth in the Immanuel Congregation of the Presbyterian Church of Ghana negotiated their identity through music and dance during church services and at outreach programmes. The youth in my research context referred to members with ages ranging from zero to 29 years. These are members of the Children's Service, the Junior Youth Fellowship, and the Young People's Guild. To start with, I discussed some theories that outlined the concept of youth identity and culture, relevant to this study. I further on described the youth worship practices in relation to the liturgy of the Presbyterian Church of Ghana, the sample generational groups and their symbols, their methods of negotiating identity and finally, I discussed the highlights of my interactions with them during this study. My interactions with them comprised observation sessions that involved my attending the church services (in the cases of the Children's Service and Junior Youth Fellowship); and attending their weekly meetings, in the case of the Young People's Guild. I was able to study the members of the Young People's Guild in the main auditorium where they worshipped with the adults. During

my engagements with the youth groups I conducted group and individual interviews and I was also asked to contribute to their existing song and dance repertoires

In chapter five I discussed my interactions with the adult gender groups. My engagements with them included observing them, participating in their weekly meetings and making a contribution to their repertoires in the form of creative dance pieces. In this chapter, I witnessed how dance has the power to transform people no matter what situations they found themselves in. It is also noteworthy to add here that people construct identity through dance by creating a language well known to all the members of that identity which is seen as a marker, and also a voice for such groups. While it is often expected that this language created by the group will have distinct meanings to all the members, my study has revealed that people see this identity from their various ideological and personal interpretations such that a particular movement may convey more than one meaning.

It is also important to note that all the groups I have studied in the gender category have their unique situations as far as the use of dance in negotiating identity is concerned. Therefore, it is very imperative that researchers, who attempt to capture this phenomenon, spend enough time in the field to study, understand and appreciate the complexities of these unique situations. I evaluated how men and women in the Immanuel Congregation of the Presbyterian Church of Ghana (PCG) in Madina, negotiated their religious identity, and what role music and dance played in that negotiation. The study therefore evaluated the extent of their use of dance in the process. In my research context, men and women referred to the adult congregants, and

members who worship in the main church auditorium of the PCG Immanuel Congregation in Madina, with the exception of members of the Young People's Guild (whose negotiation I discussed in Chapter four), and the Bible Study and Prayer Group. The identity negotiation of the latter group is situated more in theological studies, and that was not one of the objectives of this research. The congregants I studied were members of the Men's Fellowship, the Women's Fellowship, and the Young Adults' Fellowship. Chapter 5 looks at the classical and contextual definitions of gender identity, and the modes of its negotiation to the accompaniment of dance and music. I explored the ritualization of self, style and the ethics of the negotiation activity. My engagements with them brought into focus a number of concepts that characterized their identity negotiations.

In the case of the Women's Fellowship, the themes of leadership, discipleship, and reliance on a higher authority were amply visible. Also on display, were the dichotomies of age, social status and knowledge. The men were consistent in their perception that they were leaders, and distanced themselves from 'ordinary things' like dancing openly in church, that could potentially dislodge them from their lofty perch. The Young Adults' Fellowship was constantly sweating over their obligation of balancing expectations of them by the younger members, and other members of their family. Similarly, they had to deal with the expectations of the church leadership and their responsibilities as future leaders. The International Christian Dance Fellowship (ICDF) also provided an insight into the limitless options available to Christians to negotiate their identity as believers through the medium of dance. Their impressive dramatization of the limitless

possibilities the human body possesses in dance performances was very laudable. It was a refreshingly inspiring move which encouraged a lot of members to believe in themselves, and what were capable of achieving against the odds.

In chapter six I explored the negotiation of identity at the Presbyterian Church of Ghana, Immanuel Congregation at Madina, from two perspectives that I describe as ethnic identity negotiation, and national identity negotiation. In my research context, ethnic identity negotiation refers to the negotiation behaviour of members who subscribe to the particular use of their ethnic styles and movements in the negotiation of their religious identity. National identity negotiation refers to the negotiation behaviour of members who utilize the whole range of traditional movements and style irrespective of their ethnicity, in negotiating their identity in the church. In furtherance of that, I analysed my observation of, and participation in the conduct of identity negotiation during the research period, dwelling critically on these two concepts. While I examined in totality the behaviour of all congregants who favoured worshipping in the ethnic or nationalistic fashion, I focused especially on the negotiation of identity of two particular groups that caught my attention during my data collection in the field. The two groups were the Northern Outreach Ministries (NOM) of the Madina District of the Presbyterian Church of Ghana, and the Madina Presby Dance Group (MPDG), a performing group of the church that uses dance performance as a medium for executing outdoor evangelism. The negotiation behaviour of the two groups positively showcased elements of ethnic and traditional culture, even in the church environment. For this reason, I considered them worthy of critical

examination. The chapter considered their mode of worship in general, highlighting on the extent to which they used dance in doing so. In that regard, I examined their styles of singing and dancing, the props they utilized, their costumes, the instruments they used, and their sense of socialization. I also evaluated the contents of their performance at outdoor outreach programmes, where a more universal audience witnessed their presentations.

Ethnicity and nationalism are two important concepts to consider when one wants to examine the identity of the Ghanaian. The two concepts come into play during every aspect of identity negotiation be it social, political or religious. In chapter six I attempted to capture aspects of nationalism and ethnicity, as they have played out in the identity negotiation of the members of the Immanuel Presbyterian Congregation of the Presbyterian Church of Ghana at Madina, and the Northern Outreach Ministries (NOM) in Madina. I explored the various postures, gestures, and movements exhibited in the two negotiations, highlighting themes of reverence, loyalty and obedience that have been juxtaposed with the notion of obligation and loyalty to the state, for whose independence the forefathers have fought with their sweat and blood. From what has transpired, I argue that nationalism and ethnic integration are important factors that affect the quality of religious identity in the church. The congregants continuously have to manage two sets of expectations. First, what they owe as Christians to God in the area of loyalty and reverence, and then their responsibilities as patriotic members of their ethnic group whose cultural norms they are obliged to maintain. They also strove to be patriotic citizens of a nation whose destiny they are obliged to protect. After all, at the end of the day, they are primarily Ghanaians.

7.9 Recommendations

Though this research has been a comprehensive and critical examination of the identity negotiation behaviour of members of the Immanuel Congregation of the Presbyterian Church of Ghana at Madina, I cannot dare to claim that I have been able to complete the study of that subject. In fact, I will rather say that I have merely scratched the surface of the question, making it more of a foundational study rather than the finished work. For instance, I was not able to do a comparative study of the dance negotiations of other churches with the Presbyterian style to ascertain their benefits to the worship regimes. This would have given better grounds to make absolute conclusions on the subject. I therefore recommend that gap to be studied by other dance scholars.

Also, very important for future academic scholarship is whether identity negotiation through the medium of dance could be turned exclusively traditional, judging by the popularity of the annual traditional days. Perhaps, if traditional dances do not have to compete with other genres in the church space, the congregants will appreciate them better.

Other future academic research should consider outlooks on the dancing skills of youth church members who actively participate in indigenous traditional dances, and how their traditional backgrounds influence their reception of, and participation in indigenous dances in the church. Also of importance will be research that will explore the role of generational groups in facilitating rural-urban linkages in identity negotiation, and how the nature of

these linkages influences the level, and quality of participation in indigenous dances in the church

Further academic research should investigate the degree of secularity and “pagan” or “evil spirit” associated with some of the indigenous dances performed in the church, and the extent to which these perceptions influence the youth’s readiness to participate, as well as their commitment in the various genres of dance, including those of mainstream popular culture.

7.10 Conclusion

In this study, I explored the role of dance in identity negotiation in the Presbyterian Church of Ghana. I consider this study important because the church seeks to increase its membership and curtail the frequent exodus of its members to other churches due to a lack of an attractive worship style. As a dance researcher, I recognize that dance can be used to express feelings especially in the church environment and be used to add value to the worship programme. My research conceptually examined the dialogic aspects of identity negotiation. Taylor (1994), and I affirm that identity is meaningless outside a system of representation in social space. My case study was the Immanuel Presbyterian Congregation. at Madina. I utilized the qualitative research method using ethnographic fieldwork, literature review and data analysis to convey my research findings.

I examined the conduct of identity negotiation from several perspectives but mainly explored the themes of youth identity negotiation, the dialogism of gender identity, ethnicity in identity negotiation and nationalistic identity. Aspects of status, fashion sense, politics, leadership, communality

and unity were in focus during the process. However, it was clear that the notion of culture is a common thread that is visible in my encounters with all the groups I engaged. What then is the place of our indigenous dance in our religious space? This was the question that resonated in my head for the better part of the research enterprise.

The relegation of traditional elements to the background that was enforced by the early missionaries, sought to stabilize the brand of Christianity they introduced in the beginning. It was supposed to be due to the fear of the converts being corrupted by the traditional values and practices. With this ostensive justification, they forbade the faithful to engage with their roots, and imposed severe sanctions on those who dared to do so. In the post twentieth century era, the competition has compelled the Presbyterian church of Ghana to accept dancing, including the traditional and probably also the popular culture models in the church.

Based on what I have experienced during this research, I argue that the Ghanaian, apart from being innately a dancing being, is still strongly attached to his or her roots, no matter where he or she might find himself or herself. This character is not clearly decipherable with the children. However, as they grow older, the signs of cultural attachments are very clear. These signs were carefully concealed during the times of prohibition of traditional symbols in the church. Just by observing the members of the Northern Outreach Ministry, the traditional day or the Madina Presby Dance Group, it was clear that members were more gratified when they were in their cultural element. This was the case regardless of whether they were worshipping, celebrating, or doing evangelism. I conclude therefore that dance is an important medium for

identity negotiation in the Immanuel Congregation of the Presbyterian Church of Ghana at Madina.

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APPENDIX A

List of interviews

	Name	Place	Date
1.	Rev. Prof. D. Kpobi	Legon	15 th February 2015
			6 th December 2015
			8 th February 2016
2.	Rev. Prof. Omenyo	Legon	25 th January 2016
3.	Rev. E. A. Pobee	Madina	6 th December 2015
4.	Rev. Anim Tetey	Madina	5 th February 2016
5.	Rev. Dr. J. Acheampong	Madina	6 th December 2015
6.	Rev. E. Ossabutey	Madina	6 th December 2015
		Madina	5 th February 2016
7.	Dr. G. A Danso	Madina	6 th December 2015
8.	Rev. G. J Ocran	Bubuashie	19 th January 2017
9.	Rev. J. Mateko Ankrah	Nii Boye Town	27 th January 2016
10.	Rev. Apraku Bondzie	Madina	9 th September 2015
11.	Rev. Elias Asiamama	Legon	26 th May 2016
12.	Cat. Odonkor	Madina	5 th February 2016
13.	Mr S. A. Newman	Madina	2 nd December 2015

		Madina	12 th February 2016
		Madina	13 th November 2016
		Madina	4 th December 2016
14.	Eld. Gainsford	Madina	6 th December 2015
15.	Catechist Norbert	Madina	12 th March 2016
16.	Catechist Akawe	Accra	15 th October 2016
17.	David	Madina	6 th December 2015
18.	Eric	Madina	6 th December 2015
19.	Evie	Madina	7 th December 2014
20.	Irene	Madina	3 rd October 2016
21.	Frank	Madina	16 th June 2016
22.	Taylor	Legon	13 th February 2016
23.	Danso, A.	Madina	15 th November 2015
24.	Mintah	Madina	4 th December 2016
25.	Matilda	Madina	8 th May 2016
26.	Suzzie	Madina	8 th May 2016
27.	Tr. Mabel	Madina	15 th May 2016
28.	Tr. Richard	Madina	15 th May 2016
29.	Tr. Charles	Madina	22 nd May 2016
30.	Tengey	Madina	24 th March 2016
31.	Sarah	Madina	24 th March 2016
32.	Mr. Otupare	Madina	15 th February 2015
33.	Mr. Boateng	Madina	27 th March 2016
34.	Efo Korshie	Madina	4 th December 2016
35.	Alhaji Seidu	Madina	4 th December 2016

36.	Shirley	Madina	25 th April 2016
37.	Taylor	Madina	13 th February 2016
38.	Meriam	Madina	13 th February 2016
39.	Kwaku	Madina	13 th March. 2016
40.	Women's Fellowship	Madina	13 th July 2016
41.	Singing Band	Madina	11 th August 2016
42.	Men's fellowship	Madina	17 th August, 2016
43.	Young Peoples Guild	Madina	24 th August 2016
44.	Young Adults fellowship	Madina	31 st August, 2016
45.	Church Choir	Madina	16 th October 2016
46.	MPDG	Madina	4 th December 2016
47.	Women of Virtue	Madina	17 th April 2016
48.	ICDF Members	Legon	15 th July 2016
49.	Men's Fellowship President	Madina	17 th August, 2016
50.	Women's Fellowship President	Madina	17 th July, 2016
51.	YAF President	Madina	23 rd October 2016
52.	YPG President	Madina	7 th February 2016
53.	Bro. Kissi	Madina	7 th February 2016
54.	Sis. Shiela	Madina	7 th February 2016

APPENDIX B

INTRODUCTION LETTER TO THE CHURCH

UNIVERSITY OF CAPE COAST
FACULTY OF ARTS
DEPARTMENT OF MUSIC AND DANCE

TELEPHONE: 03321-30947 FAX: 209
03321-30947
TELEFAX: 2552.UCC.GH
Email: musdeptucc@yahoo.com



UNIVERSITY POST OFFICE
CAPE COAST, GHANA

In case of reply please quote:

Our Ref: MUS/71/Vol.2/73

7th October, 2015

Your Ref:

Madina Immanuel Presbyterian Dance Group
Midina, Accra

Dear Sir /Madam,

INTRODUCTORY LETTER – DARKO JENNIES DEIDE

The bearer, Darko Jennies Deide, is a PhD student (Ethnomusicology) in the Department of Music and Dance, University of Cape Coast.

In partial fulfillment of her degree, she has to conduct research and give a report on **Negotiating Religious Identity Through Traditional Dance in the Presbyterian Church of Ghana: A Case Study of Immanuel Congregation, Madina.**

We would be very grateful if you could extend to her the necessary assistance in conducting her research.

Thank you.

Yours faithfully,

A handwritten signature in cursive script that reads "Florian Carl".

Florian Carl (PhD)
[Head]

APPENDIX C
INTRODUCTION LETTER TO MDPG

UNIVERSITY OF CAPE COAST
FACULTY OF ARTS
DEPARTMENT OF MUSIC AND DANCE

TELEPHONE: 03321-30917 Est. 209
Direct: 03321-30917
FAX: 2532, UCC, GH.
E-mail: musdeptucc@yahoo.com



UNIVERSITY POST OFFICE
CAPE COAST, GHANA

In case of reply please quote:

Our Ref: MUS/71/Vol.2/72

Your Ref:

7th October, 2015

Immanuel Presbyterian Church
Midina, Accra

Dear Sir /Madam,

INTRODUCTORY LETTER – DARKO JENNIES DEIDE

The bearer, Darko Jennies Deide, is a PhD student (Ethnomusicology) in the Department of Music and Dance, University of Cape Coast.

In partial fulfillment of her degree, she has to conduct research and give a report on **Negotiating Religious Identity Through Traditional Dance in the Presbyterian Church of Ghana: A Case Study of Immanuel Congregation, Madina.**

We would be very grateful if you could extend to her the necessary assistance in conducting her research.

Thank you.

Yours faithfully,

Florian Carl (PhD)
[Head]

APPENDIX D

SEMI STRUCTURED INTERVIEW (Individual and Group)

BIODATA: Name, Age Occupation, and Group.

1. How did you become a Presbyterian?

Prompts:

- *Starting age*
- *What interested you most when you joined the church?*
- *What excites you about the Presbyterian Church?*
- *How would you describe their method of worship?*

2. Which part of Ghana are you from?

Prompts

- *Ethnic group*
- *Dance genre*
- *Is that the dance you were doing?*

3. What is your view about dancing in the church?

Prompts

- *Reverent*
- *Carnal*
- *Unites*

4. How do you feel when dancing in church?

Prompt

- *Vis-à-vis identity as Christian*

5. Do you prefer dancing to Ghanaian Music in church?

Prompt

- *Any special reasons?*

6. Would you prefer more dancing in church during worship?

Prompt

- *Any special reasons?*

7. About You

Prompt

- *Upbringing*
- *Significant moments in dancing.*

8. Religions and Dance

Prompt

- *Personal meaning of Dance*
- *Views on dancing in the church*

9. Gender and Dance.

Prompt

- *Views on gender roles in the church.*
- *Sources that inform personal stance on dancing in the church.*

10. Significant issues.

Prompt

- *Important issues that comes up.*
-

APPENDIX E

INTERVIEW GUIDE (Pastors and Elders)

BIODATA: Name, Age Occupation

1. What factors have informed the mission, vision and core values of the church
2. What is the Presbyterian identity in the 21st century?
3. What are the reasons why dancing is allowed in the church after it was prohibited in the earlier years of the Basel Mission.
4. Do you think dancing is playing an important enough role in the liturgy of the church service?
5. What kind of dance fits the Presbyterian mold?
6. In your opinion will dancing in the church encourage more youth participation?
7. With the proliferation of popular dances especially in the urban areas, do you think the church should prescribe particular dances to be used in church?
8. Does dancing in church distract from the spiritual atmosphere?
9. To what extent will the church allow members to express their religious identity through dancing?
10. What type of dances will be allowed in the church?

**APPENDIX F
PARTICIPANT CONSENT FORM PRO FORMA**

TYPE OF RESEARCH PROJECT: Doctoral research

TOPIC: Negotiating religious identity through Dance in the Presbyterian Church of Ghana: A case study of Immanuel Congregation, Madina.

Brief Description of Research Project:

The project examines dance as a tool for religious identity negotiation in the church. It focuses on the Presbyterian Church of Ghana, specifically the Immanuel congregation at Madina Accra.

Investigator Contact Details:

Jennies Deide Darko
Department of Music and Dance
University of Cape Coast
Cape Coast. C/R
E-mail: jdarko@ug.edu.gh
Phone: 0244-641532

Consent Statement:

Iagree to take part in this research, and I am aware of my freedom to withdraw at any point. I also understand that any information I may provide will be treated in confidence by the investigator and that my identity will be protected in the publication of any findings.

Name of Participant.....

Signature

Date

Please note: If you have a concern about any aspect of your participation or any other queries please raise this with the investigator. However if you would like to contact an independent party please contact my supervisors below:

Principal Supervisor:
 Dr Florian Carl
 Department of Music and Dance
 University of Cape Coast
 Cape Coast. C/R

Co Supervisor:
 Dr Sylvanus Kwashie Kuwor
 Department of Dance Studies
 University of Ghana
 Legon. Accra.

E mail.....

E mail:

Researchers email: jdarko@ug.edu.gh

Phone: 0244 641532

APPENDIX G

PRESBYTERIAN CHURCH OF GHANA

IMMANUEL CONGREGATION, MADINA

MEETING DAY FOR GROUPS IN THE CHURCH

MEETING DAYS	GROUP	PLACE OF MEETING	TIME
Mondays	Young People's Guild	Church Auditorium	7:00pm - 9:00pm
	BSPG (Prayer Group)	JY Auditorium	7:00pm - 9:00pm
	Singing Band	In front of the Church Auditorium	7:00pm - 9:00pm
Tuesdays	Church Choir	Church Auditorium	7:00pm - 9:00pm
	JY Leaders	In front of the Church Auditorium	7:00pm - 9:00pm
	BSPG (Prayer Group)	JY Auditorium	7:00pm - 9:00pm
Wednesdays	Young People's Guild	In front of the Church Auditorium	7:00pm - 9:00pm
	Young Adults' Fellowship	Church Auditorium	7:00pm - 9:00pm
	Men's Fellowship	JY Auditorium	7:00pm - 9:00pm
	Women's Fellowship	Church Auditorium	5:00pm - 7:00pm
Thursdays	Church Choir	Church Auditorium	7:00pm - 9:00pm
	Children's Serv. Leaders	Class Room	7:00pm - 9:00pm
	Singing Band	JY Auditorium	7:00pm - 9:00pm
	Praise Team	Class Room	7:00pm - 9:00pm
	Bible Studies leaders	In front of the Church Auditorium	7:00pm - 9:00pm
	Church Warriors	Class Room	7:00pm - 9:00pm
Saturdays	Praise Team	Church Auditorium	5:00pm-8:00pm
	Church Choir	In front of the Church Auditorium	7:00pm - 9:00pm
Sundays	Young Adults' Fellowship	Class Room (After 1st Service)	9:30am - 10:30am
	Virtuous Women	JY Auditorium (Last Sunday of every Month)	3:00pm - 6:00pm
	Single Fellowship	In front of the Church Auditorium (Last Sunday of every Month)	6:00pm - 9:00pm
	Brigade	Outside the Church Auditorium	4:00pm - 6:00pm

Note:

Thursdays: Consultation 10:00am - 12:00pm
 2:00pm - 6:00pm



You Are Welcome to the



**Presbyterian Church of Ghana
Immanuel Congregation, Madina**

**Programme for:
Sunday, 21st February, 2016**

**Occasion:
Children & Junior Youth Sunday**

**Theme:
Call on the Lord at all Times**

**Leaders:
Psalmantha Ntiforo / Agnes Okae**

**Preacher:
Mr. Jeffrey Mingle**

LOVE (continuation)

Those words changed Jemima's life forever. She realized she was loved, despite her flawed features, by someone who mattered. Though you may feel unworthy and unwanted, God wants you to know that He is merciful, forgiving, and full of love for you (Psalm 103:1-8).

Your word to your child could change their lives positively or negatively forever. Your relationship with children will impact their lives either positively or negatively. Be careful of what you say to and about them. Be a good example. Just a smile at them, just saying "Hi", "You are good", "You can do it" and "God loves you" will inspire them to aspire to greater heights and elicit confidence in them.

God loves everybody including these little children. Show them the way in their march to a righteous living and to receiving from God.

God Bless You!

By: Cat. John Gainsford

LOVE

A story is told of a girl named Jemima who was born with some deformities. When she started school, her classmates teased her mercilessly because of her scarred and misshapen lip, crooked nose, lopsided teeth and garbled speech.

Jemima soon became convinced that no one could love her. There was a teacher in the second grade, however, whom all the children liked. Mrs. Ginard was a cheerful woman, full of good humour and affection.

Each year she checked the children's hearing with a simple test. The students will stand across the room from her as she whispered a question such as: "What colour are your shoes?" or "Do you have a new dress?" and the child will answer. When it was Jemima's turn, she listened closely for the teacher to whisper. Then she heard these words "I wish you were my little girl."

(Continued on next page)

ORDER OF SERVICE

1. Quiet Meditation - Congregation
2. Call to Worship - Psalmantha Ntiforo / Agnes Okae
3. Processional Hymn - PH 146
4. Introit - Church Choir
5. Salutation - Psalmantha Ntiforo / Agnes Okae
6. Hymn of Praise - PH II (1-2)
7. Praises - Immanuel Praise Team /
Junior Youth Praise Team
8. Prayers - Psalmantha Ntiforo / Agnes Okae
9. Performances - Children
10. Song - Children / J. Y. Choir
11. Anthem - Church Choir
12. Scripture Reading - *Gen. 15:1-12, 17-18; Phil. 3:17-4:1; Luke 13:31-35*
English: Hilda Adeboi
Samuel Dwusu Obiri
Mary Agyapong
Ga: Christine Hammond
Twi: Gloria Asante

ORDER OF SERVICE

- | | |
|--------------------------------|--|
| 13. Hymn of Meditation | - PH 555 [1-3] |
| 14. Sermon / Apostles' Creed | - Mr. Jeffrey Mingle |
| 15. Hymn of Trust | - PH 333 [1-2] |
| 16. Announcements | - Session Clerk |
| 17. Fundraising / Offertory | - Immanuel Praise Team /
Singing Band |
| 18. Offertory Prayer | - Charles Asante / Rosina Kagya |
| 19. CLAN's Message | - Esther Asamoah / Alfred Asiamah |
| 20. Vote of Thanks | - Kofi Amanfo Boateng |
| 21. Closing Hymn | - PH 753[1-5] |
| 22. Closing Prayer/Benediction | - Rev. Enoch Adjei Pobee |
| 23. Recessional Hymn | - PH 518 |

THE WEEK AHEAD

Thursdays -Consultation (10:00a.m. - 12noon & 2:00pm - 6:00p.m.)

Rev. Michael G. Anim-Tetey	:	0202110060
Rev. Mrs. Elizabeth Osabutey	:	0208136933
Rev. Dr. Joseph Acheampong	:	0544710623
Cat. Jacob M. Odonkor	:	0244294273
Mr. John Gainsford	:	0243644602

Mon. 22nd - Fri. 26th: Revival (Prophetic encounter) @ 7:00p.m.

Sun., 28th Feb.: Divine Service (7:00/9:30a.m.)

Preacher : Rev. Roy Asiamah

MEMORY VERSE FOR THE WEEK

Have I not commanded you? Be strong and courageous. Do not be terrified; do not be discouraged, for the LORD your God will be with you wherever you go. [*Jos. 1:9 / PH 468*]

ATTENTION:

You are invited to join the Church's
Credit Union for your future financial support
Contact: 0244883868 / 0244795257

SHALOM!

*See you next week and thanks for
worshiping with us today.*

Address : P. O. Box MD 19, Madina - Accra

Telephone: 020 798 4163 / 026 767 2846 / 024 3002 483

bearer of the office with which the office-bearer is invested; and
(b) may be resorted to by the Church in very serious cases only.

Excommunication. (8) Excommunication, which is a formal exclusion from the fellowship of the Church, shall —

- (a) be the extreme censure of the Church;
- (b) may be resorted to by the Church only in cases of peculiar aggravation or when all other means of reclaiming an offender have failed, and where the offender remains impenitent and stubborn;
- (c) shall be applied by the Church to those who have been suspended previously;
- (d) shall be applied by the Church without first applying lesser forms of censure, where the offender consciously participates in idolatry, heathen feasts and ceremonies, or indulges in unsanctioned marriage with a non-Christian; and
- (e) shall be exercised only by the General Assembly.

Readmission. (9) Every Court shall monitor the progress of the sanctioned member with a view to eventual readmission into full membership of the Church when the necessary conditions have been satisfied.

- (i) Committee on Ecumenical Relations;
- (ii) Committee on Church and Society; and
- (iii) Committee on Relations with People of Other Faiths.

(b) Department of Church Life and Nurture which shall coordinate the work of the—

- (i) Committee on Children's Ministry;
- (i) Committee on Youth Ministry;
- (ii) Committee on Women's Ministry;
- (iii) Committee on Men's Ministry;
- (iv) Committee on Ministry to the Aged;
- (v) Committee on Worship;
- (vi) Committee on Christian Education; and
- (vii) Committee on Ministry: Training, Scholarship and Counselling.

(c) Department of Development and Social Services which shall coordinate the work of the—

- (i) Committee on Health and Environment;
 - (ii) Committee on General Education; and
 - (iii) Committee on Agriculture and Small-Scale Technology.
- (d) **Department of Finance** which shall coordinate the work of the—
- (i) Committee on Accounts and Budget; and
 - (ii) Committee on Projects and Investment.
- (e) **Department of Administration and Human Resource Management** which shall coordinate the work of the—
- (i) Committee on Human Resource Management; and
 - (ii) Committee on Property Management, Logistics and Statistics.
- (f) **Department of Mission and Evangelism** which shall coordinate the work of the—
- (i) Committee on Evangelism; and
 - (ii) Committee on Specialised Ministries.

Presbytery. (5) The Presbytery shall establish Departments, which shall coordinate the work of the Committees under them.

(a) **Department of Ecumenical and Social Relations** which shall coordinate the work of the—

- (i) Committee on Ecumenical Relations.
- (ii) Committee on Church and Society; and
- (iii) Committee on Relations with People of Other Faiths.

(b) **Department of Church Life and Nurture** which shall coordinate the work of the—

- (i) Committee on Children's Ministry;
- (ii) Committee on Youth Ministry;
- (iii) Committee on Women's Ministry;
- (iv) Committee on Men's Ministry;
- (v) Committee on Ministry to the Aged;
- (vi) Committee on Worship;

- (vii) Committee on Christian Education; and
 - (viii) Committee on Ministry: Training, Scholarship, and Counselling.
- (c) **Department of Development and Social Services** which shall coordinate the work of the—
- (i) Committee on Health and Environment;
 - (ii) Committee on General Education;
 - (iii) Committee on Agriculture; and
 - (iv) Committee on Small-Scale Technology.
- (d) **Department of Finance** which shall coordinate the work of the—
- (i) Committee on Accounts and Budget; and
 - (ii) Committee on Projects and Investment.
- (e) **Department of Administration and Human Resource Management** which shall coordinate the work of the—
- (i) Committee on Human Resource Management;

APPENDIX H

Songs for Children Service

Yesu Mmofra

Jesus friend

Yesu mmofra adamfo pa

Jesus friend of little children

Beyɛ madamfo

Be a friend to me

So me nsa na twe me bata

Hold my hand and draw me close

Wo ho da

To you everyday

Poor man Lazarus

Poor man Lazarus

Sick and disabled

Try dip your finger in the water cometh,

Cool my tongue

Cos I'm tormented in the flame.

I'm tormented in the flame

I'm tormented in the flame

Try dip your finger in the water cometh,

Cool my tongue

Cos I'm tormented in the flame

Songs sung by the Junior Youth Choir

Ebezina

Stop Crying

He is the same God

Who was there for you in the midnight hour

He is the same God

Who is able to wipe your tears away

He is the same God

Who was there in time of lack and want

He is the same God,

He is Jehovah my great provider

Tell me why

You have given up on God

Tell me why

You have given up on him

Tell me why

You have given up on God

Hold on

Change is on the way

Chorus

Ebezina Stop crying

Chukwu non nso God is near

Ogini bun so bu gi What is your problem?

Imana odi ah diegide You know it does not last

Nwanam ooo Beloved

Gide ezia ike Hold him tight

Hechan anyi gi eh Wipe your tears

Chukwu ardi ahtou ashi God does not lie

Oga diri gi mma It shall be well with you

Stanza 2

Don't you cry change is here
Weeping may endure for a night
But joy is gonna come in the morning
You don't have to cry no more
Hold God by his word.
He's gonna do what he says
Lift your hands and give him praise
ooh hu ooh
I know you've been crying
I understand
I know you are wounded
But it's okay
I know you've been broken
But I am here
To mend your broken hearts
Believe in me
You will overcome
Your yesterday will be a story
I'm the God of all flesh
Nothing is too hard for me to do
Yeh
Don't you forget I calm the sea
Don't you forget I raised the dead
Don't you forget I came to die

That you might leave forever
Don't you cry its gonna be over
You'll overcome today
Wipe your eyes and give all the praise.

Preye O. A. E. (September 08 2016). *Ebezina*. Retrieved September 08, 2016,
from <http://www.nglyrics.com/ebezina>

KOKO

Lelelelele yeyeye
mm ma God oo
Mhm mhm mhm mhm heehe
Mm ma God oo
So if you dey wonder how I do my thing
Ebi ma God oo
Namo ni eha me hewale nɛkɛ
Ebi ma God oo
So when you see me rollin on your blog
Ebi ma God oo
L3k3 shekli wo mi koko mi
Ebi ma God oo
I never de wonder, never de worry oo
Ma Baba de ma body
I never dey hala for ma money
I call on ma God oo

I never dey wonder never dey worry oo

Ma baba dey ma body

I never dey hala for ma money

I call on ma God oo

Chorus

Ma people lemme hear you say

Weytin no bi koko for ma Godoo

Ebi koko

Ebi koko bi

Ebi koko eeh

Your wahala bi koko for ma God oo

Ma people lemme hear you say

Weytin no bi koko for ma Godoo

Ebi koko

Ebi koko bi

Ebi koko eeh

Your matter bi koko for ma God oo

Aha aha I go de shoki for ma God oo

Azonto for ma God oo

I go shokoto for ma God oo and any and any

I go de shoki for ma God oo

Azonto for ma God oo

I go shokoto for ma God oo and any and any and any oo

Verse 2

When I'm shoppin there is nothing I no go fit afford oo

Se me rockin ma Balenciaga for ma God oo
And by his grace there is no girl I no go fit run oo
Lyrics on the beat and I dedicate it to ma God oo

Ei, I feel his goodness and his mercy
From New York to Jersey
No matter what I dey want, I dey get it from ma God oo
I feel his goodness and mercy
From New York to to Jersey
No matter what I dey want I dey get it from ma God oo

Chorus

*Ma people lemme hear you say
Weytin no bi koko for ma Godoo
Ebi koko
Ebi koko bi
Ebi koko eeh
Your wahala bi koko for ma God oo
Ma people lemme hear you say
Weytin no bi koko for ma Godoo
Ebi koko
Ebi koko bi
Ebi koko eeh
Your matter bi koko for ma God oo*

Adabla, E. (September 08 2016). *Koko*. Retrieved September 08, 2016, from <http://www.el.tarkumlyrics.blogspot.com>.

ASEDA

Aseda ooo

Na Na a na

Keewa

Nea Yesu aye yi menhu nea menka

Menka ooo

Woagye me afiri bonsam mpokyirie nyinaa mu

Nee mu

Wasoa m'adesoa nyinaa ma no aye me nwanwa .

Nwanwa ooo

Nea waye yi aseda nnwom na meto

Meto

Nti ose aseda ooo

Ose aseda ooo

Nea woaye yi ose aseda ooo

Yesu se aseda oo

Ose asedaooo

Ose aseda ooo

Nea woaye yi ose aseda ooo

Thanks

Thanks ooo

Na Na naa

What God has done, I do not know what to say

Shall say

You have delivered me from the shackles of the devil

Through all

You have carried all my loads therefore I am amazed

Amazed

For what you have done, I will sing songs of praises

I will sing

So he deserves to be praised

deserves to be praised ooo

For what you have done, you deserve to be praised

Jesus deserves to be praised

deserves to be praised

deserves to be praised

Your work deserves praise

Yesu se aseda ooo	Jesus deserves to be praised
Meka se woye, Oyee	I will proclaim his goodness, goodness
Yesu oye.	Jesus is good
Mahwe mahunu se woye	I have found out that you are good
Oyee	He is good
Yesu oyeee ooo	Jesus is good

Ohemmaa, M. (May 24 2016). Aseda. Retrieved May 24, 2016,
from <http://www.music.com.gh/wp-content.org>

APPENDIX I
PICTURE GALLERY



Figure 69: Children Service learning the Adowa movements

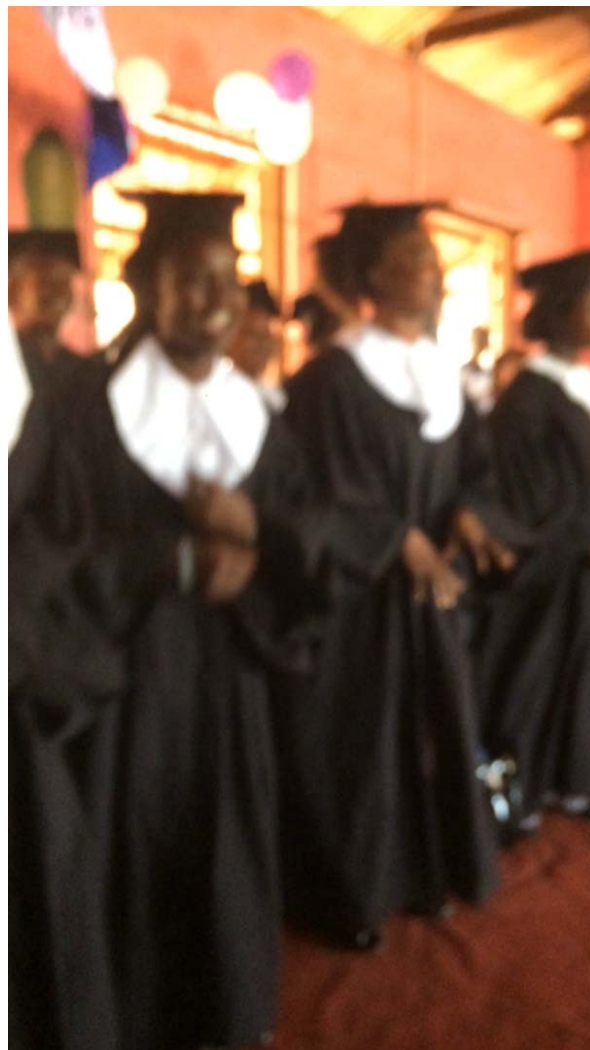


Figure 70: NOM Choristers dancing



Figure 71: ICDF member dancing in the wheel chair at W/F meeting



Figure 72: Some congregants doing the Nagla traditional dance



Figure 73: NOM's doing the Nagla dance.

APPENDIX J

VITA

Jennies Deide Darko holds a Diploma, BFA (First class Honors) and MFA in Theatre Arts (Dance) from the University of Ghana Legon, where she currently lectures in Dance Studies. She has worked for the Ghana Dance Ensemble where she performed dual roles of dancer and public relations officer. During her time with the ensemble spanning some eighteen years, she had the opportunity to participate in several international dance events in the United States including performances by Baba Olatunji the renowned Nigerian Drummer (1997). Other events she has attended are the American Dance Festival in 1998 and the 2nd International workshop on academic writing and publishing in University of Illorin, Nigeria in 2011. Her enthusiasm for dance has involved her in adjudicating dance competitions in the first and second cycle institutions as well as the Malta Guinness ‘Street dance 2010 ‘organized by Guinness Ghana Limited. I am currently a PhD student at University of Cape Coast.