



# **VISUALISING THE ORAL AND PERFORMATIVE HERITAGE OF GHANAIAN CULINARY ARTS**

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Philosophy in Visual and Performing Arts in the Faculty of Arts and  
Design at the Durban University of Technology

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## DECLARATION

I, **Betty FANIYAN**, hereby declare that the content of this thesis represents my work and has not been previously submitted for academic examination towards any qualification.

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## ABSTRACT

The Fantes, whose territories constitute the Central Region of Ghana, are reputed for their culinary ingenuity. Being the first point of contact with the Europeans in present-day Ghana, the culinary heritage of the Fantes of Komenda-Edina-Eguafo-Abrem (KEEA) municipality offers an interesting testament to the resilience of culture amidst acculturation. This study explores the potential of digital technology to visualise the oral heritage of the traditional culinary arts for digital preservation. The study is framed by the indigenous standpoint theory and draws upon the 7Cs model of digital preservation of indigenous knowledge developed by Maasz *et al.* (2020) to co- create the knowledge of the traditional culinary heritage from the standpoint of one specific generation of the knowledge holders.

The fieldwork component of the study employed ethnography for an immersive experience of the culinary heritage being co-created. Using a purposive sampling technique, data was collected from experienced and respected knowledge holders of the traditional culinary heritage to ensure the authenticity and ownership of the outcome of the study. By repositioning the knowledge holder as co-creator and employing photography as a documentary tool, a fuller account of the culinary heritage is generated to offer a culturally respectful and accurate representation of the cherished traditions and practices that are orally transmitted and performed daily at home in the third decade of the 21<sup>st</sup> century.

The study underscores the relevance of photo documentation to visualize both the tangible and intangible aspects of cultural heritage for digital preservation. The elements that constitute the notion of authenticity of culinary heritage are identified and the means of maintaining culinary identity in the face of acculturations are highlighted. As a new contribution to knowledge, a revised model for the digitalization of culinary heritage is proposed to offer holistic documentation of a community's lived experiences and collective memory.

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## **DEDICATION**

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## LIST OF ACRONYMS

BIPOC	:	Black, Indigenous, People of Colour
CRST	:	Critical Race Standpoint Theory
DST	:	Disability Standpoint Theory
FST	:	Feminist Standpoint Theory
GLB	:	Ghana Library Board
GMMB	:	Ghana Museums and Monuments Board
GPST	:	Global/Postcolonial Standpoint Theory
IK	:	Indigenous Knowledge
IST	:	Indigenous Standpoint Theory
KEEA	:	Komenda-Edina-Eguafo-Abrem
LGBTQ+	:	Lesbian, Gay, Bisexual, Transgender, Queer plus
PRAAD	:	Public Records and Archives Department
QST	:	Queer Standpoint Theory
ST	:	Standpoint Theory
TIFF	:	Tagged Image File Format

# CHAPTER ONE

## INTRODUCTION

### 1.1 Overview

The study sets out to visually document and digitally preserve the oral and performative heritage of the culinary arts of the Fantes of KEEA municipality of Ghana. Chapter One introduces the study by presenting the background to the study, the statement of the problem, the aims and objectives, the research questions, the scope and delimitations, significance of the study and a brief conclusion. This chapter clarifies the context of the research and the need to conduct the study.

### 1.2 Background to the Study

‘Heritage’, being predominantly used in the legal system, has had its meaning expanded to include “*almost any sort of intergenerational exchange or relationship, welcome or not, between societies as well as individuals*” (Graham, Ashworth and Tunbridge 2016). It has been asserted that heritage refers to our connections to the past and is mostly understood via its visual representation (Watson and Waterton 2010). As a consequence of this, things from the past are preserved as legacies since they are tactile. The prominent role of photography as a technology for preserving memories of cultures is known (Raiford 2009), since there is hardly any culture that has not been touched or influenced in some manner by digital photography (Hunter 2005; Rice *et al.* 2016). Observably, most of these developments are being championed informally through social media by private initiatives.

Growing up in Ghana, black and white photographs of our parents and other family members who were adorned in their African prints, afro-hair styles, “*moke*” and “*galantee*” shoes as we called it. Until the advent of digital technology, there were hardly any photographic records of cookery art as part of the Ghanaian cultural heritage. Even now there is a growing concern in Africa and other developing nations over the loss of certain vital aspects of the natural environment and cultural heritage due to

limited photographic records or no representation in contemporary global visual culture (Ebijuwa and Mabawonku 2015; Dennis 2018). One of such areas is the indigenous cuisines that are vanishing from home and public menus. Although some local dishes have gained popularity and patronage beyond their national boundaries through visual technology, the adulterations of the indigenous cooking traditions are altering the notion of authenticity of the culinary heritage passed down from preceding generations.

The Fantes of the Kommenda Edina Eguafo and Abrem (KEEA) municipality of Ghana were the first to encounter the Europeans upon their arrival in the sub-Saharan coastal zone (Adjaye 2018). The Fantes' extensive culinary tradition is a result of both their easy access to food resources from both land and sea and their acculturation by Europeans. External influences from colonization to contemporary technological advances have both contributed to the adulteration and erosion of the indigenous creativity that underpins the culinary heritage of the Fantes of the KEEA municipality in Ghana (Highfield 2017; Dzikunoo *et al.* 2021).

The story of food can be narrated in photographs offering a “*feast for the eyes*” (Bright 2017) and this inspired the title of this study. Food photography’s potential to make food attractive and trigger appetite and mouth-watering experience is known (Zellner *et al.* 2010). Tuck (2009) provides ways for recording and creating food photographs that may be used to persuade and attract patronage from the general public. A search for Ghanaian food on the internet reveals that efforts at digital preservation of Ghanaian culinary heritage are being championed through food blogging and other digital platforms that modernize and alter traditional cuisines to meet contemporary lifestyles for patronage (Ossoe-Asare 2021).

Nakata *et al* (2014) emphasizes the reductive tendencies of textual documentation and calls for photo documentation that offers a fuller account of the social meanings and significance, while enabling interactive engagement with traditional knowledge. Photo-documentation of the indigenous culinary heritage of the Fantes of the KEEA municipality of Ghana as an *in-situ* knowledge extraction process is key to addressing the weaknesses of existing knowledge acquired by *ex-situ* processes (Ossoe-Asare and Baeta 2015). As in the Namibian case of digitisation of culture in which the 7Cs model

was developed, the repositioning of the indigenous knowledge holders as co-partners in the knowledge extraction process fostered ownership and continuity of the project by the indigenous communities (Maasz *et al.* 2018).

Ogburn asserts in the works of Mutekwe (2012) that technology is the driving force of all societal changes occurring on both a local and global scale throughout human history. Just as stone technology influenced human lives in the premodern era, so is visual technology shaping every aspect of human lives in today's postmodern era (McGivern 2016). Visual technology, by means of its overarching influence, has triggered social transformations and innovations in lifestyle that have created a visual culture as a transition from modern to postmodern society. Thus, according to Mirzoeff (1999), it is postmodern when it is visual. The modern era, which was predominantly textual, is rapidly being replaced by visual communication media. The workings and the explosive nature of visual technology are transforming human society at a rate that has drawn all fields of learning to catch up and respond appropriately to the changes occurring in today's digital age. This pictorial depiction of the world is developing a visual culture that pervades all aspects of society, of which art is a major receptor. With the advent of visual technology, the world has been a significant transformation in the whole field of art, notably in fashion and cookery, which have developed specialized fields such as fashion and food photography. By the use of visual communication media, these art forms have gained the necessary boost to impact cultures, fostering a global visual culture.

Digital preservation of the culinary heritage of the Fantes of the KEEA municipality of Ghana is very limited and generally extracted by an *ex-situ* knowledge generation process that compromises the notion of authenticity of the indigenous culinary traditions. Safeguarding notions of authenticity of cultural heritage is the motivation for creating images that are culturally acceptable and easily accessible to researchers and the general public. This study seeks to bridge the knowledge gap by testing the viability and appropriateness of the 7Cs model as an *in-situ* knowledge creation process to digitalize and preserve the traditional culinary heritage of the Fantes of the KEEA municipality of Ghana.

## 1.2. Statement of the Problem

Despite technological advancement with its attendant social changes, there is a growing need for people to maintain a meaningful connection to their roots, their indigenous knowledge, cultural heritage and native lands (Heinrich *et al.* 2009). However, the limitations of textual documentation of indigenous knowledge are well recognized (Christie 2006), and this is of grave concern as most vital aspects of indigenous cultural heritage have been overlooked, distorted and exoticized in the *ex-situ* extraction process from the Western anthropological perspective (Foley 2003). Brown and Nicholas (2012) indicate inauthentic representations of indigenous cultural symbols and practices, and loss of cultural heritage and expressions as part of the cost of such misappropriation of indigenous knowledge in the age of digital democracy.

As the saying goes that “a picture is worth a thousand words”, developing a photo-documentation of traditional culinary practices as an *in-situ* approach to knowledge creation offers a more credible representation and preservation of such knowledge. It is in this vein that Nakata *et al* (2014), emphasize the need for photo- documentation of indigenous knowledge to offer an immersive experience for consumers in today’s digital age. Despite ongoing digitisation initiatives in Ghana, (Boamah 2014) laments the unorganized state of digital heritage resources on the internet and their management by foreign entities with limited understanding of Ghanaian culture. Again, the lack of collective national cultural identity in postcolonial Ghana (Boamah 2014) warrants that digitisation initiatives must be targeted at the ethnic or tribal groups that own the specific cultural heritage resources and the indigenous knowledge. This study is different from works done to photo-document Ghanaian foods that have been geared towards publicizing recipes and cooking techniques (Ossoe-Asare and Baeta 2015). In response to a question posed by the researcher, Kwesi Amissah, the Chief Librarian at the Elmina Community Library indicated there is no existing literature on photo documentation of the culinary heritage of the Fantes of the KEEA municipality of Ghana (Personal Communication, 2022). This presents a major knowledge gap which this research has undertaken to fill. The focus on the Fantes of the KEEA municipality of Ghana as a unique people presents an opportunity to trace their culinary heritage through the various stages of their historical journey from pre- colonial, to colonial, to



post-colonial eras to fill the existing knowledge gap. The opportunity to delineate the culinary traditions and practices before acculturation by the Europeans and postcolonial developments is of great interest in this study so as to unearth and preserve the indigenous knowledge and creativity inherent in their food culture.

### **1.3. Research Aims and Objectives**

The aim of the study is to digitalize and preserve the traditional culinary heritage of the Fantes of the KEEA municipality of Ghana using the Indigenous Standpoint Theory (IST)<sup>1</sup> and supported by the 7Cs model of the digital indigenous knowledge preservation framework. To achieve this aim, the following specific objectives are pursued for the study:

1. To identify what constitutes the notion of authenticity of culinary traditions among the Fantes of the KEEA municipality of Ghana at the time of conducting this study for the participating custodians of these traditions.
2. To digitalize the authentic culinary heritage of the Fantes of the KEEA municipality of Ghana.
3. To test the validity of the 7Cs model of IK preservation framework as an *in-situ* knowledge creation approach to document the traditional culinary practices of the Fantes of the KEEA municipality of Ghana.

The research work seeks to answer the following questions in order to achieve the above stated objectives:

1. What constitutes the notion of authenticity of culinary traditions among the Fantes of the KEEA municipality of Ghana?
2. How can visual technology be used effectively to project the authentic culinary heritage of the Fantes of the KEEA municipality of Ghana?
3. To what extent is the 7C model of digital IK preservation framework adequate for creating a culturally respectful and accurate representation that eliminates potential

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<sup>1</sup> There are varying views on cultural heritage construction which is discussed later in this thesis under in section 2.7.3.

distortions and misrepresentations of the traditional culinary practices of the Fantes of the KEEA municipality of Ghana?

#### **1.4. The Scope and the Delimitations of the Study**

The scope of this study is limited to the Fantes of the KEEA municipality of Ghana. As they have a reputation for their culinary ingenuity, the study employed photography as a technology to document their cherished culinary heritage for digital preservation. The study is focused on capturing the cultural elements of authenticity of both the tangible and intangible culinary heritage while highlighting the elements of acculturation stemming from colonial influence. The study population is limited to women, with the target population being the traditional women leaders, called queen mothers, and elderly women with rich experience in the cooking traditions as the custodians of the culinary heritage.

Aware of the varying views on cultural heritage construction, the study adopts the essentialist view to construct the culinary heritage as narrated and performed by one generation of the participating custodians for digital preservation. Hence, the finding of the study leans more to the descriptive rather than analytical discussion to avoid the imposition of opinions on the oral narrative expressed by the knowledge holders. This is necessary to facilitate the creation of a baseline database that can serve as a reference material for further studies to build upon.

#### **1.5. Research Methodology**

The qualitative research method was adopted for the study due to the methodological flexibility it offers for indigenous research (Bagele and Tsheko 2014; Defries 2014; Snow *et al.* 2016; Denscombe 2017). According to (Yilmaz 2013), qualitative research is a multifaceted approach to study a culture or social phenomenon in detail to elicit the meanings that are embedded in human experiences. The researcher considered the culinary traditions of the Fantes of the KEEA municipality of Ghana as a cultural phenomenon that required an in-depth study to explore how digital technology may be used to project an accurate representation of the cherished values, meanings and

indigenous knowledge in today's digital age. This could only be achieved through field research that allowed for open sources of data to be collected through interviews, participant observation, focus group discussions and documentation rather than relying on only one source of data that is typical of quantitative research (Goertzen 2017).

The study employed the indigenous standpoint theory (IST) as a framework to create the knowledge of the culinary heritage from the perspective of the indigenous knowledge holders. To corroborate the IST, the 7Cs model of digital preservation of indigenous knowledge was identified as a viable support mechanism to generate a culturally respectful and accurate representation of the oral culinary heritage. It is in this light that the study adopted the ethnographic research strategy for data collection. Ethnography is a form of field research that immerses the researcher in a particular culture in order to elicit rich, holistic insights into how a group of people live their everyday life (Sharma and Sarkar 2019). This allowed the researcher to observe the behaviour and interactions in the traditional communities so as to create a more culturally relevant and respectful photo documentation of their rich culinary identity and heritage.

### **1.6. Significance of the Study**

The benefit of any academic or research work is to contribute to scholarly advancement in knowledge, influence policies, and improve a practice. The study's output would serve as a reference material for researchers, policy makers and industry players. The *in-situ* approach adopted by the researcher offered the opportunity to document the unique culinary heritage from the perspective of the indigenous knowledge holders thereby distinguishing this study from other studies that have exoticized and misappropriated the indigenous knowledge from a Western anthropological perspective which is remarked as the "heritage of the hegemony" (Logan et al. 2015).

This study ends the commonly heard complaint of the non-existence of literature on photo-documentation of culinary heritage in the study area as indicated by the chief librarian, Kwesi Amissah. As a pioneering work, it serves as a foundation for future studies on digital preservation of cultural heritage to build upon. The study's approach

can also be replicated to preserve other aspects of Ghanaian cultural heritage that are being ignored or misappropriated through unregulated digital preservation efforts (Koranteng 2014)

The bilingual food photo book generated, using both the Fante and English languages, seeks to project an accurate representation of the culinary heritage of the Fantes of the KEEA municipality of Ghana in the digital media. This research can be upscaled to document the culinary heritage of all the different ethnic groups in Ghana as part of a national digital preservation of cultural heritage effort. The effect of the research results will be to foster appreciation by the locals and the general public of indigenous culinary ingenuity and to preserve memories of identity with traditional food and the story of the cherished culinary heritage depicted in culturally respectful photographs.

### **1.7. Conclusion**

This chapter has set the parameters for the execution of the study. Having clearly stated the research problem and the aims and objectives of the study, the scope and the significance of the study have been elaborated to provide the context and the need for the conduct of the study. The need to visually document and digitally preserve cultural heritage is being pursued by scholars and researchers from national and multinational organisations. The potential of digital photography to facilitate cultural heritage preservation efforts inspired this study.

# **CHAPTER TWO**

## **LITERATURE REVIEW**

### **2.1 Overview**

A literature review is an essential component of a research dissertation that serves varying purposes, including providing the current state of knowledge on the particular study topic, identifying gaps in the literature, or providing a synthesis of the theories and the research methods used within a certain field of study (Van Wee and Banister 2016). The literature reviewed serves as the contextual foundation and guide to the study.

Academic databases that were explored to gather secondary data for the study include: Science Hub, Jstor, ProQuest Science and Technology, Sabinet, Taylor and Francis, IEEEExplore, Ebsco, Science Direct and Google Scholar search engine, which were mostly outsourced through the Durban University of Technology website. Lastly, the K.E.E.A municipal website, municipal libraries/ museums and the gatekeepers were also consulted for other relevant data within the area of the study to facilitate coherent discussion in the literature.

The trend of consulting scholarly works for discussion was to create a sense of uniqueness apart from the various dimensions of cultural heritage and fuse them into modern societies' patterns with their traced remains (CHiXapkaid 2014).

### **2.2 Culture, Identity and Heritage**

Human life and its existence display unique attributes of interrelationships and connections with one another. The transfer of cultural heritage from parents to children makes it possible for self-knowing - who we are, where we come from, and what constitutes an individual's whole existence. Therefore, it is difficult for an individual to be restricted in a box because a person's way of life is a system developed through movements and settlements (Hazel 2004). Many researchers have proposed endless

definitions in their pursuit of understanding how we live and identifying the concept of "self" (Brown 1998; Hazel 2004; Rousseau 2014; Chigwada and Chiparausha 2015). From the researcher's understanding, culture is the life people live in its totality (Hazel 2004; McCrae 2004). Culture, according to Yeo and Cao (2021), is man's complete complex self-awareness of unique identity that makes mankind different from all other species and propels him to trace his ancestral lineage. This complex self-identity forms the person's character, language, taste, perceptions, beliefs and views, and influences their choices (Itulua-Abumere 2013). The human race is searching for their true self (Oliveira *et al.* 2020) through programmes such as ancestry DNA and 23andMe to have a material substance to associate with (Md Ramli *et al.* 2016). Though people are diverse in needs, wants and emotional attachments, societies remain unified by core attributes including sense of worth, affiliation, belongingness and embrace of traditional rites (Neal 2013; Rousseau 2014).

The concept of culture has been expanded by several researchers (Schroeder 2002; Boamah, Dorner and Oliver 2012; Anquandah 2013; Edling and Jens 2014) from the social perspectives that emerged through interpersonal interactions to the well documented phenomenon where migrant groups acquire culture as a consequence of their experiences over time in order to create family systems and societal structures. Archaeological studies of Ghana reveal that food has played a significant role in bringing people to settle in organized communities as in the case of the Kintampo village in Ghana (Anquandah 2013)

At the centre of any culture lie the traditions, the history and the heritage, serving as legacies transmitted across generations (Kempe 2014). However, these elements are also affected by the traditions and customs of external groups (Melis and Chambers 2021) that draw on them for their survival. Nothing in the creation of culture stands alone; each depends on the other for sustainability and survival (Dragojević *et al.* 2003). So many specialised fields have been interested in the study of culture in recent years and one of the concepts scholars propose in these domains is to construct a fairly comprehensive and coherent understanding of culture and identity formation (Lawler 2005; Itulua-Abumere 2013; Edling and Jens 2014). For an individual to be identified they need to be inextricably related to their society and history. In the broader sense,

culture is the personality of a society.

The purpose of culture is to personify practices, beliefs, ideologies, values and norms, which is to reflect on and perpetuate the meaning of things as established by a culture (Edling and Jens 2014), as well as the function of norms, which is to implicitly control an individual's behaviour under changing conditions (Rousseau 2014). According to Lang and Heasman (2015), one can figure out a person's background without making them change who they are by looking at how they live in their own culture while fitting in with other people's cultures (Rousseau 2014; Dennis 2018). Certainly, human survival hinges on our collective existence rather than individual isolation, since we all share inherent 'track identity' (Biktagirova 2016) that unites us as a people irrespective of our different facial features, voices, accents, and colours and the choices we make in everyday life.

Although some cultural practices may seem offensive (William-Forson 2014) judged by the canons and the standards of the postmodern lifestyle, it is through them that our African societies or indeed the world's societies were shaped (Dennis 2018). For example, within certain cultures, a girl child could be given in marriage between the ages of nine (9) and fifteen (15) years while other cultures would consider it as an abuse of human rights (Hazel 2004; McCrae 2004; Bukhosi 2011). Some African cultures modify the female genitals in the hope of keeping the girl child pure and free of immorality, whilst other societies do not accept that Earp (2020) even within the same continent, and some even consider this practice to be barbaric and inhumane (Abreu and Abreu 2014; Oluchukwu and Maree 2020). Every culture has its own interpretations and understandings of how things are done, which contribute to its feeling of individuality (Rousseau 2014). Names of people and their meanings, dishes and how they are cooked, clothing and how it is worn, and other aspects of daily life might all have cultural connotations associated with certain locations (Arhin 2002; Neal 2013; Singh 2018).

Cultural heritage is the legacy we have inherited that transcends time and space. People live their life in a given time and within a given space, and these are connected with

the past, present and the future to come (Creanza 2017). It's a complex, both structured and unstructured, system that involves the complete definition of life relationships and even the afterlife; how we acquired life, came into existence, how we lived the materialistic lifestyle and the afterlife (Konsa 2013). Nevertheless, the authenticity of a culture is identified by the legacies inherited, including objects, our environmental space, and most significantly, the sense of self we esteem for our identity and the cultural heritage (Almansouri *et al.* 2021).

Cultural heritage in the field of culinary arts has a broader materialistic context within which it needs to be discussed for identity (Hillel 2013). Some nations have been identified by UNESCO as destination tourist sites for their indigenous culinary offerings, for example, Peru, (Nelson 2016; Hall 2020) because of its authentic soft drinks and cuisine. What makes a particular culture able to be identified with the indigenous authenticity of its traditions? Food authenticity relates to a wide range of elements, such as origin, preparation, and ingredients and recipes, and includes the context of the serving and presentation of the food (Canclini 2007). Authenticity, in terms of cultural heritage material, is “associated with genuineness and truth” (Grayson and Martinec 2004).

Authentic cuisines are defined by the way the food is prepared and how it is consumed, as well as by who created the meal and where it is cooked (Almansouri *et al.* 2021). To construct a better meaning from Mohammad's explanation, the authenticity of culinary heritage can be constructed on the basis of its definition and identity. Culinary authenticity encompasses a broad array of factors (Webber 2012), including the origin of a particular dish, the cooking processes and methods, the sources of the foodstuff, recipes, and the atmosphere in which the cuisine is served and presented (Assiouras *et al.* 2015). Other researchers (Forné 2015; Hall 2020) attest that in order to define authentic traditional meals, preparation and presentation are key factors in linking up with the ancestors' way of doing things. For example, current cooking methods without any links to original traditional equipment and utensils may make the preservation of traditional recipes and practices even more challenging.



Culinary authenticity management may need to be very stringent since a violation of credibility would potentially jeopardize the entire legacy of the dish (Almansouri *et al.* 2021). It is unclear if changing, ignoring, or modifying a part of the procedure during the cooking process of traditional food would compromise the dish's authenticity. However, Sims (2009) argues with Grayson and Martinec (2004), Assiouras *et al* (2015) and Almansouri *et al* (2021) with the straightforward point of clarity that “some scholars have created culinary authenticity as an '*intellectually honest*' theory based on a fixed perception of location and traditions”. However, other scholars (Brown 1998; Schroeder 2002; Creanza 2017), on the other hand, affirm that all cultures evolve without losing their rightful ownership and that there are no "genuine" cultures on which conceptions of authenticity may be established. As a result, it is proposed that “authenticity should be considered as a social construction (Creanza 2017) based on the needs of the people because culture evolves through time” (Oliveira *et al.* 2020).

Several studies have emphasized the role of bodily motions and senses in how individuals recall food and experiences related to it (Counihan 2004; Dietler 2007; Janeja 2013). The relevance of “bodily memories” for our senses of taste and smell, as well as their involvement in cultural memory, are equally significant (Cailluet, Bernhard and Labaki 2018). Food is one of the most important human needs for survival and highly valued in every culture (Quintero- Angel, Mendoza and Quintero-Angel 2019; Arthur 2021). According to Twitty (2017), everyone's story is told through their identities on their plate. This emphasises how the legacies left behind by our ancestors help to trace the roots of our culture, identity and heritage.

### **2.3 History of Culinary Art**

Heritage structurates historical and cultural practices, which invariably contributes to economic development; so that history's worth is appropriately judged by present and future generations (Facca and Aldrich 2011).

Archaeological finds have revealed much about how humans originated the skill of cooking (Logan 2012). However, evolving from an unrecorded past, determining the

history of cooking accurately is a difficult and almost impossible endeavour (DeCorse 1998). Cooking has evolved from a science and a necessity for survival to a sense of identity and wellbeing (Engler-Stringer 2010a; Rommelspacher 2020) leading to the development of culinary art as a specialization in the field of art. Cooking food to eat was more justified on moral values to meet daily human needs as living beings (Whitt 2011), while culinary art then became a vehicle to express and preserve social status and self-worth, or identity (Dallen 2009; Cappelen 2021). Thus, culinary advances have occurred on two levels, that of commercial food vending for the general public and that of domestic cooking for the elite class. The emergence of the elite class of cooks took culinary art to a new level and they gained popularity for their creative expressions.

The drive for innovation in “cooking from the inception had less luxurious and glamorous values” (Elyada 2007) unlike today’s food preparation and presentations characterized by sophisticated food ingredients, advanced technological apparatus, styling techniques, and graphical composition [required] to meet the demands and taste of modern trends (Lang and Caraher 2001; Engler-Stringer 2010b). Colour, texture, form, temperature and other qualities of taste and fragrance are all part of how cooking is considered as Art (Pham 2020).

Although culinary history cannot be traced to precisely the first group of people who cooked, its significance is known in the world today from its ordinary farm produce to its spiritual dimension of converting raw food with fire smoke, water, and wind (Elyada 2007; Pollan 2014). Food became the gateway to nations for economic growth and unity even among the elite class (Hall 2020; Rommelspacher 2020). From Egypt to Rome to the French kitchen, which formed a predecessor to contemporary cooking, culinary evolution began as indigenous creativity (Aloccock 2006). As in the past, contemporary human civilization is transforming the art of cooking via the sharing of ideas. While commerce was the normal medium for the sharing of ideas, most cuisines were developed by slaves captured during war, since having slaves in a home as an imperialist was a display of value, status, and power (Hall 2020).

According to Aloccock (2006), when the Romans conquered the Greeks, they enslaved a group of individuals known as the “Magieros”, who were ultimately sold as slaves

to affluent individuals and worked for the Romans as expert chefs. These folks produced and developed exceptional meals for the Romans. Their freedom as slaves during the medieval period brought about the basic social system of Roman eating habits known as *Aendalism* – a system of hierarchy in the social order.

Travel and trade broke the darkness of the medieval age, which gave foreigners and other nationals the edge to eat from each other's plates and share ideas and tastes (Nelson 2016). Food preparations and presentations created an atmosphere in which every culture exhibited their many hidden traditions, beliefs, myths and tastes (Oliveira *et al.* 2020). These hidden elements distinguish the why of food (food preparations) from the how of food (food presentations) and allow for the documentation and display of the beauty of culinary art (Webber 2012; Twitty 2017).

The tradition of culinary art must be documented from the past to add to the narratives (Webber 2012) that promote the tales of our civilizations and social life. This is necessary to aid in the sustainability of our cultures and to reorganize our contemporary society, where food serves as a link to our past (Ako-Adjei 2015; Foster *et al.* 2017).

Culinary heritage within African communities must be studied in all of its ramifications in order to illuminate the variety of cultural patterns that may exist within a group of people. This would foster appreciation for the creativity and craftsmanship of colonized Africans to a greater extent (Webber 2012), and comprehension for the sociocultural context that aided the emergence and acceptance of a set of alternative identity forms (Facca and Aldrich 2011).

African gastronomy's diversity, as seen in the wide variety of meals, condiments, and flavours (Ako-Adjei 2015), reflects the continent's multi-ethnicity and acts as a marker of distinct cultural heritage. These culinary traditions developed by indigenous creativity lacked sophistication and was rudimentary in practice. Webber cites Chef Michael Twitty, author of *The Cooking Gene: A Journey Through African American Culinary History in the Old South* (2017), who points out that it was during the slave trade period that African Americans introduced aesthetic appeal into pre-existing culinary traditions through garnishing and presentation skills (Webber 2012). Some slaves were placed in hot kitchens, according to culinary historian Michael Twitty (Twitty 2017). The kitchen was the only place where the African slave had freedom

of ideas, expression and imagination to bring about cooking ingenuity carried with them through all the uncertainties of time to create dishes out of common foodstuffs brought from Africa (Kalah 2018).

## **2.4 Food, Identity and Culinary Heritage**

The centrality of food to social relations and forms of identity among people is well known within food cultures (Pietrykowski 2007; Henrickson 2010; Sheridan 2010; Almerico 2014). So many factors come into play for a decision to be made on someone's self-identify with a particular food (Quintero-Angel, Mendoza and Quintero-Angel 2019). The relationship between culture and food preferences and how food consumption practices offer an important avenue for people to project a sense of identity cannot be overemphasized (Lucía *et al.* 2021).

Most of the food crops considered Ghanaian were actually introduced through the trans-Saharan trade (Logan 2012; Anquandah 2013) but each ethnic group developed their unique ways of transforming those food crops into dishes that could be identified with that particular group. Food is a gateway to nations (Nelson 2016; Hall 2020) and its composition has the power to influence people's thoughts, perceptions and feelings (Watanasin 2012). For instance, from the Afrikaan traditional cookery practices, women are seen as the directors in the kitchen setting and they normally use food to welcome strangers into their homes (Rommelspacher 2020).

According to Almansouri *et al* (2021), by all accounts food has been a major player in the tourism industry that moves people with different cultures and nationalities to travel all over the world (Hughes 2008; Tussyadiah 2010; Forné 2015; Hall 2020; Oliveira *et al.* 2020). The quest for a connection with cultural heritage through food is based on food authenticity that has connected people, places and their legacies (Ricart 2020) left behind by a previous generation for continuity by existing generations. Any justification for altering eating habits, or the way cuisines are prepared, endangers the continuity of such cherished culinary traditions (Engler-Stringer 2010a). For people to lose their culinary traditions, the methods through which they settle on the introduced diets and their procedures must be uniquely rooted (Wilk 2006; Holtzman 2009; Sutton

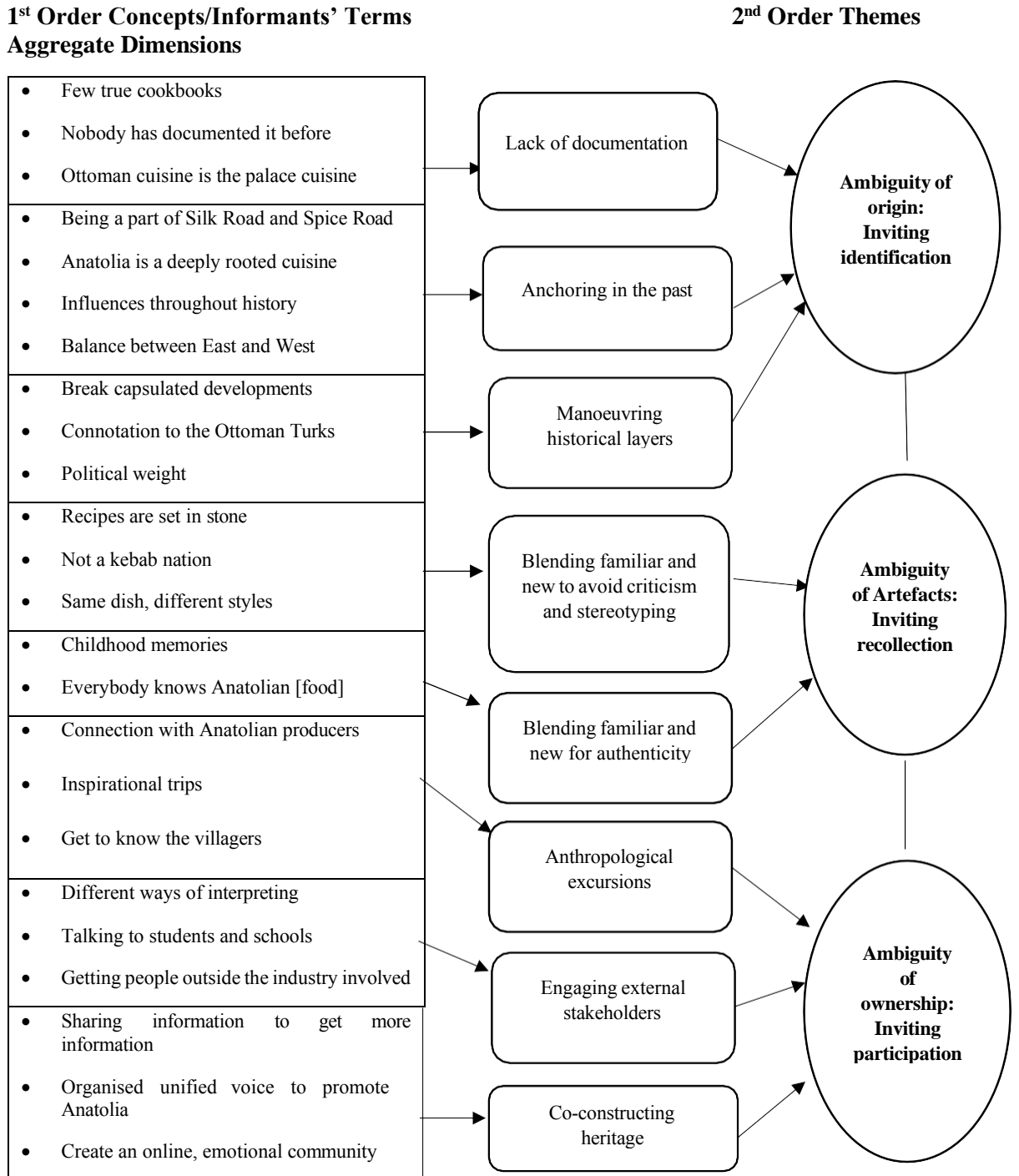
2018).

A variety of elements has contributed to the formation of humanity's gastronomy (Md Ramli *et al.* 2016). The bedrock of African gastronomy is the indigenous knowledge and customs of food preparation that is concerned with the well-being of people rather than a display of colours on the plate (Webber 2012; Ndwandwe and Mudhara 2014). While some societies place a premium on their traditional dishes, Logan (2012) laments an assertion from another school of thought that traditional dishes are too laborious to prepare, and just a waste of time for something that can be done and packaged simply. As a result, the younger generation prefers modernized food, commonly called fast food.

The authenticity of traditional cuisines is threatened by the westernisation of food systems and alien choices due to globalisation (Frimpong 2010). Currently, most native Ghanaians have lost their family farmlands to “stools” and political heads just as in some other African countries (Easterly 2002; Bräutigam 2009; York 2018). This is pushing locals to join contemporary urban societies (Evans 2019) and thereby losing the value of keeping some traditional practices (de Witte and Meyer 2012) that guaranteed food security and production (Raschke and Cheema 2008). Again, misconceptions and a lack of academic writing as an inclusive social justice (Prempeh 2022) about food traditions through or by the traditional people have been hindrances to continuity (Ako-Adjei 2015).

In Figure 2.1, Cappelen simplified a way of creating culinary heritage through the traditional narrative with organisational “factors” by documenting through observation of an ongoing activity, or cooking project, backing it up with photographs (both self-captured and from the media), and written documents to gain insights as a participatory observer and a self-presenter (Cappelen 2021). To gain more understanding, secondary data must be out-sourced through menu books, media publications and other relevant books (Foster *et al.* 2017) to substantiate primary data gathered from interviews, questionnaires and others to facilitate the construction of culinary heritage

(Kennedy 1994; La Lone 2001; Nakata and Langton 2005; Johnson-Debaufre 2012; Knight, Abdelmonem and Pierscionek 2018).



**Figure 2. 1 Chart explaining creating cultural heritage taken over from Capplene (2021)**

### 2.4.1 Food Culture and Identity Trends in Ghana

The perception of food as a cultural symbol in Ghana goes back to precolonial times, when knowledge about food and culinary practices was transmitted through oral tradition (Webber 2012; Kalah 2018). With agricultural practices, particularly farming and fishing, historically being the backbone of society, much emphasis was placed on the importance of healthy, nutritious organic food, which also had significant cultural value (Logan 2012). The connections between food- related activities, including cultivation, distribution, preparation, sharing and consumption, served as conduits for cultural transmission that shaped traditions and beliefs and created cherished tastes (Ricart 2020). Subsistence farming, marked by the cultivation of diverse plant species within a single plot of land, had immense cultural significance in the traditional food systems within Ghanaian communities (Harrison *et al.* 2020). The unique role played by women in ensuring food security in Ghana has been accorded national recognition by the representation of a market woman on the local currency (50 pesewas) (see figure 2.2).



**Figure 2. 2 Acknowledging Ghanaian Market Women -Gh 50 pesewa coin. Source: Faniyan (2022)**

Contemporary Ghana, however, has witnessed a transformation in farming practices, with a noticeable shift from traditional food crops to cash crop cultivation, driven by economic incentives (Jayne, David and Mghenyi 2010). This shift, while increasing profits through the application of chemicals and intensive farming techniques Frimpomah (2019), has resulted in the decline of traditional food systems including subsistence farming and the cultivation of diverse crops on a single farm (Raschke and Cheema 2008). Sadly, the disappearance of these traditional practices has led to a lack of proper documentation of past agricultural methods and their cultural significance (Raschke and Cheema 2008).

The introduction of foreign cultures, often facilitated through financial aid and support, is having a profound impact on Ghana's food culture and identity (Easterly 2002; Bräutigam 2009; Liu 2018). These foreign interventions frequently prioritize their interest over local needs, impacting sectors such as education, traditional medicine, agriculture, health systems and food culture (Liu 2018; Evans 2019). The difference between traditional food production systems and modern regulations, exacerbated by the influence of new technologies, has triggered discussions about food sovereignty, leading to efforts to secure the right of communities to manage, process and sell their food in a culturally acceptable way (Ricart 2020).

Ghana, with its diverse ethnic, cultural, and religious background, boasts numerous historic monuments and UNESCO-designated sites. Despite these treasures, Ghana is still faced with complex challenges in managing and conserving its natural and cultural heritage (Ahiawodzi 2013; Anquandah 2013). While Ghana's tourist industry promotes cultural heritage for socioeconomic development, the aspect of digital preservation is faced with setbacks due to a lack of standardization aimed at safeguarding the notion of authenticity of such cultural output (Boamah, Dorner and Oliver 2012).



#### **2.4.2 Indigenous Knowledge within Culinary Heritage**

Indigenous Knowledge (IK), embodying traditional practices that have been passed down through generations (Vadász 2020), plays a significant role in Ghana's culinary heritage. IK is gained from practices that have emerged through time as a result of ancestral discoveries, often devoid of written documentation (Lwoga, Ngulube and Stilwell 2010). It refers to knowledge “unaffected by modernity” (Oroma and Josephat 2018), maintained by a number of elderly traditional people within diverse geographic bounds, and reflecting the cumulative wisdom of the past (Njoku 2005b). Regrettably, much of this invaluable knowledge is at risk of being lost in the face of modernization, calling for immediate preservation efforts (McCleery *et al.* 2008).

Adom (2016) aligns with (Njoku 2005b) to advocate for a structured approach to IK documentation that accommodates the evolving needs of contemporary Ghanaian society. This flexibility allows for a harmonious blend of indigeneity and modernity (Dzikunoo *et al.* 2021). In another context, misinterpretations and skepticism have led to the view of IK as a “backsliding practice” in the era of technological advancement (Semali 1999). For instance, the availability of blenders and milling machines in modern times raises questions about the relevance of traditional practices such as pounding with mortar and pestle and grinding with stones (Adom 2016).

Notwithstanding all these debates, proper documentation of IK remains essential as a foundation upon which modern societies exist (Olatokun 2009; Kwenin 2011). To this effect Adom (2016) aptly asserts that stakeholders, including artists, must use all means possible to unveil the legacy of IK passed down to successive generations, ensuring its viability for sustainability and development. This warrants not only preserving traditional practices but also dispelling misconceptions rooted in Western education and historical perspectives (Oroma and Josephat 2018)

The adaptability of IK finds its true worth when both knowledge holders and contemporary elites participate in its application (Breidlid 2009; Kendie and Guri 2013), creating both tangible and intangible cultural heritage (Ron and Timothy 2013; Melis and Chambers 2021). This knowledge has proven to be invaluable across the domains of African life, especially in food cultivation, preparation and preservation

(Breidlid 2009; Magocha *et al.* 2019; Dzikunoo *et al.* 2021). Archaeological evidence of food production and cooking artefacts have illuminated the culinary practices of traditional societies, adding depth to their cultural heritage (Frimpong 2010; La Fleur 2012; Kendie and Guri 2013; Anquandah 2013; Dey Bidit Lal 2019).

Beyond a mere systematic exercise of generating recipes, the creation of a culinary heritage entails dynamic, multifaceted events that continually shape the landscape of a community's food culture within its geographical confines (Avieli 2013; Oliveira *et al.* 2020). Visual documentation emerges as a potent tool for promoting and safeguarding the traditional culinary heritage, and preserving the cultural identity of Ghana.

## 2.5 History and Culinary Traditions of the Fantes of KEEA Municipality of Ghana

The Fantes make up the Central Region of Ghana whose territory lies between the Western and Greater-Accra regions. The Central Region is further divided into 22 metropolitan, municipal and district assemblies of which KEEA is one (See figure 2.3).



Figure 2. 3 Map of Study Area (Komenda-Edina-Eguafo-Abrem municipality of Ghana)

[Available: <https://www.semanticscholar.org/paper/The-Effects-of-Plastic-Pollution-on-Inshore-Marine-Lartey/077ac1f979563ba216950c64e03a73a9e1b4021a/figure/4>  
Accessed: 23 July, 2021]

The KEEA municipality, with Edina as its capital, is renowned for being the first point of contact with the Europeans in sub-Saharan Africa. The acronym KEEA is derived by combining the first letters of the traditional paramount states that constitute the municipality namely, Komenda, Edina, Eguafu and Abrem. Edina is the vernacularized version of Elmina (the name the Portuguese gave to the land due to the abundance of gold), which eventually replaced the indigenous name *Anomansa* (the water that never finishes). Edina remains one of Ghana's traditional states with a quantum of written history; the majority of which is centred on the encounter with the Europeans. Edina has been a popular destination for tourists and researchers from the diaspora (de Witte and Meyer 2012). Being at the crossroads of indigenous and western cultures, Edina offers a unique opportunity to trace the resilience of cultural heritage from the pre-colonial to the post-colonial era.

With the various cultural aspects that can be studied, this work focused on the culinary heritage in an attempt to address the challenge identified by Feinberg who asserts that “the Fantes are a people who did not keep written records of their traditional systems and history before and even after colonialization” (Feinberg 1969). Even in the accounts of the prolific historian J. S. Wartemberg's written records, being the first to write about the history of Edina, it is clear that most of the written documents were from the English period of 1850 onwards and the British seem to be the well-talked about and discussed in Ghanaian history and in literature (Miller, Vandome and McBrewster 2009). Edina, representative of the broader KEEA municipality, received many foreign immigrants from other slave trade communities in the sub region of West Africa. This made Edina a multi-ethnic tribal town different from its neighbouring towns. Being the epicentre of the imperial colonies, Edina has managed to keep a few aspects of its traditional practices and beliefs, most especially within its foodscapes.

The Fantes in general are known for their inherent culinary ingenuity and creativity which is a prominent feature of their cultural heritage. It is popularly said of the Fantes that they build castles in their stomach, meaning that they lavish their wealth on food more than other material possessions. The vast diversity of marine food resources, coupled with abundant produce from the land is the trigger of the culinary ingenuity that is widely acknowledged in Ghana. This is supported by the adage “*enam wɔ fie a, edziban ba fie*” which translated means “where there is abundance of fish, cooking becomes a way of life”. Surprisingly, even in their quest for supremacy as being the true “Abrofo” (the elite, or literally, the English speaking people) of Ghana [who were the first to have been exposed to a formal school establishment in 1529 that taught reading, writing and the bible], there is no system assigned in their traditional systems to take up the responsibility to document their cultural practices and traditions as indicated by (Feinberg 1969).

The traditional families have adopted the role of oral transmission (Arhin 2002) in preserving the various aspects of their cultural heritage and history. However, Obaahenba Nana Akua Botwiwa, Nana Benyin Kuofi, and Obaapanyin Atta Badu lament the lack of written and visual documentation of many aspects of the cultural heritage, as the passing of elders with first-hand accounts leaves room for distortion and misappropriation of the rich cultural heritage (Agamba 2006; Personal Communication, 2022). Sadly, only Edina serves as memory vaults, community ritual sites and exhibition spaces, demonstrating the enduring significance of an imperial heritage in post-colonial Ghana (Yorke 2018). However, revisiting the history of Edina reveals tales of migration and cultural exchanges obscured by museum displays, some of which have sparked debates over ownership and relevance across various disciplines. (Feinberg 1969; Feinberg 1970; Agamba 2006; Pietruszka 2011).

According to the official site (<https://keema.gh.gh/index.php/assembly-profile>) of the KEEA municipality, it is dominated by its agriculture sector with fishing and crop farming being the predominant activities. The agriculture sector employs 85% of the economically active population from the ages of 15 years to 70 years for both fishing and farming and the remaining 15% would be employed in the public service. The tourism sector has many prospects but it's the least developed compared to the other

sectors and cannot be counted as one of the main economic activities in terms of income. The KEEA municipality is basically classified as two groups of people: the *Afarfo* (the coastal fishing folks) and the *Adisifo* (the landlocked farming folks).

Cherished as a way of uniting members in the family (Nettles-Barcelón *et al.* 2015), cooking art forms are innovative skills that are taught and learnt orally among the Fantes. They are developed from a very young age and practised through immersion and oral instruction from the elderly to the young (Engler-Stringer 2010b). This instruction is a consistent or daily activity that creates a lifestyle of converting local food ingredients into meals. Cooking periods at home present a learning atmosphere within which a sense of belonging and bonding between mothers and young girls is fostered where discipline, traditional values, norms, taboos, beliefs and even language are learnt and reinforced (Agyakum 2022). Being performative and oral in nature, the culinary heritage comprises both tangible and intangible aspects that need to be safeguarded (Leimgruber 2010). Thus, culinary heritage handed down from generation to generation is a complex system connected with other cultural activities to ensure its survival. Digital preservation of traditional culinary heritage is a vital technique that is encouraged (Dogan Gursoy 2021).

## **2.6 Culinary Innovations in Post-Colonial Ghana**

Innovations in culinary traditions become a reality as a result of societal trends in technology and food consumption (Lucía *et al.* 2021), in modern science, and in education (Magocha *et al.* 2019), and in the legacies of lifestyles left behind by the imperial masters. The imperialists affected the Ghanaian foodways from the regional dimensions to individual food choices especially among the Fante communities (Tuomainen 2009). Archaeological studies have provided evidential support for inquiry into culinary innovations from the past to the present-day Ghana, ensuring the preservation of culinary heritage and identity (Dietler 2007).

The fact that many people now live and work in big cities has also changed the way Ghanaian cooking traditions are practised. Moreover, a large part of the new elite class

is bilingual and often speaks English since it is the official language in post-colonial Ghana. However, they prefer to eat food cooked according to the informal language, which is basically a language about food (Goody and Goody 1995). Most of the elite class are unable to go home for lunch during the day (Mensah, Agboka and Azilla-Gbetteor 2017) and because of dietary rules in their various offices, food and drinks are made and stored in packages and are delivered to those locations. Over time, especially among the wealthy classes, issues with food and cooking have changed from how they are resolved at home where the women make the decisions (Stevano, Johnston and Codjoe 2020). There are also other groups who do not enjoy cooking cultural cuisines due to the cumbersome processes, the fact that it is time-consuming, and the higher cost of preparing food at home (Hiamey, Amuquandoh and Boison 2015).

#### **2.6.1 Acculturation of Food Cultures in the KEEA Municipality**

KEEA is the one municipality situated on Ghana's coast that suffered most from the settlement of the Europeans on their soil. Due to aggressive events and political struggles for power, the slave trade, and the quest for imperial domination (Halter 2021), there was much that changed in their traditional lifestyles. From the information gathered, the municipality stands to have lost some cultural and moral values especially among the ordinary folks (Dumett 1974) in terms of their traditions of cooking through social interaction and cultural exchanges. Significantly, the introduction of slaves from other neighbouring African communities or countries to be kept within KEEA for gold excavation, as household maids, for salt production and for commercial farming for the imperial masters (Bredwa-Mensah 2004; Adu-Boahen 2012; Yorke 2018) also affected their food cultures.

Acculturation simply means an alteration, or adjustment of certain cultural practices among a group of people through contact with other traditions in order to gain acceptance among other intruding cultures (Salehuddin *et al.* 2019). For an acculturation process to be established, there must be a communication system of sending and receiving that facilitates acceptance (Satia-Abouta 2003; Franzen and

Smith 2008). The Europeans coming onto the continent of Africa with the aim of establishing trade and commerce, the empowerment of native civilizations through church missionary work, and exploration in an exchange of cultures were all delusions (Niekerk 2004).

The forceful and or persuasive colonial imposition on native Ghanaians affected all aspects of their lives, of which food was a major receptor (Logan 2020b), resulting in the acculturation of the traditional culinary art (Murray 2017). This indicates that the culinary traditions in the KEEA were to some extent culturally hybridised since some of the slaves from other neighbouring states were freed and integrated into the local communities to work on farms or were engaged in other commercial activities (Personal Communication, 2022). Those who stayed at “*Brenu-Akyinmu*”, “*Bronyibima*” and its environs were engaged in the production of salt from the *Brenu* lagoon which is still being practised today (See figure 2.4).



**Figure 2. 4 Salt production site at “Bronyibima”, KEEA. Source: Faniyan, 2022**

As narrated by one of the elderly women (Personal Communication, 2022), some women as indigenes were married to the Europeans in exchange for brassware, parish bowls, enamel pan-dishes and other cooking accessories to show prestige and honour to the women’s family and to signify that their daughter was not taken into slavery. Those wives stayed with their European husbands at “*Abrokyir Mpoano*” (European beach quarters) and gave birth to children called “*Abrofomba*” (Euro-African children

popularly called ‘half-caste’). Through the matrilineal heritage system of the native Fantes, the *Abrofomba* were accepted into their maternal homes, resulting in hybridized families (Niekerk 2004). This marriage practice affected the way younger women were taught to cook, present food and eat traditionally. The local people started baking “*paano-eku*” (tea-bread) at home which was learnt from their European masters and later formed part of their cooking traditions as time went by (Personal communication, 2022). Again, the use of enamel pan-dishes, parish bowls, glazed ceramic wares, and spoons in the serving and eating of indigenous food became part of the culinary heritage (Personal Communication, 2022).

Hybridity is when people from different cultures who have a different self-identity coexist for the common good of their happiness and harmony. According to Yorke (2018), these practices of hybridity brought about the acculturation of culinary traditions which even affected the names of the traditional cuisines. The disadvantage of such a system of hybridity is that it could lead to some level of retrogression within a society and affect the cultural structures for development and for continuity of traditions, according to (Murray and Nash 2016). The loss of cultural values through acculturation also brings in the advantage of “letting go” within a diversity of cultures (Harrison *et al.* 2020). Thus, cultural hybridity produces acculturation, which leads to a cosmopolitan society (Cappellini, Parsons and Harman 2016; Dey Bidit Lal 2019). Nevertheless, change has the potential to bring in profound productivity as well as to build a unique world of cultures.

The reluctance of a host society to readily embrace parasitic cultures, stemming from the fear of losing their traditions and values (Araoz 2008; Boamah 2014; Giovanninig 2014) raises the issue of authenticity. Of course, this also raises a debateable question in the sense that to what extent can a freed slave mingle in the affairs of the indigene of a land when he has a self-perception and identity to deal with psychologically? (Salehuddin *et al.* 2019). Thus, the tension between embracing assimilation and preserving traditional values is undoubtedly a complex and sensitive issue.

Since culture is dynamic, its concept of authenticity in heritage construction is critically debated among scholars (Wood 2020; Zulfikri *et al.* 2020) as a “modern



concept of literature through tourism and self-identity”. Moving away from the initial concept of objective authenticity, which, as Sims refers to Boorstin’s account from 1964, bases authenticity on "pure" civilizations (Sims 2009), new concepts of authenticity, such as “constructivist and postmodernist” perspectives, have emerged. In these frameworks, claims of authenticity can be made by people to serve their own interests (Zulfikri *et al.* 2020).

It could be ascertained that in the case of the Fantes of KEEA municipality of Ghana food acculturation would be so much greater considering how the colonial rulers imposed their food systems on other cultures as they travelled (Farber 2009). For example, the introduction of diversified food crops (DeCorse 1998; La Fleur 2012) as discussed excessively through archaeological studies and other previous literatures (Logan 2020b; Agorsah and Thomas 2008). This question remains: “to what extent is acculturation accepted as part of cultural heritage?” According to Alocock (2006), acculturation may be accepted as part of the hosting society’s culture only when imposed by force either through war or after imperial rulership has overcome societies by imposing new cultures. As in the case of KEEA, some of the transformations may have occurred as a result of imperial rulers treating their hosting society as their subordinates which, in turn, affected their methods of cooking, use of food ingredients, the food presentation and how it was consumed (Alocock 2006; Logan 2020a).

Some form of food acculturation could also occur when some members within the society want to be accorded with class status and enjoy the pleasure of prestige (Logan 2020a; Zulfikri *et al.* 2020; Sidali, Capitello and Manurung 2021). According to Reese (2009), the Fantes of KEEA had control over the colonial commerce and also leased their fields to their trusted visitors as tenants. As a result, the locals had many opportunities to consume luxurious foods and drinks. It has been established that “*The Fantes in general were gullible eaters and loved a lavish lifestyle*” (Metcalf 1987) which easily swayed them to adopt innovations.

To trace the culinary heritage of the Fantes of KEEA municipality of Ghana is a daunting task since, according to (Raschke and Cheema 2008), most of the indigenous

cultural heritage was lost due to acculturation in the colonial period. Indeed, there are many cultures in the world that have been affected by modernisation and technology through colonialism and war (Igor 2000). The culinary traditions have evolved through the dynamism of natural occurrences (Zulfikri *et al.* 2020) within their agricultural sectors that yielded food to sustain them, as well as artificial suppression by the colonial masters, leaving behind traces of imperial legacies in their cooking traditions. Again, tapping into the KEEA precolonial era of culinary heritage seems impossible considering that Logan (2020a) indicates “*there is not enough material evidence to lay hands on*”. Moreover, it has been asserted earlier by Feinberg that the “*Edina societies are not keepers of record*” (Feinberg 1969). Another contributing factor is that as the older generation, the living repositories of traditional knowledge, pass away, there is growing concern about the potential loss of authenticity of orally transmitted cultural heritage (Md. Sharif *et al.* 2018).

According to Obaapayin Atta Badu from Edina-Ampenyi, (Personal Communication, 2022) there is another dining tradition among the Fantes of KEEA municipality of Ghana termed “commensality” by (Quintero- Angel, Mendoza and Quintero- Angel 2019). This is where families ate together sitting in a circle or together with other people from either the same bowl or separate bowls but with the common bond of unity. Elderly men and fathers were served to eat at a designated table as a sign of respect while the mothers ate with their children for bonding and a demonstration of love and care since cooking forms part of a woman’s marital and household responsibilities (Graff 2018) among many cultures. This practice, as part of culinary traditions, no longer exists due to the effect of post-colonial teachings of individualism and self-dependency.

## **2.7 Visual Culture as Embodiment of Heritage**

Moving from the static concept of tangibility to include the intangible aspects of a culture, UNESCO acknowledges the dynamic nature of heritage. These developments have broadened the discourse on what heritage can be, who determines it, and the fundamental steps for its preservation (Brown 1998; Konsa 2013). This also motivated

UNESCO to provide a perfect recognition of dynamism in cultural identity creation (UNESCO 2004) in everyday life which includes science, arts and culture, history, events etc. within the boundaries of heritage and which has helped to fashion cultures through modernism and technology (Sanya 2013).

Images provide an impetus for integrating all traditionally separate elements of knowledge to develop new expressions particularly in contemporary visual culture (Hughes 2008; Nelson 2016). The most popular technique of providing knowledge, having an effect, communicating, and impacting someone is asserted to be through photographs (Nelson 2016). The novelty of pictorial representation has now been lauded as guaranteeing a heterogeneous and inclusive society, free of any traditional linear powers and responsibilities in contemporary digital society (Tussyadiah 2010).

Visual culture has indeed been recognized as a significant channel for sharing as well as comprehending the legacy of today (Mark and Boulton 2017). The mechanisms that make sense, contextualize, and unveil to shape the history people observe today, are primarily visual (Thomas 1999). Human ties with history are often essentially physical, and rely on the validity that constitutes these artifacts of legacy, and art history provides the means for such items to be represented and thus to gain significance (Vegas 2017).

The empirical literature on African culinary traditions, with the exception of sub-Saharan Africa, has largely focused on contemporary mass starvation and food and nutrition insecurity (Ako-Adjei 2015), with little focus on the issues of the culture and heritage of food. The few excellent initiatives to write about traditional food culture (Goody and Goody 1995; Mandala 2005; Carney and Rosomoff 2009; McCann 2009) are limited by scant documented references and narratives, which have a brief timespan and limited depth. Ako-Adjei vividly explains in her publication that the dying out of the majority of African cuisines is due to a lack of publicity, misconceptions, biases, or fabricated lies, and deceptions about coloured people's background over the years on international platforms and in the media (Ako-Adjei 2015).

Several scientific studies focus mostly on the significance of African heritage to society, and on the other hand, offer greater in-depth knowledge on certain institutions

or customs (McCann 2009). However, it is reported that some researchers end up creating a jumbled representation of African reactions to the exploitation of cultural heritage with images that too easily support the concepts of a "genuine", "historical" Africa versus "insufferably pretentious" cosmopolitan Africa that was colonised (Ako-Adjei 2015).

The term "heritage" comes from an ancient French phrase that means something transferred down through the ages or generations (Vecco 2010). Heritage forces humans to ask questions and find answers to remove all barriers of doubt and serve as the ground for personal and group identity formations (Probst 2016). The heritage of Ghana was documented from early times by foreigners until the independence from the British opened gateways through academic or intellectual discourses and technological advancements for native scholars. This is the case of Professor James Anquandah directly quoting Trevor Roper (1968) in the introductory pages of his presentation "Transactions of Historical Societies of Ghana – The People of Ghana: Their origins and Cultures" (Anquandah 2013) as saying: *"In the future, there will be some Africans to teach, but at present, there are none. There is only the history of the Europeans in Africa, the rest is Darkness... and Darkness is not the subject of history... we can ill afford to amuse ourselves with the unrewarding gyrations of barbarous tribes in pictures but [in] irrelevant corners of the globe."*

Ogaga (2013) exhorts the true African to be forward looking in all things and to leave the past of colonial darkness behind in pursuit of a true sense of self-worth through new explorations of ideas to help the third generation of Africans carve a new path of cultural identity, while embracing healthy traditions of predecessors (Nnolim 2006). Hence, the power of colonialism is losing its influence on the third generation of Africans all over the continents through their self-emancipation.

### **2.7.1 Visual Cultural Heritage Construction**

Cultural heritage, either tangible or intangible, is a delicate inheritance that needs protection (Melis and Chambers 2021; Danaher, Schirato and Webb 2000) to preserve its significance and attributes as substantial material to be reconstructed

(McCleery *et al.* 2008). Digital preservation efforts in Ghana are yielding some results as seen in the digitalization projects undertaken by the libraries of many tertiary institutions and national bodies concerned with cultural heritage (de Witte and Meyer 2012; Boamah 2014; Mensah, Adjei and Adams 2017). However, a major setback in the digitalization process is the lack of standardization leading to plurality of Ghanaian cultural expressions in the digital media motivated by various reasons (Koranteng 2014; Parry 2014) other than preserving the authenticity of the cultural heritage (de Witte and Meyer 2012).

One of such aspects of the Ghanaian cultural heritage that is lacking a national standard of authenticity is culinary heritage (Boamah, Dorner and Oliver 2012). Efforts by food promoters in the construction and digital preservation of Ghanaian cuisines as evidenced by many television shows such as *Onga Mama's Helping Hand*, *Edzibanaa - dzidzi*, *Maggie's Cooking Delights*, *McBrown's Kitchen*, and food blogging outlets on social media, such as @Accracraves, @TasteGhana, and @afravillagekitchen, are left without any nationally recognized institution to regulate the authenticity of the digital expressions of Ghanaian culinary heritage (Boamah 2014). Thus, instead of fostering the continuity and sustainability of authentic Ghanaian culinary heritage (Barton *et al.* 2017), these food promoters focus on aesthetics and convenience to appeal to food lovers through the digital media and also to make names for themselves.

Again, cultural practices such as how mothers engaged their children in the socialization process where knowledge and values are transferred via events, songs, proverbs, idioms, riddles, folklore, mythologies, and taboos, as "old" mediums of communication (Wendl 2007) are gradually being eliminated in the construction and digital preservation approaches of Ghanaian culinary heritage by food promoters. These cherished traditions and practices that have been passed down through the family system by word of mouth to succeeding generations as part of the socialization process that makes a person into an "alive and active" individual (Rettová 2016) tend to be ignored in the ongoing visual construction and digital preservation strategies of Ghanaian culinary heritage.

Visual images are cultural artefacts that help current societies reconstruct the past through critical inquiry (Murphy 2020). The dynamics of societal lifestyles on human eating habits, food, nutrition, health-related choices are all part of visual heritage construction (Oliveira *et al.* 2020). What people see consistently, talk about most of the time, the places they visit, and visual trends form the basic part of these constructions. Therefore, knowledge documentation, which was a predominantly textual endeavour, is now being constructed visually (Price, Jewitt and Brown 2013), or becoming image-driven (Oroma and Josephat 2018).

Schroeder emphasizes preference of visual display to written and spoken words in the contemporary digital age (Schroeder 2002). This is actually where most of African heritage that is oral and performative in nature requires visual documentation for archival purposes (Rwafa 2004): in preserving cherished traditions and collective memory of the past. The construction of a visual heritage has the ability to influence postmodern societies to appreciate the historical traditions of culinary culture in ages to come (Melis and Chambers 2021; Rodney *et al.* 2020).

Every society exists within a certain timeframe to which events and memories could be attached. However, contemporary societies are driven by images that move and inspire happiness (Prins 2010), but there must be a place in the construction of our heritage that preserves the authenticity of the culinary traditions as handed down by older generations rather than just representing an abundance of images that seduce and trigger an emotional appreciation for beauty and appealing edible products without actually understanding what the images are communicating (Smith 2017). This actually creates no memories of the past because it could be easily forgotten.

However, the construction of visual images must be the stimulus (Melis and Chambers 2021) to empower and revive the imagination since it is the order of the day. One question that cannot be overlooked is how to reconstruct images from the previous generation and make them relevant in the current societies with critical enquiry (McCleery *et al.* 2008). This question is helping certain cultures to be understood better than before because the rate at which images circulate through the various media outlets is unprecedented. In Ghana, the

apathy and disdain shown for the reconstruction of the past is reinforced by the mainstream media narrative that attributes a higher standard of living to modernity on the basis of economic value (Bawa 2016).

### **2.7.2 The Preservation of Traditional Visual Heritage in Ghana**

There is increased awareness about the importance of preserving and promoting the cultural heritage of a people because it is receiving attention in terms of research and investigation (Dallen 2009). The visual heritage of a cultural group cannot be limited to a singular act of self but rather extends to the realm of both tangible and intangible customs that affect people. Various authorities have discussed extensively the topic of what constitutes visual heritage, and how it has been preserved and disseminated to the world, (Brown 1998; Kankpeyeng and DeCorse 2004; Boamah, Dorner and Oliver 2012).

Some historical records of Ghanaian cultural heritage exist (Agamba 2006; Anquandah 2013; Boamah 2014). Ghana has made significant efforts to safeguard its cultural legacies through archaeological studies, arts and scientific research. Until recently, the documentation on Ghanaian cultural heritage primarily relied on textual methods. However, the advent of visual technology has fostered the documentation and preservation of cherished cultural information digitally (Boamah 2014; Mensah 2017). A lack of comprehensive cultural heritage preservation policy (Boamah 2014) is seen as a poor national response to safeguarding such valuable treasures (Kankpeyeng and DeCorse 2004). The possibility of keeping cultural treasures as personal assets by traditional leaders, or selling them to alleviate poverty by uneducated members of the community could be averted.

Digital museum interventions have been proposed by various stakeholders for the storage and preservations of heritage over the last decades and this trend is evident in most of the African states within the sub-region (Sansone 2013). Lament over the lack of professionalism and funding, coupled with misplaced stewardship or managerial roles, looting and poor maintenance services as current challenges to be faced by

committees proposed to take full custody of the cherished cultural treasures is strongly expressed (Boamah, Dorner and Oliver 2012). Various recommendations have been made by academic and professional research bodies including the Ghana Museum and Monument Board (GMMB), the Public Records and Archives Department (PRAAD), and the Ghana Library Board (GLB) to institutionalise collaborative units for the training of archaeologists, the involvement of student researchers, training programmes for the custodianship of cultural heritage to foster effective management and organisation of ongoing digitalization efforts leading to a national strategy for heritage preservation. The preservation of and proper accountability for cultural heritage cannot achieve effective results without the integration of contemporary societal organisation from professional and scientific bodies boosted by socio-cultural, economic and political participation (Leimgruber 2010; Sava *et al.* 2019).

### **2.7.3 Varying Views on Cultural Heritage Construction**

The construction of cultural heritage is highly contested scholarly from differing philosophical perspectives and practical considerations. The debates encompass issues of authenticity, universality, materiality and power dynamics. The three main perspectives are essentialism, constructivism and critical realism.

The essentialist view considers cultural heritage as a fixed and inherent property of a group, emphasizing continuity and the preservation of original forms and meaning (Smith, 2006; Harrison, 2012). Proponents argue that cultural heritage should be maintained in their “authentic” states to preserve their identity. This perspective often underpins nationalist and preservationist discourses, which emphasize the protection of cultural heritage as a means of safeguarding a group’s identity against external influences and changes. One of the primary critiques of essentialism is its tendency to oversimplify and homogenize cultural identities, ignoring the dynamic and evolving nature of cultures. As Clifford (1988) argues, essentialist views risk reifying cultural categories and perpetuating exclusionary practices that marginalize internal diversity and dissenting voices. Despite these criticisms, essentialism remains influential in policy-making and heritage management, where it serves as a powerful tool for mobilizing collective memory and national pride.



Conversely, the constructivist view argues that “culture is not real, but an abstract and purely analytical notion” (Baumann, 1996; Caglar, 1997) and that *heritagizing* culture is not meant to be an endeavour by the current generation to hold future generations hostage in perpetuity. This is supported by the remarks of Edward Said in *Culture and Imperialism* that the history of all cultures is a history of cultural borrowing (Said, 1994). Thus, words such as “pure”, “original” and “authentic” are stifling for the regenerative, inventive, adaptive, and creative propensities of culture. This aligns with Pierre Bourdieu’s concept of *habitus* as expounded by Peter Burke that emphasizes the transgenerational nature of cultural heritage and calls for the consideration of “rupture” and “continuity” in its transfer (Burke, 2009). A significant contribution of constructivism is its attention to the performative aspects of heritage, where cultural practices and rituals serve to continuously enact and reconstitute collective identities (Bendix, 2009). However, constructivist views can sometimes underplay the material and embodied dimensions of heritage, focusing more on symbolic representations and less on the tangible aspects that also play a crucial role in heritage experiences.

Based on the growing consensus that cultures are not “static” with definitive versions of authenticity for all generations to come, critical realism seems to be a plausible alternative to navigating the extreme stances of essentialism and constructivism (Bader, 2001: 254). Criticizing constructivism, while not defending essentialism, critical realism elucidates the existence of culture and offers pragmatic considerations in cultural heritage construction. Critical realism thus allows for a more comprehensive analysis that considers both the socio-cultural and the material aspects of heritage. This perspective advocates for a reflexive and critical engagement with heritage, where scholars and practitioners are mindful of their own positionalities and the broader socio-political dynamics at play.

The construction of cultural heritage is a contested and multifaceted process that can be understood through different theoretical lenses. Essentialism, with its focus on immutable cultural essences, provides a foundation for nationalist and preservationist efforts, albeit with the risk of oversimplifying complex identities. Constructivism, emphasizing the socially constructed nature of heritage, offers a more dynamic and performative view but can sometimes neglect the material dimensions. Critical realism, bridging these perspectives, provides a holistic approach that considers both the

constructed and the material realities of cultural heritage. Each of these views contributes valuable insights to the ongoing debates and practices surrounding cultural heritage, highlighting the need for a nuanced and interdisciplinary approach to its study and preservation.

## **2.8 Photography as Visual Language**

The visual language of photography is the representational space that creates a platform to tell a story because it is a universal language that can be understood by anyone (Weichert 2021). Photography is a sort of visual language because the aesthetic qualities of a photograph as a visual object produce the power dynamics of reality in the viewer's imagination. The use of photography as a visual language is exemplified by the works of Oduro-Frimpong to depict the debate of key geopolitical issues between China and Ghana (Oduro-Frimpong 2021). This helps individuals to express their comprehension of how they experience various aspects of the universe. It stimulates a person's imagination and compels them to express themselves; although to be able to interpret a photograph demands critical thinking and effective communication skills especially when they are photographs representing other cultures (Moran 2015).

Photographs are easy to make in this contemporary century compared to the period of daguerreotypes used in those experimental stages of humankind's quest to create images on photo-sensitive materials. Photographs, unlike drawings or mechanical illustrations, are easy to be understood with their clear objectives. Images have played a significant role in human lives and cultures over the centuries (Colin 2014). However, it is undeniable that with the advent of digital photography the human quest to reconnect with their past has become common practice. It is believed in cognitive research that the human mind is able to adapt to and understand photographs faster than text and this has been the driving force of the explosion of images in the digital media creating a global visual culture (Baker 2015).

The causal use of photography in contemporary societies has brought about a new culture of media practices in the industry (Jackson 2009). Schroeder further opines that proof of the existence of human lives today and their continuity is based on images

(Schroeder 2002). This has been the model elsewhere through arts and design, movies, the clothing and fashion industry, food and agricultural production, cookery art and so on (Codée and Verhoef 2015 )(Manurung *et al.* 2019).

### **2.8.1 Photography and Photo Documentation in Ghana**

The practice of photography started in Ghana as early as 1870 along most of the coastal regions of Ghana by the “*Abrofomba*” (mulattoes of coastal Fantes, Gas and Ewes). Some pioneers include Holm Walwin, and G. L Lutterodt who introduced the use of staged foreign backdrops just like how the rich made their portraiture in Europe at that time (Ntiense 2017). Between 1920 and the late 1940s cameras became more affordable. This brought about the proliferation of commercial studios all over the country. Itinerant photographers at that time moved from place to place to shoot still portrait photos of people at home or on special occasions thus recording events and preserving memories.

The progression to motion photography brought about a level of professionalism and teamwork in the industry resulting in the establishment of the Ghana Television station in the 1960s. Initially, motion photography centred on dramas and films for entertainment that kept viewers amused especially in the evenings after a hard day’s work and helped them learn about their culture and also provided moral lessons (Ntiense 2017). An example is “By the fireside” (a popular television show by the late Alexander Duah)

[https://www.youtube.com/results?search\\_query=by+the+fire+side+ghana](https://www.youtube.com/results?search_query=by+the+fire+side+ghana). These examples of local entertainment were stopped and replaced with foreign movies and long telenovela series because the Ghanaian way of producing photographs for entertainment was viewed as substandard as they involved the transfer of beliefs in supernatural forces to the younger generation, which is remarked as diabolizing (Meyer 2005).

The practice of photo documentation in Ghana has been in existence for over a century and in the early days it was used to express people’s identity through organised photographic sessions. Surprisingly, the practice of photography in Ghana has not

received scholarly recognition compared to other academic fields like medicine and engineering (Wendl 2001a).

## **2.9 Digital Media Technology**

Digital media technology has become part of human social life and societal transformation. It has affected and changed human communication patterns and the artefacts surrounding human existence by means of its interactivity (Price, Jewitt and Brown 2013). Digital media technology trends have helped societies to create meaningful thought- provoking content from their natural past and present environments through dialogue to best meet human challenges. This era of advancement in technology has helped to search for, receive, store and share content that is accessible through the participation of our senses. Murphy (2020) asserts that people recall a pattern of behaviours for as long as their perception of doing things can be connected to a set of repeated automatic responses. Our ability to assess images is based on optical senses for decoding visual images seen or stored within a period of time (Schroeder 2002). This is clearly explained in the introductory page of Wendl's publication in his reference to Clive Barker's "Hellraiser 3" poster that "*there is something immensely satisfying about an image that could be reclaimed with its connection with other cultures*" (Wendl 2007).

There are various reasons why human connections with other cultures are kept through digital media for preservation, and to help create interaction between technology and society. It is essential that historical and culturally significant sites be documented and preserved for present and the future generations to learn from the historical activities and experiences in digital settings which would be ineffective with analogue or textual data. The capacity to examine a recollection of experiences from one's history through digital technology offers a highly creative means for the conversion of tacit knowledge "into explicit knowledge in the form of a concept" (Krogh 1998). Thus, the possession of a valuable collection of experiences is indicative of one's strength, vitality, and status.

## **2.10 Visual Research in Ghana**

Visual research, as a means of using visual images to make sense of human experiences, is gaining ground in qualitative research. A shift from a mono-modal paradigm of textual documentation to a multi-modal paradigm of visual documentation involving text (Reavey and Prosser 2012) is shaping a dominant global visual culture in contemporary society that is inundated with images (Mirzoeff, 2009). The proliferation of digital technology and media is drawing all cultures into a digital space offering opportunities for sharing and interaction of human experiences.

In Ghana, visual research encompasses a wide range of studies that utilize visual methods and tools to investigate various aspects of Ghanaian society, culture, history, and development. Researchers employ a range of qualitative and mixed-method approaches to collect and analyse visual data, including participant observation, interviews, visual ethnography, and content analysis. A review of literature reveals a general overview of some key areas and approaches within visual research in Ghana.

Visual research in anthropology and ethnography in Ghana often involves the use of photography, film, and visual documentation to explore and document local cultures, rituals, traditions, and everyday life. Little (2020, 2021) explored participatory photography in an ethnographic study to make meaning and shape e-waste visualization at Agbogbloshie in Ghana. These studies emphasize the necessity of visual images as evidence to provide insights into social dynamics, cultural practices, and the lived experiences of different stakeholders while challenging the dominant narrative about the Agbogbloshie e-waste market in Ghana.

Ghana has a vibrant artistic scenery, and visual research in this domain focuses on examining traditional and contemporary art forms, visual culture, and the role of visual expression in Ghanaian society. Azaglo *et al* (2022) employed visual documentation to appraise selected sculptural pieces aimed at understanding the meanings of the artefacts within the cultural, social and historical context. Moreover, Asante (2009) explored photography to document works of selected indigenous Ghanaian women who are engaged in the visual arts including pottery, weaving and mural paintings in some selected towns in Ghana. The images served to project the unsung female artists

and highlight the role of women in a male dominated field of endeavour.

In the field of Architectural and Urban Studies in Ghana, visual research explores the built environment, urban development, and architectural heritage. These employ the use of visual methods like photography, mapping, and visual analysis to investigate urban spaces, architectural styles, urban planning, and the socio-cultural implications of urbanization in Kumasi (Lartey and Marful 2021; Marful *et al.* 2023).

Visual research in Ghana also focuses on historical documentation and visual archives. This involves the study and preservation of historical photographs, films, and visual materials related to Ghana's history, including colonialism, independence, and post-colonial development. Researchers often engage in archival work, digitization efforts, and oral history interviews to complement the visual materials (Hess 2001; Wendl 2001b; Phyfferoen 2018).

In the field of Media and Communication Studies, visual research explores the role of visual media in Ghanaian society, including television, film, advertising, and social media. The works of de-Graft Aikins and Akoi-Jackson (2020) and Oduro-Frimpong (2021b, 2021a) involve analysing visual representations, studying media effects, and examining the cultural and social implications of media messages and visual narratives in the Ghanaian context.

Visual research in the field of development and social change in Ghana is geared towards understanding and addressing social issues, inequalities, and development challenges through visual methods. Scholars employ participatory photography, video storytelling, and visual advocacy to give a voice to marginalized communities and promote social justice (Decosas 2006; Martino 2018).

### **2.10.1 Significance of Visual Research**

The significance of visual research in the Ghanaian context lies in its ability to capture and convey rich cultural, historical, and social aspects that may be difficult to capture through traditional textual approaches alone. Several studies highlight the importance of visual research in Ghana. Martino (2018) points out that visual research methods

allow for the documentation and preservation of Ghana's diverse cultural heritage. By capturing visual images of traditional practices, artifacts, and cultural expressions, visual research helps to safeguard and promote cultural identity and heritage. Again, visual research offers a powerful tool for understanding the lived experiences of Ghanaians. Through visual methods such as photography, film, and participatory techniques, researchers engage with individuals and communities, capturing their perspectives, emotions, and stories in a visually compelling manner (Decosas 2006; Phyfferoen 2018).

Moreover, visual research has been used to empower marginalized communities by providing them with a platform to express their experiences and challenges. By employing participatory visual methods, such as photo-voice and video storytelling, Decosas (2006) and Martino (2018) demonstrate that marginalized individuals can share their narratives and advocate for social change. Also, visual research contributes to understanding and addressing social issues and development challenges in Ghana. By visually representing these issues, Oduro-Frimpong (2021b, 2021a) points out that researchers and policymakers can enhance public awareness, facilitate dialogue, and promote sustainable development. Owing to a vibrant visual culture and artistic scene in Ghana, Wendl (2001b) indicates that visual research provides opportunities to explore traditional and contemporary art forms, analyse visual expressions, and examine the role of art in social, cultural, and political contexts.

## **2.11 Research Study Propositions**

There are underlying propositions from other sampled works that were examined to inform this study and to fill in gaps. A few samples of publications were collected and studied to understand what has been done in the field of Ghanaian cultural heritage in relation to culinary traditions and the applicability of Indigenous Standpoint Theory (IST) as follows:

1. An extensive academic research work done by Professor Amanda L. Logan with the title “A History of Food without History: Food Trade and Environment in the West-Central Ghana in the Second Millennium AD” (Logan 2012). Her

work gives a vivid description of how certain food crops (basically vegetables) entered Ghana and even Africa in general with their scientific names, characteristics, appearance, uses and their nutritional value. She goes on to discuss the ecological zones, agricultural cultivation practices, and domestic life styles of the people who used those food crops. She adopted Ethnoarchaeological and Macro-botanical research methodologies for her study. The data was also collected through past oral and written histories and material culture.

The research gap with the material at hand was that there were few photographic images that were culturally constructed to support the textual documentation for the rural folks and even the younger generation to help comprehend and recognise the recipes described in a more contextual way. Again, photographic images have become the new visual language and culture for present generations to understand, formulate, recreate and share new knowledge.

2. Another well-crafted piece from the intellectual community with a national patriotic discourse is “An overview of Kwame Nkrumah’s Cultural Policies on Ghana’s Visual Culture” by Orhin in (Yorke *et al.* 2017). The paper discusses brilliantly how Kwame Nkrumah laid down national policies on visual culture to promote the Ghanaian cultural identity and ownership after independence. The paper explains how the vanishing of the Ghanaian cultural heritage has overshadowed the self-identity of the natives of the land as a result of overreliance on foreign cultural concepts which threaten the originality and the creativity of the Ghanaian cultural identity. The paper says that physical preservation of the cultural history is not as highly relevant as digital preservation in a contemporary, visually-driven society flooded with images of alien cultures.

The research gap was that the paper did not actually pinpoint any direct counteraction in the conclusive remarks on those foreign cultural concepts dominating the global visual culture and digital preservation of Ghanaian cultural heritage. The researcher is of the view that photo documentation will boost any digital preservation efforts to effectively manage and promote the cherished cultural identity through visual media.



3. A journal article by two media practitioners working with one of the prominent promoters of African cultural heritage in Ghana over decades was reviewed. The paper has the title “African Heritage Design: Entertainment Media and Visual Aesthetics in Ghana” by (de Witte and Meyer 2012). This paper discusses the formation of some nations in Africa with Ghana being the centre of the discussion of its politics and religious disbelief in heritage dynamics. It explains the fact that Visual Heritage is not isolated in the realms of media practices and other platforms. The reality of Ghanaian Visual Heritage cannot survive without the commercialisation of the media fields. The authors stand with other supporters of Kwame Nkrumah’s ideology of remoulding the Ghanaian and the African traditions of visual culture through *Sankofism* (going back to traditionally accepted practices) after the fall of the imperialist. They speak clearly about the factors that fight against Ghana as a nation, and that it has lost its focal track in promoting the national cultural identity domestically, rather focusing on African-Americans or Africans in the diaspora by engaging them only about their exit through the “*Door of no Return*” with emotionalism and sensationalism for just recognition in tourism without teaching them about the cultural identity and its values for the sustainability of Ghanaian cultural heritage. The paper projected visual culture on fashion, style and design, film making and production, and beauty pageantry as part of the conclusion and recommendations without specifically promoting or discussing culinary arts/ heritage of the Ghanaians when food forms part of fashion.

The gap to be filled here is to use this research to join forces with the existing narratives of promoting Kwame Nkrumah’s agenda of visual culture through food photography.

4. A further proposition was gathered from a PhD dissertation from the University of Ghana Library by Baa-Poku Frimpomah with the title “Neglected and underutilised crops species (NUCS) and household food security in central Ghana” (Frimpomah 2019). Her work discusses environmental and socio-economic factors influencing NUCS and its uses in agrobiodiversity in Ghana, hence, the loss of Ghanaian traditional food crops and their uses within the

study area. Qualitative and quantitative research methodologies were adopted for the research work.

The research gap identified: Her specific objective was to take an inventory and profile the varieties and uses of food crops in central Ghana; yet few photographic images were used to support the textual documentation and the uses of her results among her study population, the majority of whom have no formal education.

5. A journal article by Adisa, Adekoya and Sani (2021) employed IST to investigate the plight of indigenous people in the job market dominated by Western-centric conceptualization of social stigma in southwest Nigeria. The study discusses how a colonial standpoint first inverts and then neutralizes the existing indigenous standpoint for the development and perpetuation of social stigma against tribally marked indigenous people.

The research gap identified: Focusing narrowly on the experiences of educated tribally marked indigenous people leaves the many facets of the tacit cultural heritage untouched. Likewise, the application of IST in the study of Ghanaian cultural heritage is rare, if indeed there is any. This is because the debate over what constitutes indigenous knowledge (Semali 1999; Njoku 2005b; Lwoga, Ngulube and Stilwell 2010; Oroma and Josephat 2018) and who qualifies to conduct indigenous research from the notion of insider/outsider discourse from the aboriginal stance (Foley 2003) seem to suggest there are no indigenous people in Ghana. This argument emerged during the proposal stage of this study and it became apparent that there was a preference for the term ‘traditional’ rather than ‘indigenous’ to be used in the title and in most parts of the text, especially in association with culinary heritage. However, the term ‘traditional’ is interchangeable with ‘indigenous’ throughout the text of this study.

This research consequently seeks to use photographs to document the culinary practices in fostering a reconnection and visual recognition of the oral traditions and indigenous knowledge embedded in the food culture of the Fantes of KEEA municipality of Ghana.

## **2.12 Conclusion**

This chapter has reviewed the major issues pertaining to food as a gateway to culture and heritage construction, photo documentation and preservation with digital technologies and concludes by highlighting the key findings. Food and the art of cooking play a significant role in shaping cultures, forging identities and constructing heritage for people throughout human history. Emerging as unique traditions and practices that could be traced to a people and place of origin, makes it possible for food to be constructed as a cultural heritage with parameters to preserve the notions of authenticity amidst acculturation. However, the dynamic nature of human cultures has generated a hot debate from three dominant perspectives over the validity of the notions of authenticity of cultural heritage. With the advent of digital technologies inundating the world with images toward the creation of a global visual culture, the call for heritagization of culture is increasing with the aim to safeguard collective memories of communities for existing and future generations. Food photography has emerged as a unique discipline in the field of photography for documenting and preserving the culinary ingenuity and creativity that have been passed down from generations. These insights guided this study to adopt digital photography as a tool to visually construct the culinary heritage that is oral and performative in nature for preservation and dissemination in both print and digital media.

## **CHAPTER THREE**

### **THEORETICAL AND CONCEPTUAL FRAMEWORK**

#### **3.1 Overview**

This chapter presents an in-depth discussion of Standpoint Theory (ST) as an epistemological approach for the creation of knowledge outside the conventional scientific knowledge production frameworks. The chapter begins with a review of the emergence of standpoint theory and the subsequent development in broadening its applicability to diverse social perspectives. The section that follows focuses on Indigenous Standpoint Theory (IST) and the three key concepts including relationality, cultural protocol, and decolonization which form the basis for the alternative means of knowing. The discussion of the key concepts is guided mainly by the seminal work of (Foley 2003). The following section links the IST with the 7Cs Model of Digital Preservation of Indigenous Knowledge Framework with the intent of consolidating the two frameworks that facilitate knowledge creation from the perspective of the knowledge holder within the context of cultural heritage construction.

#### **3.2 Brief Background to Standpoint Theory**

Emerging in the 1970s and 1980s as a theoretical framework within sociological and feminist studies, ST stands as a critique of conventional philosophies of science and their claim to objectivity (Wylie 2003). Its development was influenced and primarily developed by feminist scholars who sought to understand and challenge the ways in which traditional social theories ignored or marginalized the experiences and perspectives of women.

The laying of the foundational stone for the development of ST is attributed to Shulamith Firestone's work "The Dialectic of Sex" in 1970 reprinted in 2015 (Firestone 2015). In this book, Firestone explored the intersection of feminism and

Marxism, paving the way for feminist theories that challenged existing power structures and social hierarchies.

However, it was sociologist Dorothy Smith who significantly shaped ST in the context of sociology. In her influential work published in 1987, "The Everyday World as Problematic: A Feminist Sociology", Smith advocated for a sociology that begins with the standpoint of women's lives (Smith 1998). She emphasized the importance of considering the experiences and perspectives of marginalized groups, particularly women, in sociological research. Smith's approach to standpoint theory focused on understanding social relations from the position of those who are typically excluded or oppressed in society.

Another key contributor to the development of ST is Nancy Hartsock, who argued that women's experiences, particularly their experiences of oppression, provide a unique standpoint from which to analyse and critique social structures and epistemological frameworks which highlight the critical and transformative potential of ST in challenging the dominant perspectives and promoting more inclusive and socially engaged scientific practices (Hartsock 2017).

By challenging the traditional notion of objectivity and highlighting the importance of considering diverse viewpoints in social analysis, various authors have also expanded ST from different viewpoints. Each of these scholars has provided unique insights into standpoint theory, emphasizing the significance of diverse standpoints and experiences in shaping knowledge, understanding, and interpretation of the world.

Collins (2017) extends ST by introducing intersectionality, the idea that social categories such as race, gender, class, and sexuality intersect and create unique standpoints for individuals. Her work emphasizes the experiences and perspectives of Black women, highlighting the ways in which intersecting social identities shape their viewpoints and understanding of the world.

Sandra Harding's contribution to ST aligns with feminist epistemology, challenging traditional scientific knowledge production by introducing the concept of "strong objectivity" as opposed to "objectivism" (Harding 1995; Harding 2004). She argues for the inclusion of feminist perspectives in scientific research, highlighting the

importance of diverse standpoints, including those of women, in shaping knowledge. Harding critiques the existing male-dominated scientific paradigm and advocates for a more inclusive and diverse approach to understanding the world.

Rose (1991, 1994) focuses on the relationship between science, technology, and gender within the framework of ST. Her work explores how gender influences scientific knowledge and technological advancements, emphasizing the standpoint of women in these fields. Rose's perspective sheds light on the ways in which gendered standpoints impact the production of scientific and technological knowledge.

Julia Kristeva's contribution to ST revolves around language, discourse and identity (Kristeva 2015). She explores how language reflects different standpoints, especially concerning marginalized groups. Kristeva's work delves into the complexities of identity formation and expression, emphasizing the importance of understanding diverse standpoints in linguistic and cultural contexts.

Over time, ST has been further developed and expanded by scholars from various disciplines, including sociology, philosophy, and cultural studies. It has also been integrated into other theoretical frameworks, broadening its applicability and relevance in understanding diverse social perspectives. ST continues to evolve, providing valuable insights into how social positions and experiences shape knowledge and understanding. The following section briefly highlights the various dimensions and perspectives of ST that have developed over time.

- I. **Feminist Standpoint Theory (FST):** This dimension focuses on the experiences and perspectives of women in society. It challenges androcentrism (the male-centred view) in traditional knowledge and seeks to understand the world from women's points of view. FST proponents argue that women, particularly those marginalized due to race, class, sexuality, etc., have unique insights into social structures and power dynamics (Smith 1998; Harding 2004; Kristeva 2015; Hartsock 2017).
- II. **Indigenous Standpoint Theory (IST):** IST emphasizes the perspectives and experiences of indigenous peoples in knowledge production. It recognizes the unique ways of knowing and understanding the world that indigenous

communities possess (Cox *et al.* 2021). This study aligns with IST as it explores the creation of knowledge from the perspective of the native knowledge holders.

- III. **Queer Standpoint Theory (QST):** QST explores the perspectives of LGBTQ+ individuals. It examines how non-heteronormative identities and experiences provide distinct viewpoints on social norms, institutions, and power relations. QST proponents challenge heteronormativity and seek to understand the world from queer perspectives (King 1999; Adams and Phillips 2006)
- IV. **Critical Race Standpoint Theory (CRST):** Rooted in critical race theory, this dimension focuses on the experiences and viewpoints of racial minorities, particularly Black and Indigenous people, and People of Colour (BIPOC). CRST critically examines how race intersects with other social categories (such as gender, class, and sexuality) and shapes individuals' experiences and understanding of society. It emphasizes the importance of these perspectives in analysing systemic racism and inequality (Stapleton 2020; Rodriguez, Barthelemy and McCormick 2022).
- V. **Disability Standpoint Theory:** This dimension centres on the experiences and perspectives of people with disabilities. Disability standpoint theorists explore how “ableism” (discrimination against people with disabilities) influences societal attitudes, policies, and structures. They advocate for understanding the world from the standpoint of disabled individuals to challenge able-bodied norms and create inclusive societies (Sprague and Hayes 2000; Mahowald 2005)
- VI. **Global/Postcolonial Standpoint Theory:** This dimension considers the perspectives of individuals and communities in the Global South and those affected by colonialism and imperialism. GPST studies analyse how colonial histories, globalization, and neocolonialism shape the experiences of people in different regions. Ning (2009) and wa Thiong'o (2014) emphasize the importance of decolonizing knowledge and understanding the world from diverse global perspectives.

These various dimensions within standpoint theory highlight the importance of considering multiple, often marginalized, viewpoints in understanding social phenomena. Each perspective offers unique insights that challenge dominant narratives and contribute to a more comprehensive and inclusive understanding of the world.

Having examined standpoint theory generally in this section, the following section focuses on indigenous standpoint theory akin to this study's focus on visualizing the Fantes of KEEA traditional culinary heritage in a culturally respectful manner.

### **3.3 Indigenous Standpoint Theory (IST)**

IST is a framework for understanding knowledge production from an indigenous perspective. It emphasizes the importance of respecting cultural protocols, establishing strong relationships, and reflecting on shared knowledge. According to Foley (2003), indigenous communities often have deep connections to the land and a holistic understanding of the environment. This perspective challenges the dominant Western scientific paradigm that often separates humans from nature. Following the three fundamental principles of (Rigney 2001) that must govern indigenist research, Foley (2003) highlights firstly the need to “reject the dehumanizing characterization of indigenous peoples as the oppressed victims in need of charity by challenging the power and control that traditional research has had on knowledge over the ‘other’”. Thus, indigenous standpoint theory offers a flexible approach to knowledge generation without bowing to any standards imposed by conventional research. This concept informed the student researcher of the possibility of shooting images of the culinary heritage in their natural setting without imposing professional food photography techniques that aim to trigger aesthetic appeal rather than the authenticity of food cultures.



In addition, indigenous standpoint theory fosters an *in-situ* approach to knowledge generation that recognizes the indigenous knowledge holder as co-creator of their knowledge systems. This is supported by (Smith 1999) who advocates for equality in collaboration with marginalized groups for a shared understanding to address the concerns over misappropriation of indigenous knowledge often extracted without “indigenous input, in a language that is non-indigenous by and for a non-indigenous audience” (Foley, 2003). It is in this light that the 7Cs model of digital preservation of indigenous knowledge was adopted to support the repositioning of the indigenous knowledge holder as co-creator in the production of their knowledge systems.

Moreover, indigenous standpoint theory aims to give voice to indigenous people by emphasizing indigenous self-determination in research processes. Thus, according to (Moreton-Robinson 2013), indigenous standpoint theory offers a foundation for understanding the complexities of indigenous experiences and identities, highlighting the importance of decolonizing practices in various spheres of life. Hence, this study toed a path to tell the unique story of the culinary heritage of the Fantes of KEEA municipality of Ghana without entangling itself in any ongoing discourse.

### **3.3.1 Key Concepts of Indigenous Standpoint Theory**

A review of writings of some indigenist scholars (Smith 1999; Tuck and Yang 2012; Kovach 2021) identifies three key concepts within the context of Indigenous Standpoint Theory as relationality, cultural protocol and decolonization. These concepts will be briefly discussed here and while basing them on (Foley 2003), support from other scholarly works will be incorporated.

**Relationality** emphasizes the interconnectedness of all beings and the need to maintain and enhance complexity and connectedness. This perspective challenges the individualistic and hierarchical worldview that often dominates Western societies (Kovach 2021). For example, indigenous communities often prioritize relationships and community well- being over individual success. This perspective recognizes that all beings are interconnected and that actions have consequences that ripple through

the web of relationships. Relationality highlights the importance of maintaining and enhancing these relationships for the well-being of all.

**Cultural protocols** refer to the specific customs, practices, and norms that guide interactions within indigenous communities. These protocols are seen as essential for conducting research in a respectful and ethical manner. For example, researchers working with indigenous communities must follow specific protocols for obtaining informed consent, sharing research findings, and ensuring community ownership and benefit (Yunkaporta and Shillingsworth 2020). Cultural protocols ensure that research is conducted in a way that respects and values indigenous knowledge and ways of knowing. It further asserts the role of environmental imagery embedded with cultural significance and multiple meanings to reflect the collective values and cultural identity of indigenous people (Foley 2003).

**Decolonization** challenges dominant narratives and power structures and seeks to reclaim indigenous knowledge and ways of knowing. This theme recognizes the historical and ongoing impacts of colonization on indigenous communities and the need to challenge and dismantle these oppressive systems (Tuck and Yang 2012). For example, decolonization may involve challenging the dominance of Western knowledge systems and centering on indigenous knowledge and perspectives. It may also involve advocating for indigenous self-determination and sovereignty. Decolonization is a process of restoring indigenous agency and reclaiming indigenous ways of knowing (wa Thiong'o 2014). Based on these concepts, Foley (2003) points out four criteria for determining IST. These include the nativity of the researcher, awareness of dominant schools of thought, benefiting the indigenous community, and language of documentation.

The nativity of the researcher guarantees an *in-situ* knowledge creation process that eliminates distortions and misrepresentation of indigenous knowledge systems. This approach is termed “study up” by Gurung (2020) as countering conventional ethnographies so that emerging knowledge is not forced. In another development, the indigenous researcher, considered an insider, paves the way for equal partnership to

compensate for the limitations of the outsider who is incapable of making a holistic sense of the indigenous culture (Merton 1996).

The researcher, being fully aware of the dominant worldview, allows the indigenous researcher to navigate the bullying terrain of western approaches. Creating a metaphorical space within which the indigenous researcher is able to make sense of both the tangible and intangible aspects of indigenous heritage is crucial to evade the systemic limitations imposed by the social location of knowledge holders and focus on research needs and priorities that build capacity and give voice to indigenous communities (Wylie 2003).

The documentation of indigenous knowledge must of necessity benefit the indigenous community. While not re-inventing pre-colonial culture in a post-colonial era, indigenous standpoint theory seeks to empower indigenous communities to preserve and retain indigenous knowledge for posterity. Amidst cultural hybridity in a globalised world of today, ensuring diversity of knowledge systems through documentation helps to preserve the respective indigenous standpoints that shape collective understanding of life and cultural identity and foster a sense of belongingness.

Moreover, the importance of using indigenous language in the documentation of the knowledge of indigenous communities cannot be overemphasized. With visual technology, it is easy to capture a fuller account of the knowledge of indigenous cultures including the indigenous language that creates a sense of ownership for the knowledge holders while ensuring continuity and preservation of such cherished cultural elements. The foregoing are key concepts of indigenous standpoint theory that guarantee an *in-situ* knowledge extraction which is culturally respectful and appropriate for indigenous knowledge systems. The researcher is aware that these concepts are integral to the documentation of oral culinary heritage.

### 3.4 Digital Preservation of Indigenous Knowledge Framework

In line with the key concepts of IST , the researcher identified the 7Cs model of digital preservation of indigenous knowledge framework developed by Maasz *et al* (2018) that integrates co-design activities with indigenous cultural heritage preservation phases and knowledge management processes to guide the study. Following extensive research into the state of digital preservation of indigenous knowledge and the associated challenges and opportunities in the case of Namibia, a strong collaboration was developed with the indigenous communities. The goal was to ensure that the model was culturally sensitive and applicable to the daily lives of the knowledge holders. This led to the identification of the seven words each beginning with the letter “C” in constituting a framework to guide an *in-situ* knowledge extraction process that fosters a sense of ownership among the knowledge holders (Maasz *et al.* 2018). After its pilot phase, the model was formalized and has been referenced in several studies including (Stichel *et al.* 2019; and Amunkete 2020)

The framework comprises seven building blocks, including co-design, conceptualization, collection, correction, curation, circulation, and creation. As depicted in fig.3.1 below.

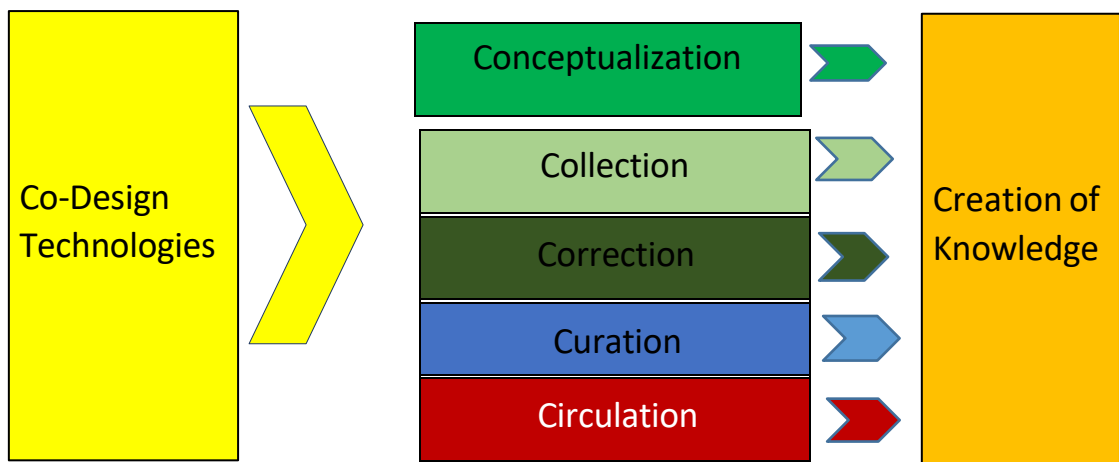


Figure 3. 1 Digital IK preservation framework (the 7Cs model) adapted from Maasz *et al.* (2018)

### **3.4.1 Co-design**

The co-design phase works to create the relationship and mutual learning environment between the researcher and indigenous knowledge holders (the queen mothers, and elderly women selected to be participants of the focus group discussions and cooking events) to avoid exploitation and unfair practices that occur in *ex-situ* knowledge (information from the external or people outside the targeted populace) extraction processes. It involved positioning the indigenous knowledge holders as the main proprietor of the digitalization of their own cultural heritage. The indigenes insisted on doing everything according to their way of practice and the culture handed down to them by their ancestors. The co-design face was embraced and initiated on the student researcher's field trip by the queen mother of Sanka, who is an elder and a member of Edina traditional council. She introduced the researcher to all stakeholders in the project to establish a mutual atmosphere of respect to help build connections with each other in all of the four traditional states the researcher visited without any recording gadgets. Being a native from the municipality helped the researcher to explain the context of the main project to the local and the selected women in a more natural and friendly environment. The women also discussed their expectations from the project, that are discussed in the subsequent chapter.

### **3.4.2 Conceptualization**

Conceptualization involves agreement between stakeholders to co-develop appropriate technologies that benefit all parties. The functionalities of the intended technology are well explained to the indigenous communities in a traditional sense for clarity and understanding. It involves activities organised by the student researcher and the elderly women to experiment and create new knowledge from past practices to establish a new path of infusing digital technology into a system of documenting and storing data.

### **3.4.3 Collection**

Collection refers to the integration of the actual technology into the daily life of the indigenous knowledge holders to record their knowledge through the functionalities provided in the technology. In this case collection involves the operation of a digital camera, lighting and props to shoot photos of indigenous culinary heritage. In situations where corrections were required, or the inclusion of certain practices or words were omitted, the changes were given to the participating custodians to do the corrections. All the media features of writing, video capture and sound recording were incorporated in this phase, which helped to collect what was deemed the objective of the research.

### **3.4.4 Correction**

The correction phase involves reviewing and correcting possibly incorrect records to ensure accurate representation of the indigenous culture from the perspective of the indigenous knowledge holders. This requires validation by people assumed to be experts in the indigenous knowledge. At this stage, the collected data was evaluated and reviewed together with four elderly women, each representing a particular traditional state, together with the researcher assessing what was more relevant to their story.

### **3.4.5 Curation**

The curation phase works by composing the collected data into a representation that could be relevant and meaningful to a specific audience. It involves sorting and grouping collected data into a collective record on a particular aspect of the indigenous culture. This was done together based on the shared understanding of the culinary heritage between the elderly women and the researcher.

### **3.4.6 Circulation**

Circulation involves finding the appropriate means to make the recorded information accessible to the youth and other audiences. It also ensures that the indigenous knowledge is preserved for many generations to come.

### **3.4.7 Creation**

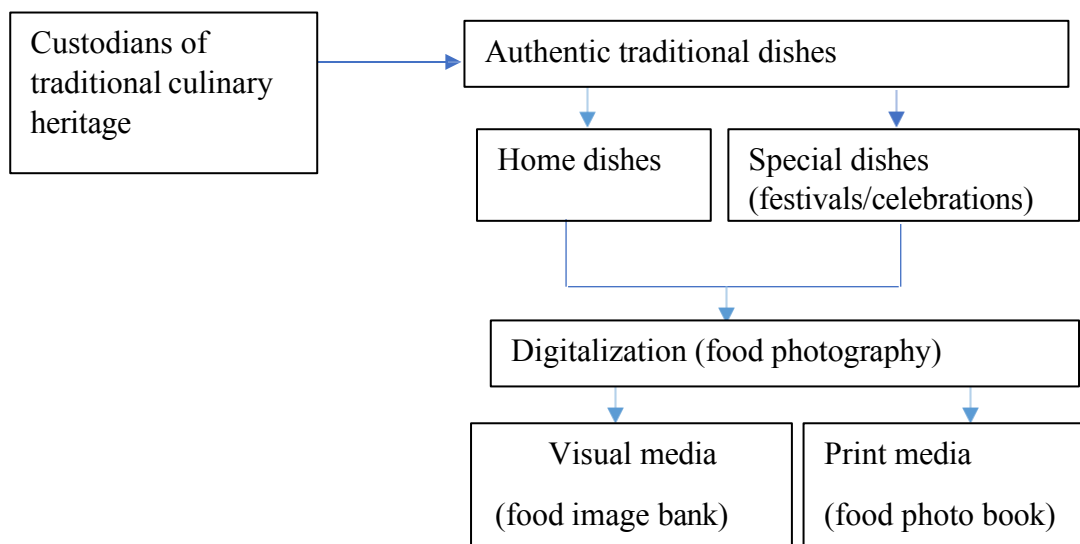
Creation refers to the new knowledge co-created as a result of interaction between the researchers and indigenous community members and the action of design. Codesign technology, which is the first phase, allows the researcher and the indigenous knowledge holders to determine what will be an accurate representation of their cultural heritage being preserved and the appropriateness of the tool being employed, the digital camera. The five continuous processes that made up this *in-situ* knowledge production process were placed between the codesign and the creation of knowledge, which was the last phase. While collection focused on the physical acquisition of the cultural heritage being conserved, conceptualization empowered indigenous knowledge holders to utilize the technology being deployed. The obtained data underwent a revision stage before being approved by the custodians of the indigenous knowledge. The verified data then underwent a curation step during which it was divided into significant facets of the cultural heritage. The circulation stage identified the best medium to reach the target audience with the recorded information.

Linking IST with the 7Cs model of digital preservation of IK reveals the intersectionality of marginalization, codesign and decolonization. Firstly, IST and the 7Cs model both recognize that indigenous people's knowledge systems and ways of knowing are marginalized from the conventional knowledge production systems and treated as inferior. Secondly, by emphasizing equality in partnership, the indigenous knowledge holder is capacitated to be co-creator of the knowledge production process. Lastly, the non-conformist approach to knowledge creation from the standpoint of the indigenous knowledge holder is emancipatory and fosters ownership and continuity of the process by the indigenous people.

### 3.5 Conceptual Framework for Digitalization of Traditional Culinary Heritage

The conceptual framework for digitalization of the traditional culinary heritage illustrates how integrating codesign can result in an *in-situ* knowledge creation. The fig.3.2 below depicts how the photoshoot and preservation of the traditional culinary heritage would be carried out with the custodians to generate visual representation in both print and digital media.

The custodians, who are the living repositories of the culinary traditions and indigenous knowledge, were the main source of primary data collected via interviews and focus group discussions within the study area. The queen mothers, considered the gatekeepers, granted permission for the participation of the custodians of the traditional culinary heritage in the KEEA municipality of Ghana.



**Figure 3. 2 Conceptual framework for digitalization of traditional culinary heritage**

By linking the 7Cs model with the conceptual framework for the digitization of the traditional culinary heritage, the codesign phase generated data about the authentic traditional dishes cooked at home and on special occasions such as festivals, and other



rites of passage before the commencement of the actual event of the co-creation of the culinary heritage. This was followed by the digitalization phase which comprised four steps including conceptualization, collection, correction and curation. The validated data were sorted into meaningful contents for circulation via both visual and print media resulting in the creation and preservation of the culinary heritage of the Fantes of the KEEA municipality of Ghana.

### **3.6 Conclusion**

This chapter has highlighted the epistemological trajectory chosen for the study. Considering the varying perspectives on cultural heritage construction reviewed in the previous chapter, the study adopted IST that is aligned with the essentialist view to create the culinary heritage as a reference database. By linking the IST with the 7Cs Model of Digital Preservation of IK Framework, a comprehensive methodology was developed that repositioned the IK holders as co-creators of the knowledge of their culinary heritage. A conceptual framework was developed to foster an *in-situ* approach to the knowledge creation and digital preservation of the culinary heritage for present and future generations.

## CHAPTER FOUR

### RESEARCH METHODOLOGY

#### 4.1 Overview

This chapter provides detailed information on the research methodology adopted for the study. The focus is to describe the research method and paradigm, various procedures used, the population for the sampling, the data collection instruments, challenges encountered throughout data collection, and the reliability of the instruments.

Adopting an *in-situ* knowledge extraction approach to generate a visual documentation of the oral culinary heritage of the Fantes of KEEA municipality of Ghana made the interpretivist paradigm an appropriate choice for the study.

#### 4.2 Research Paradigm

A research paradigm is a viewpoint, a set of ideas, an ideology, or a collection of common ideas that guides the evaluation or validity of research findings (Kivunja and Kuyini 2017). The paradigm describes a researcher's intellectual views, which are then utilized as a mental filter to identify and explain the technical components of their study in order to choose the research methodologies that will be applied and how the data will be analysed (Akhtar and Islamia 2016). Therefore, paradigms play a crucial role in research since it has an impact on what should be examined, how it should be explored, as well as how the findings should be understood.

Kivunja and Kuyini further explain that epistemology, ontology, methodology, and axiology are the four components that make up a paradigm. For the purpose of the study, the epistemological paradigm was adopted as part of the data collection elements to establish basic understanding of what is being studied. Epistemology is a term used to explain how humans acquire knowledge, including how we know what is real, or true, its characteristics, manifestations, modes of acquisition, and modes of

transmission to other people. It centres on the facets of human knowledge and comprehension that a researcher can pick up in order to enrich, widen, and ensure proper understanding in a particular area of study. Asking the crucial question of how we know what we know is essential in comprehending the epistemological component of a paradigm. Epistemology may be used to answer undisputable facts like how do we know the truth, and what constitutes knowing (Schwartz-Shea and Dvora 2012). The references might include information that is intuitive (when sources of knowledge are based on opinions, religion, and feelings), authoritative (which depends on information obtained from experts, literature, and organizational leaders), logical (emphasizes real justification as the most reliable route to learning the truth) and empirical (when information is acquired via sensory experience and provable, scientific facts).

The ability of a researcher to contextualize what s/he knows based on what has been gained from the fieldwork will mostly depend on the researcher's ability to communicate with the source of the material and the people being researched (Creswell 2013). Spending more time in the field as a researcher paved ways for the researcher to understand the target participants through direct experience on location for an extended period of time. Ethnography as a research strategy was actually adopted as part of the data collection process, in order to know and understand the cultural practices of the selected people for the study. In most cases, ethnographic research will include the collecting of qualitative data on premises that will include thorough and dense descriptions as well as in-depth questioning based on verbal or symbolic materials that were gathered via intensive observation. This observation helped to obtain first-hand knowledge on various cultural events in detail (Maharshi and Sarkar 2019).

Long-term observation of the selected group was appropriate as part of this ethnographic approach. The most common type of observation used by the researcher was participant observation, in which the researcher took part in the day-to-day activities of the people being studied and also conducted informal interviews, and personal communication in natural settings with the members being studied. As a result, the researcher studied the people's material cultures in both the farming and the fishing communities by analysing their behaviours, language, and ways in which they

interact with one another (Maharshi and Sarkar 2019). One definition of ethnography simply states that it is "a two-fold cycle of text production and recurrence" (Atkinson *et al.* 2001). The beginning of the student researcher's stay consisted of the routine compilation of field notes, which included anecdotes, thoughts, and even intimate closeness to "the people". Taking field notes occurred more or less concurrently with the encounters, discussions, and experiences that were recorded and recounted by the indigenes. The notes included a few topics that were deemed "important" but some of them were random issues that did not seem to have anything to do with the research. In order to minimize explicit speculation and judgement, the inclusion of individuals' sentiments and feelings and speeches that could not be measured accurately was avoided. However, writing down facts that mirrored reality and reflected particular intentions, beliefs, and values played an active role in the process of interpreting and creating meaning from what was said.

#### **4.2.1 Interpretivist Paradigm**

Interpretivist research focuses on social action and its fundamental characteristics, is always subject to change and contextualized, and may be interpreted in a variety of ways based on the existing facts (Creswell 2013; Kivunja and Kuyini 2017). The primary assumption of the interpretivist paradigm is that reality is the product of social production; hence, this paradigm has also been referred to as the constructivist paradigm on some occasions (Goodsell 2013; Gichuru 2017). The characteristics of the interpretivist paradigm are as follow:

- ✓ The realization that a person's own viewpoint cannot provide sufficient context for comprehending the social world.
- ✓ Beliefs are founded on many different kinds of reality that are derived from social construction.
- ✓ The encounters between the researcher and those who are participating in the study are inevitable.

- ✓ A recognition of the significance of context in the acquisition of information and comprehension is established.
- ✓ The notion that outcomes produce knowledge may be loaded with value; hence, the values need to be made apparent.
- ✓ An interest in gaining a specific understanding as opposed to a broad one.
- ✓ The notion that causes and effects are intertwined and mutually dependent on one another.

It is obvious that taking context into account is an essential part of any systematic effort to gain understanding. Many research works that have been undertaken within the study area have mostly centred on the slave trade, aqua-culture tourism, agro-forestry tourism, public health services, food security systems and educational matters (Feinberg 1969; Kankpeyeng and DeCorse 2004; Agamba 2006; Dallen 2009; Farber 2009; Anane 2020). The conception and the selection of this area for the study was inspired by cherished memories of taste held by the researcher who is a native of the area. Every culturally centred heritage must be preserved and promoted to be embraced by the people who own them because traditions evolve around people with common identity; therefore, the involvement of the targeted population cannot be an oversight.

#### **4.2.2 Ethical Considerations**

As part of DUT research guidance, ethical clearance was appropriately requested from the DUT's Institutional Research Ethics Committee (IREC) to ensure that the rights of the local people were not violated. The necessary instructions were followed to request a permission letter which was delivered by the researcher in person to the queen mothers within the KEEA municipality. A letter of information (in both Fante and English) was later sent to the president of the KEEA Queen Mothers (see Appendix 4).

The researcher initially met most of the participants in their various communities for discussions about the project to be undertaken and after acceptance they were all given

informed and consent letters both in English and Fante to be taken home so as to take a considered decision on whether to participate or not in accordance with (Hannes and Parylo 2014). The participants scheduled time to meet on specific dates at selected locations within the four traditional states for further discussions. After deliberations, all the selected women signed the consent forms for participation in the focus group discussions and the cooking events on the condition that whatever dish was prepared would be shared among them.

In order to collect accurate data from the selected participants, a significant amount of time was spent explaining to them the purpose of the processes and technicalities of visualizing the oral culinary heritage. With a view to fostering a shared understanding to earn mutual trust and confidence, in field data collection (Wiles *et al.* 2008), the student researcher sought permission from the participants to shoot both still and motion photos, since photographs were one of the principal sources of data to be collected. Moreover, maintaining the anonymity of the participants was assured but where a participant's face or whole body would inevitably be captured, that individual would determine and approve the appropriate body posture to be captured in the photo (Murray and Nash 2016).

#### **4.3 Telling a Story as an Ethnographer**

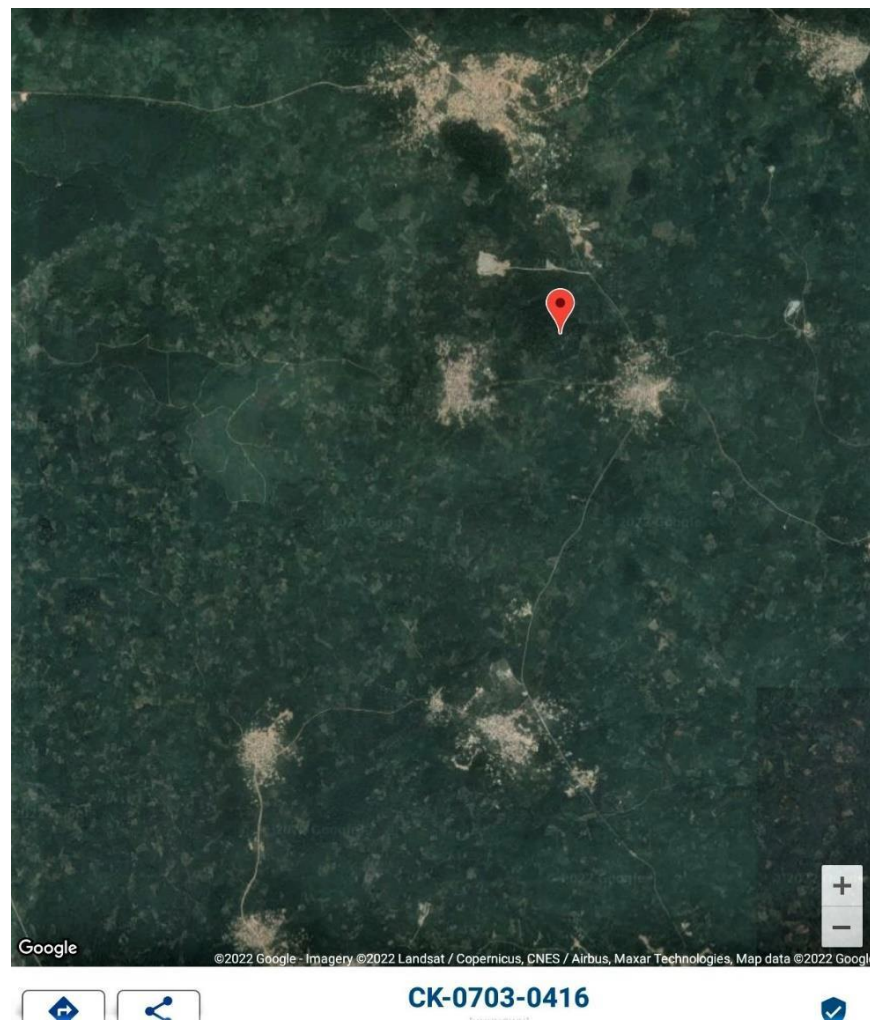
Following an analysis of the relevant literature on the topic, the student researcher considered the possibility of writing field notes based on the information obtained from personal observation and experiences while living among the people within the communities of interest. The idea of doing ethnographic research provided the researcher with a broader lens through which she was able to observe things from the natural unfolding of visual representations of scenes and activities. This helped to establish objectivity from the materialistic environment they were in (Denscombe 2010). To be knowledgeable about someone's world of reality, either in the past or in the present, there must be participation and involvement within that world to know and understand what constituted that reality (Scotland 2012).

There was a significant positive resonance between the life of the researcher and the lives of the four communities in terms of the languages, events, and cultural practices that make up their way of life. The researcher was able to document a genuine feeling of the reality of experiences that were interwoven into the interpretivist point of view to the development of heterogeneity, which assisted the researcher in going beyond the norms that are often seen within ethnographic writings. Some researchers, Ravindran, Li and Marshall (2020) assert that ethnographic reports reflect a researchers' perspective on whether an objective social reality (that exists independently of us as researchers) exists, as well as their beliefs about their audience, and how writers may choose to influence readers via their writing. Ideas were generated by the researcher through various activities, including critical thinking, in order to better prepare for the topic at hand.

#### **4.4 The Typology of the KEEA Municipality of Ghana**

Ghana is considered to be the first place in sub-Saharan Africa where the Europeans arrived to trade. Culture wise, Ghanaians appreciate and embrace communal values such as the family system, and respect for traditional rulers and the elderly. Among Ghana's multi-ethnic groups are the Fantes from Elmina of which Komenda, Edina, Eguafu and Abrem (KEEA) form the core municipal seats of the municipality. The district is found between the longitude of 1. 20 West and 1.40 and latitude of 5. 05 North which covers an area of 372.45 square kilometres according to their official site (<https://keema.gh.gh/index.php/assembly-profile>). Their landscape is dominated by Batholiths (used for road and architectural projects) and Birimian rock type (used for gold and diamond excavations consisting of schist, and granite and with large quantities of pegmatite. Along the coast are numerous wetlands and lagoons which support salt production within the region. Geographically, the study area is centred within the KEEA municipality in the Central Region of Ghana. Ghana is located on the coast of the Gulf of Guinea in West Africa. It shares borders with Togo and Cote D'Ivoire and with Burkina Faso to the north.

The major occupations within the municipality are agriculture and fishing. The municipality is divided into two major groups of people, namely the *Adisifo* and the *Afarfo*. The only landmark that divides them is a major road (Takoradi–Accra Highway) that runs through their territory from the west to the east. The *Afarfo* are found along the coastal belt with their major livelihood being fishing and fish mongering. The *Adisifo* communities are distributed within lush vegetation with lots of timber, food crops, fruit plantations, and animal farms, and water bodies.



**Figure 4. 1 The Adisifo communities are linked by footpaths. Source: Google imagery 2022**

The communities within the municipality are linked with one another by roads and footpaths (see figure 4.1).



#### 4.5 The Beauty of Fuzzy Breeze along the Coast Explored on Foot

A familiarization walk on the shores from *Komenda* through *Edina Ampenyi*, *Brenu-Akyinmu* (the manufacturers of salt along the coast), *Ankwanda*, *Bantoma* to *Edina*, cannot be compared to the haze and mist that run down the coast. The sounds of the waves combined with the fresh cold breeze from the ocean can cause one to feel chilly and shiver. Finding gold along the shoreline has a long history. On the beaches of *Edina Ampenyi*, the researcher saw children and adults digging up gold jewellery, gold particles and other archaeological artefacts most especially at night since Ghana is currently fighting against illegal mining activities. The relics originated from a historical site that was referred to as "*Abrokyir Mpoano*" (Colonial Beach residence). Bracelets, brooches, earrings, bangles, and other pieces made of pure gold, as well as other items, have been discovered and collected. These are sold to foreigners who visit those communities either as tourists or gold buyers with huge sums of money.

The awe-inspiring texture of this black and grey sea sand was an indication of the existence of gold under the sand which made excavating at night possible and the "*ahwianyin*" (brown gritty sand), as they call it, which is mixed with both broken and unbroken shells of dead urchins, mussels, periwinkles, and other dead organisms or fossils, is a sight to behold as well. Figure 4.2 below is a closer view of the gritty sea sand.



**Figure 4. 2 “Ahwianyin” (brown gritty sand with shells) of the seashore. Source: Faniyan, 2022**

Coconut palms abound in orderly rows along the sloping path that lead from one village to the next on the coastal strip.



**Figure 4. 3 The coastline from Komenda to Edina. Source: Faniyan 2022**

The rising sea levels are claiming the beauty of some of the coastal lands at an alarming rate which cannot be controlled by the indigenes living along the coastal belt. The people affected most at the coastal line from Kommenda to Edina are those in the Edina-Ampenyi community. Buildings, beautifully planned and arranged coconut plantations and other land features that once existed along the coast have been washed away by big waves. Nonetheless, the remaining coastal belt contains their traditional houses, many beautiful hotels, resorts, and other private properties, as well as beaches and fishing bays.



**Figure 4. 4 Beach located on the coastline of Edina-Ampenyi. Source: Faniyan 2022**

Most of the traditional buildings made with clay have been replaced with cement block structures and there are now streets that are plied by vehicles. Typical traditional buildings are close to each other and are connected by forecourts where families gather to talk, eat together and enjoy relaxation or entertainment. The indigenes are very accommodative, respectful, friendly and ready to help especially if they can gain financial benefit. The fisher folks complain bitterly about the rising levels of the sea because of its negative impact on their livelihood. There is a saying among the fisher folks that “*Enam wofie a, edzinban wofie*” which literally means “there is food at home when there is abundance of fish”. As a result, the youth keep migrating to the Ivory Coast and other urban areas in search of jobs, abandoning the traditional livelihood activities in Ghana.

However, traditional cooking in the villages remains purely natural and it is so beautiful to observe although it involves so much hard work and it takes many hours to cook a traditional dish or meal. Cooking is a social event requiring multiple hands and places responsibility on the elderly women to direct and coordinate all the activities towards meeting the desired outcome. Village women and the younger members of the family have maximum respect for their husbands or fathers and the elderly folks within their communities. As a matter of fact, respect for elders and home training is found at the village.

The fathers and young men go to the sea shore either for fishing or in search of fish for the family's daily cooking needs. The younger ones fetch water from streams and wells for cooking, drinking, washing and bathing, before leaving for school since it is mandatory, according to the Free Compulsory Universal Basic Education (FCUBE) of Ghana, for every child to be in school from 8:00am to 3:00pm every day except weekends. The elderly women go to the farms to bring back farm produce early in the mornings and return home early enough to start the day's cooking activities before the children return from school to join them. Sometimes, the children return from school to find a finished home dish or meal and enjoy it with maximum excitement but in most cases the mothers delay the cooking activities for the children to join in as a way of teaching them to cook. The farming folks are involved in all sorts of agricultural businesses. They cultivate, harvest and trade farm produce with the fishing communities, and vice versa.

#### **4.6 Research Design**

All research has underlying factors or research questions based on a hypothetical statement or an assumption or an acceptable model in the field of practice to find answers to meet its objectives. This sets the rules of engagement and narrows down the aims of the research through the application of the model adopted for clarity. There are basically two methods applied in most research: qualitative and quantitative. The qualitative method is grounded in the interpretivist, or constructivist paradigm where ideas are based on the social construction of the reality of people's experiences in natural settings (Schwandt 1998). This leads researchers to search for a deeper understanding of the surroundings of a phenomenon rather than narrowing their perspective of exploring ideas. Qualitative researchers mostly rely on participants by engaging them in the different situations being studied. The quantitative method, on the other hand, is incubated in positivist, empiricist, and experimental approaches (Schwandt 1998; Schwartz-Shea and Dvora 2012; Creswell 2014). The fundamental means of support for the above meanings is the application of the research design in a strategic flow through a specific path or direction. The research design is like the

foundation blocks that are laid down for every building to stand on. It gives direction to the technical drawings for the project to advance. According to Schwartz-Shea and Dvora (2012), a research design is the fundamental idea and decision used to make choices and give reasonable answers to those choices. According to Akhtar and Islamia (2016), research design is the glue that binds all the basic elements in every project together. In simple terms, it is the architectural plan to help arrange the proposed project by fixing various elements systematically to raise a complete structure. The study adopted the qualitative approach because the researcher wanted to observe and examine a cultural phenomenon in a natural setting with the aim of collecting in-depth details on the culinary heritage of the Fantes of KEEA municipality of Ghana.

#### **4.7 Population and Sampling**

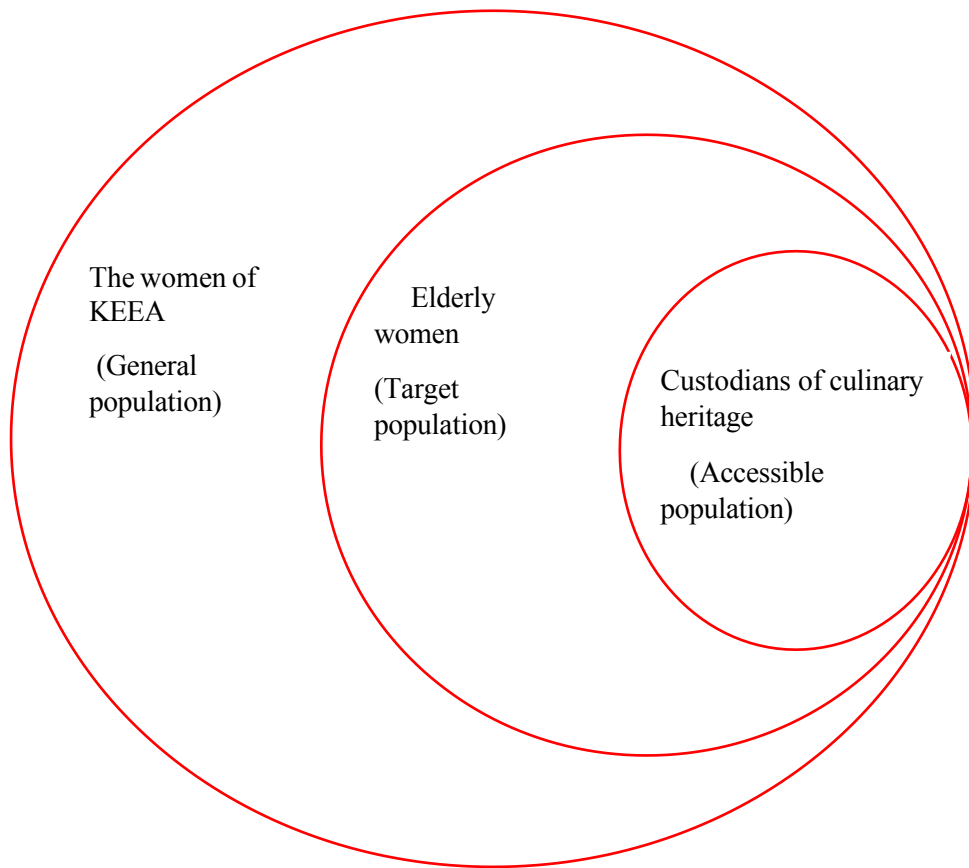
The fundamental idea behind screening processes is to obtain precise field information and this is made possible through sampling of the general population to reach valid conclusions despite having to gather information from a considerable number of members referred to as the research population. In qualitative research, data, or information, is collected from people in order to add to the academic discussion and understanding. These people constitute the research population. According to Casteel and Bridier (2021), populations define the scope of a research and provide the researcher with environmental and contextual information. In linking the research population to the sample, studies have specified three levels of a population to include: the general population, the target population, and the accessible population (Asiamah, Mensah and Oteng-Abayie 2017). These specifications, or requirements, guide researchers to choose acceptable study groups and impose limits, as well as provide responses to the established goals, or objectives.

#### **4.7.1 Sampling Frame and Sampling Procedures**

The general population is the umbrella that overarches the target and accessible groups (Denscombe 2010; Creswell 2014; Koranteng 2014). The general population of this research was the women found within the KEEA municipality with varying levels of experience in their culinary traditions. This included the first generation of women (girls and adolescents) at the beginner's level, the second generation of women (young adults and mothers) at the intermediate level, and the third and fourth generation of women (the grandmothers and great grandmothers) at the advanced level of experience with the culinary traditions. The target population for this study refers to the broad population of women with intermediate to advanced levels of experience in the culinary traditions to whom the study's results may be applied (Creswell 2013; Creswell 2014). From these groups of women, the study data was collected and utilized and conclusions drawn. The target and accessible populations have specific demographics of possible participants that share certain fundamental features of interest within the framework of the research (Casteel and Bridier 2021). For this study, the accessible population comprised the paramount queen mothers, sub-queen mothers, and experienced elderly women selected to represent each of the four traditional states that constitute the KEEA municipality of Ghana. Considered as the custodians of the culinary traditions, they were scheduled for interviews and focus group discussions to generate understanding of their culinary practices and the indigenous knowledge passed down to them from their ancestors.

Formal interviews were conducted with the queen mothers while focus group discussions (FDG) were held with the elderly women. The selected elderly women for the focus group discussions were further engaged in cooking events to recreate various cuisines in the most authentic way that portrayed their culinary heritage. Here is a simple diagram depicting the conceptualised relationship between the general population, and the target and the accessible populations (see figure 4.5).





**Figure 4. 5 A diagram showing the sampling frame of the study population (Faniyan, 2022)**

#### **4.8 Pilot Study**

Prior to the beginning of the actual study activity, the interview questions were pretested, which helped to get rid of irregularities, variances, and ambiguity, and thus provided clear and simple questions to the respondents. The pretesting was accomplished by asking the same questions to five participants from each homogenous focus group of the *Afarfo* and the *Adisifo* from the selected communities. Consequently, the pilot study was essential for ensuring the reliability and validity of the data that would be gathered, and which would ultimately lead to the content's consistency, dependability, and confirmability (Creswell 2013; Creswell 2014). The findings of the pilot study, on the other hand, provided the researcher with the

information necessary to make a few adjustments to the interview questions and also assisted in the final preparation for the main data collection. After changes were made, a formal report was sent to IREC to inform them about the reasons for the amendments to the questions (see Appendix 4).

#### **4.9 Interview Sessions**

In interviews, a researcher asks the participants questions verbally. Interviews are one of the most extensively used and productive research techniques in qualitative data collection because they enable researchers to investigate the opinions, experiences, and emotions of individuals with direct experience of the problem under investigation (Schwartz-Shea and Dvora 2012). In interviews, the researcher considers that personal experiences are a crucial source of knowledge that is useful for investigations that rely on individual perspectives, beliefs, and emotions. Interviews simplify complex enquiries, enable follow-up questions through dialogue, minimize doubts, and reduce the possibility of respondent dishonesty (Adams 2015).

The two distinct major groups of the people of the KEEA municipality based on the traditional livelihood are the *Afarfo* and the *Adisifo* (as earlier mentioned in section 4.4). Interestingly, of the four traditional states that constitute the municipality, two (Komenda and Edina) are *Afarfo* while the other two (Eguafo and Abrem) are *Adisifo*. This underscores the concepts of homogeneity and heterogeneity of the study population as espoused by (Bedford and Burgess 2001). While there is heterogeneity between the *Afarfo* and the *Adisifo*, there is also homogeneity within the two groups. Hence, it was agreed between the student researcher and the supervisors to conduct only two interviews instead of the proposed four interviews.

Other factors that necessitated the change in the proposed number of interviews stemmed from internal issues of the queen mothers. One of the two paramount queen mothers of the *Afarfo* states was young and inexperienced in the traditional culinary heritage. According to information gathered through informal discussion with a participant, this particular queen mother lived abroad and was brought back to inherit



the traditional seat (Personal Communication, 2022). Hence, the interview was conducted with the other *Afarfo* queen mother who happened to be an elderly woman with a wealth of experience in the traditional culinary heritage.

Between the two *Adisifo* states, one of the paramount queen mother stools was vacant because a new queen had been enstooled after the demise of the last queen mother. The other paramount queen mother was bereaved and according to the custom of mourning, she was forbidden from engaging in any correspondence not directly related to the funeral for one year. Eventually, a sub-queen mother of one of the communities in the state of the bereaved paramount queen mother, who had a wealth of experience in the culinary heritage and was advanced in age, was nominated to grant the interview for the *Adisifo* states. The interviews yielded interesting results that offered important insights into the status of the traditional culinary heritage and informed the various elements to be considered in the photo documentation processes.

#### **4.9.1 Outline of the Procedures**

**Appointment setting:** Visitations and follow-up telephone calls were made to book an appointment with the selected queen mothers who agreed to grant an audience for the interview sessions. Each interview appointment was scheduled for a Sunday evening at 4:00pm in the respective house of residence. The interview checklist was provided to be previewed before the day of the interview.

**Venue setup:** On the day of the appointment, the student researcher (interviewer) arrived 15 minutes earlier to observe some basic protocols. The interviewer was guided to the hall by an attendant and shown which particular seat to occupy in order to engage the queen mother in close proximity. A coffee table was offered to the interviewer for her to place her file and recorder on it. There was adequate ventilation and light in the room to allow the interviewer to read from her file and jot down some notes.

**Introductory protocols:** An attendant announced the arrival of the queen mother (the interviewee) in the hall and the interviewer had to stand up to honour her presence. Upon taking her seat, the queen mother welcomed the interviewer and observed the

meeting protocols as demanded by tradition. The interviewer introduced herself and verbally explained the purpose of the interview as stated in the letter of information (see Appendix 2). In addition, there was always a personal assistant present, one of whom happened to be the son of one of the interviewees. The interviewer was accompanied by an assistant who was an indigene of the municipality and who served as a guide at all the interview venues. Fante was the preferred language used throughout the interview.

**Questions and responses:** The question-and-answer session followed in the order of the predetermined checklist but some additional leading questions were permitted to allow for better understanding and further scrutiny. The checklist was divided into two sections. The first section focusing on the construct of a notion of culinary authenticity contained ten questions. The second section on photo documentation and preservation of culinary heritage carried seven questions, making a total of seventeen questions (see Appendix 1). Each session lasted about an hour.

#### **4.10 Focus Group Discussions**

Participants for the FGD were selected based on a number of variables (Cameron 2005) including age, wealth of experience, availability, and health status. The age of participants was limited to 50 years and above. Women in this age bracket are deemed to have a wealth of experience in the culinary heritage. Having learned from two previous generations and being able to teach two succeeding generations was a key factor in the selection of participants. Ensuring the availability of the women who were to participate was an important consideration since there could be many other engagements that required their time. Moreover, the health status of the participants played a crucial role in selecting women in that age bracket that could sit for an extended period, hear and see adequately, articulate words properly, and show consistency of thoughts and good memory.

#### 4.10.1 Outline of Procedure for Focus Group Discussions

**Appointment setting:** The participants were informed of the planned sessions two weeks before the meeting by means of personal visits. Based on the same reasons as were stated earlier for a change in the proposed number of interviews, the proposed number of focus group discussions was reduced to two. Five participants from each state were convened to form a team for both the *Adisifo* and the *Afarfo*. Edina-Ampenyi was chosen as the venue for the *Afarfo* while Eguafu was chosen as the venue for the *Adisifo*. It was agreed that participants from Komenda and Abirem were to be transported to and from the venues by chartered taxis paid for by the student researcher to avoid any delay due to the unpredictability of commercial transport. To ensure ample time for the meetings, the focus group discussion for the *Afarfo* was held on a Tuesday while that of the *Adisifo* was held on a Friday. Being the taboo days for fishing and farming respectively, the women enjoyed a break from the stress of their fish mongering and farming business. To minimize distractions and noise, the meetings were scheduled for 10:00am on the appointed days as the children were in school at that time.

**Venue setup:** The meetings were held in a casual setting in order to minimize any stress and anxiety on the part of the participants. One meeting was held in the front porch of a big compound house, while the other was held in an open space under the shade of a tree. There was adequate ventilation and natural light for a conducive atmosphere for the discussions. Two wooden benches were arranged facing each other with additional plastic chairs available. The student researcher arrived 30 minutes earlier in both cases to ensure the venue was set for effective engagement with the participants.

**Introductory protocols:** When the participants were all seated, the student researcher welcomed them by introducing herself and explaining the purpose of the meeting as stated in the letter of information that had been given to them earlier during the appointment setting process. In both meetings, a prayer was said to ask God for guidance and clarity of thoughts and words and for the success of the research work. Knowing that the student researcher was a native of the municipality and fluent in

speaking and writing the Fante language diffused any tension and created an atmosphere of trust and comfort. Some ground rules were defined and accepted to guide the discussions. It was also agreed that the discussions could be recorded by the student researcher.

**Questions and responses:** The questions were asked following the same predetermined checklist used for the interviews. Some leading questions were interjected to guide the discussions to allow for a better understanding of any points being made and for further probing. For example, when a participant's response did not reflect an understanding of the question, another participant would interject by saying "*ennyɛ dem na ɔpe akyere, ɔrebisa de...*" ("that is not what she meant, but rather she is asking...") and offer a response that resonated with the rest of the participants. This was helpful in offering some sort of peer review of the responses for accuracy and consistency. The participants were given a break when refreshments and snacks were served to boost their energy and ensure continued participation. Each session lasted about two hours and yielded fruitful results.

#### **4.11 Photoshoot of Traditional Culinary Heritage**

In visually documenting a culinary heritage that is both oral and performative in nature, the digital camera played a major role in shooting images that captured the various aspects of the daily and lived experiences regarding food in the study area. Based on the comments made and the ideas suggested during the interviews and focus group discussions, the content of the photoshoot of the traditional culinary heritage practices was broadened to include both tangible and intangible aspects. Features explored in the photoshoots included the natural settings, ingredients in their raw states, cooking tools and utensils, cooking processes, presentation and dining norms, safety and hygiene practices, social values and indigenous knowledge. The photoshoots were planned to focus on a particular event at a time so that images could be easily sorted into specific folders. Photos were taken against varying backdrops ranging from farm to kitchen settings.

Photo images were subjected to a visual analysis that facilitated sorting and storing in folders for later verification. The verified photo images were processed using design and photo-editing software such as InDesign and Photoshop to generate a digital photo cookbook as a means of digital preservation of the traditional culinary heritage.

#### **4.12 Conclusion**

This chapter has detailed out the research paradigm, ethical considerations and research design that formed the foundation for the field data collection. Data collection instruments including interviews, focus group discussions, participant observation and photoshoot were employed to visualize the oral and performative culinary heritage constructed by the participating custodians to be preserved digitally for present and future generations. The participating custodians were selected through purposive sampling while community entry protocols were observed to ensure peaceful collaboration between student researcher and the participants. This was done to ensure that the data collected was reliable, adequate, culturally respectful and useful for achieving the research output of a photo cookbook.

# CHAPTER FIVE

## DATA ANALYSIS

### 5.1 Overview

This chapter presents the analysis of the data collected through interviews, focus group discussions, photoshoots and field notes from participant observation towards addressing the following three research questions of the study as stated in Chapter One:

1. *What constitutes the notion of authenticity of culinary heritage among the Fantes of KEEA municipality of Ghana?*
2. *How can visual technology be used effectively to project the authentic culinary heritage of the Fantes of KEEA municipality of Ghana?*
3. *To what extent is the 7C model of the digital IK preservation framework adequate for creating a culturally respectful and accurate representation that eliminates potential distortions and misrepresentations of the traditional culinary practices of the Fantes of KEEA municipality of Ghana?*

The questions used for the interviews and focus group discussions were divided into two sections. The first section addressed research question 1 while the second section addressed research question 2. The third research question was addressed by data from the participant observation captured in the field notes and the photoshoot event of the whole process of visualizing the oral culinary heritage.

With the ultimate goal of visualizing the oral culinary heritage as an artist, the student researcher explored photo documentation to facilitate digital preservation. Hence, the interviews and focus group discussions were tools used to elicit an in-depth understanding of what constituted the notion of authenticity that guided the photoshoots to generate what would be an accurate and culturally respectful representation of the traditional culinary heritage.

## 5.2 Data Analysis Procedure

Following data collection, the analysis of a qualitative data collection is a flow process which involves data reduction to simplify and organize data, data display to visually represent the emerging patterns, and conclusion drawing or verification to make sense of the findings (Miles, Huberman and Saldaña 2014). These processes serve as a platform for gaining an in-depth understanding of the everyday life of a group. The study adopted thematic analysis and following the approach recommended by (Miles, Huberman and Saldaña 2014) the breakdown of the data analysis is presented below.

### 5.2.1 Data Reduction

Data reduction refers to the selection, simplification and transformation of the raw data that appear in the transcripts and written-up field notes into a manageable form for further analysis. It is a crucial step that helps to streamline the analysis process and sets the stage for the subsequent data display and drawing of conclusions. The process of data reduction involved data preparation and familiarization.

The audio recordings of the interviews and the focus group discussions conducted in Fante language were transcribed and translated. The written-up field notes and transcription of interviews and focus group discussions were processed with Microsoft Word. (Davidson 2009) emphasizes the importance of ensuring accurate transcription to capture participants' stories and experiences. It must be noted that it is relatively easy to transcribe a one-on-one interview compared to transcribing a focus group discussion. According to (Morrison-Beedy, Côté-Arsenault and Feinstein 2001), transcribing data from a focus group discussion requires a skilled writer to capture both the words and emotions. However, separating *Adisifo* from *Afarfo* ensured homogeneity within the focus groups. As a result, the data shared more of convergent rather than divergent views within each focus group while discussing what constituted an accurate representation of the culinary heritage. The comments of the participants of the focus groups were labelled as *first speaker*, *second speaker*, and *third speaker* according to the order in which they responded to a question. On average, two to

three individual responses seemed to reflect the shared knowledge of the group by the nodding of heads and the expressions of agreement. No single question generated responses from each participant, but by the close of the discussions each participant's comments were captured. See Appendix 2 for the transcripts of the interviews and focus group discussions.

Reading and re-reading of the transcribed data was done by the researcher to familiarize herself with and gain an in-depth understanding of the participants' perspectives and insights. The individual files containing the transcripts were labelled differently and saved in a common folder named 'transcripts' on the researcher's desktop for easy access and retrieval.

### **5.2.2 Data Coding**

Coding in qualitative data analysis involves selecting and sorting segments of the data and assigning them to categories to generate insight and facilitate comparison and theory development (Kaplan and Maxwell 2005). According to (Braun and Clarke 2013) there are two kinds of thematic coding: inductive and deductive coding.

- Inductive coding does not involve predefined concepts about the themes presented in the data prior to coding. Codes emerge naturally from the data by identifying recurring ideas, patterns and commonalities.
- Deductive coding involves using a list of predefined themes or concepts to guide the coding process. Researchers analyse the data to identify and select parts that align with the predefined themes.

From the artistic perspective of the study, the data was subjected to deductive coding to identify significant information that aligned with the research questions.

Based on the three dimensions of legacy, people and place in the concept of authenticity of heritage, as espoused by (Almansouri *et al.* 2021) and the concept of tangibility and intangibility of culinary heritage (Oliveira *et al.* 2020), three themes and sixteen sub-themes were developed to address the research question 1 as presented in table 5.1 below.



**Table 5. 1 List of predefined themes for research question 1**

Research question 1	Theme	Sub-theme
What constitutes the notion of authenticity of culinary heritage among the Fantes of KEEA municipality of Ghana?	Notion of authenticity of culinary heritage	Status of traditional culinary heritage
		Culinary distinction between the <i>Afarfo</i> and the <i>Adisifo</i>
		Construction of the notion of culinary authenticity
		Culinary identity amidst acculturation
	Tangible culinary heritage	Traditional kitchen setup
		Traditional cooking tools and utensils
		Dishes and meals
		Traditional food sources
		Water sources
		Fuel sources
	Intangible culinary heritage	Cooking processes
		Cooking recipes
		Kitchen rules and routine
		Food hygiene and safety
		Food presentation and dining
		Food storage and preservation
		Social values and cultural significance

These predetermined themes served as a lens to selectively develop codes from the transcripts for further analysis.

### **5.2.3 Developing a Coding Framework**

To overcome the obstacle of having no access to the NVivo software application for data analysis, the student researcher resorted to manual coding using Microsoft Word. The initial coding began by creating a two-column table in MS Word and labelling the left column *transcript* and the right column *code*. The transcript of one of the interviews was copied and pasted in the left column. Reading through the transcript line by line, statements that contained significant information in relation to the predefined themes were identified and coded into the right column of the table until the whole transcript was done. This process was repeated for the three remaining transcripts. Each file was saved with the name of the transcript for easy identification and retrieval.

Opening a new blank document in MS Word, a four-column table was made and the codes for each transcript were copied and pasted separately into the columns. Having all the codes on a single page allowed for easy comparison and editing. To ensure consistency of codes across the board, codes that expressed similar, or the same ideas were edited to have a common description. This was done to sanitize and organize the codes into a coding framework (see Appendix 3).

Codes for Afarfo Interview	Codes for Afarfo FGD	Codes for Adisifo Interview	Codes for Adisifo FGD
Vanishing culinary heritage	Vanishing culinary heritage	Vanishing culinary heritage	Vanishing culinary heritage
Wrong perception by young generation	Unwillingness to learn	Influence of media	Wrong perception by young generation
Influence of media	Wrong perception by young generation	Street food vending	Influence of formal education
Street food vending	Life of convenience		Unwillingness to learn
	Influence of formal education		Life of convenience
Three meal times		Three meal times	Three meal times
Reheated food as morning meal		Reheated food as morning meal	Reheated food as morning meal
Afternoon meal not too heavy but energy rich		Afternoon meal not too heavy but energy rich	Afternoon meal not too heavy but energy rich
Evening meal is the heaviest meal		Evening meal is the heaviest meal	Evening meal is the heaviest meal
Variety of dishes - <u>ampesi</u> , <u>dakon</u> , <u>aboum</u> , <u>frowee</u> , <u>nkwan</u> , and	Variety of dishes	Variety of dishes	
	Corn dough dishes -kenkey	Fufu, <u>ampesi</u> and <u>dakon</u> , with	

Figure 5. 1 Coding framework of the transcripts

Once the coding framework was developed, each original transcript was revisited. Statements or paragraphs that contained significant information were selected and commented on to map the codes to the exact location of the extracts in the transcript. This was done for each single transcript so that extracts could be easily located and exported.

**Question:** What is the status of traditional culinary heritage within the KEEA municipality?

**Answer:** "Currently, our traditional culinary heritage is vanishing. Today, rice has become the chief food but our predecessors did not eat rice. Actually, rice is food of the Krus (a Liberian tribe). TV has affected our food culture. Traditionally, every household cooks but today, rice is sold on the streets. This is reason behind the vanishing of our culinary heritage."

**Question:** What categorization of traditional culinary heritage exist – meat ingredients, cooking methods, etc?

**Response:** "For us adisifo, we do not eat breakfast beverages like milo, porridge with bread. Traditionally, we wake up in a rush to go to farm so leftover boiled cassava and kenkey may be reheated and eaten with soup or stew in the morning. We work till after then we cook ampesi and aboum to. When we are done with the day's work in the farm, we poud fufu and eat with soup before going home in the evening.

Our dishes include fufu, ampesi, and dakon. We don't cook frowee. Ours is aboum and soup. Our meat is game meat, we set traps to catch the wild animals that are dressed for soup. We do not have many varieties of dishes like the Afarfo because they use different kinds of fish to generate variety of dishes.

Traditional food ingredients used for cooking include cassava, plantain, maize, pepper, tomatoes, onion, salt etc.

**Comments:** Betty Faniyan, 31/08/2023 22:15:00 commented: Three meal times

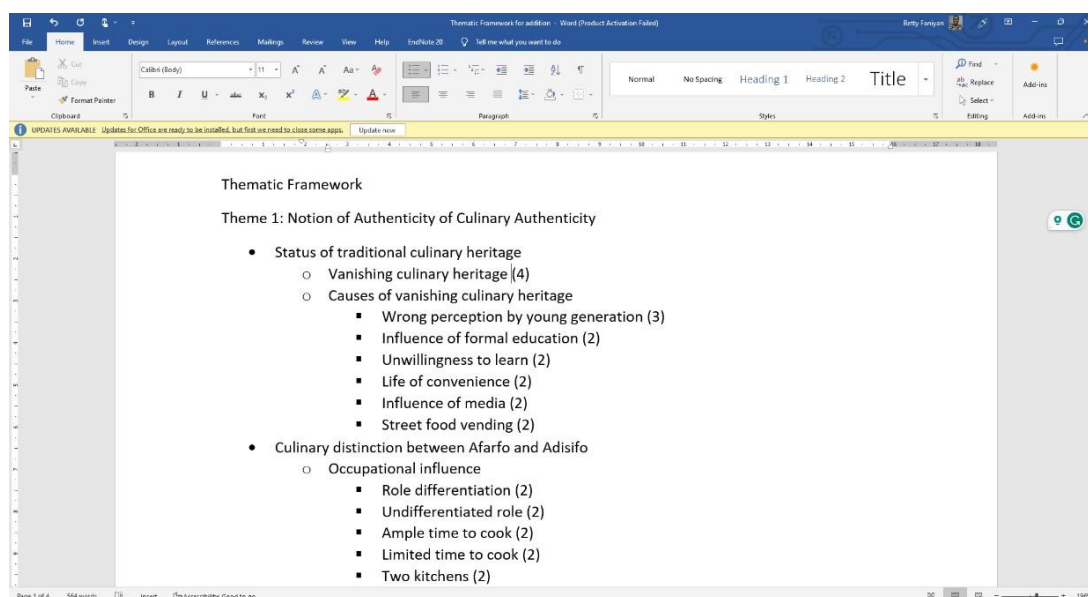
**Comments:** Betty Faniyan, 31/08/2023 22:15:00 commented: Vanishing culinary heritage

Figure 5. 2 Mapping codes to extract in the transcripts

A search for a code in the transcripts shows the various locations where that code was found. This made it easy to locate extracts by just a search with a code.

## 5.2.4 Developing the Thematic Framework

A new blank document was created and the themes and sub-themes were imported and integrated with the codes to develop the thematic framework. The occurrence of a code under each sub-theme was noted and placed in brackets next to one code while the duplicate codes were cleaned to keep the thematic framework simple. Again, the number in brackets indicated the strength of the statement by indicating how many times they appeared under that particular sub-theme.



**Figure 5. 3 Thematic framework developed**

Knowing how the codes were linked with the themes, paved the way for the discussion of the results to be enriched with direct quotes from the transcripts.

In addressing the research question 2 of the study, three predefined themes were generated based on the model for digitalization of traditional culinary heritage

developed as the conceptual framework for this study (see Chapter Three) and are presented in table 5.2 below

**Table 5. 2 Themes to address research question 2**

. Research question 2	Theme
1. How can visual technology be used effectively to project the authentic culinary heritage of the Fantes of KEEA municipality of Ghana?	<ul style="list-style-type: none"> <li>• Heritage photography: digital imaging of culinary heritage</li> <li>• Digital preservation of culinary heritage</li> <li>• Model for digitalization of traditional culinary heritage</li> </ul>

Considering the participants' limited educational background and their lack of exposure to digital technology, the coding leaned more towards the interpretive than the descriptive in its approach. Again, hailing from the municipality and understanding the language and culture, helped the student researcher to interpret words and statements that aligned with the predefined themes.

The research question 3 could not be addressed directly by the data captured in the interviews and focus group discussions. However, data from the field notes gathered through participant observation and informal personal communication assisted the student researcher to assess the effectiveness of the 7Cs model for digital preservation of the indigenous knowledge framework following the seven components of the model. Although the official participants were women, an elderly man was unofficially invited to demonstrate and provide detailed information on the extraction of *Nkresie* (a native sweetener), which was captured in a video recording and included as part of the field notes.

### 5.3 Visual Data Analysis for Photo Images

The photoshoots that ensued based on the information gathered from the interviews and focus group discussion were subjected to visual analysis through the following steps:

**Image Selection:** Relevant photo images that captured elements of the traditional culinary heritage were carefully selected ensuring they aligned with the research objectives and represented different aspects of the oral culinary tradition. These were stored in specific folders and labelled for easy retrieval.

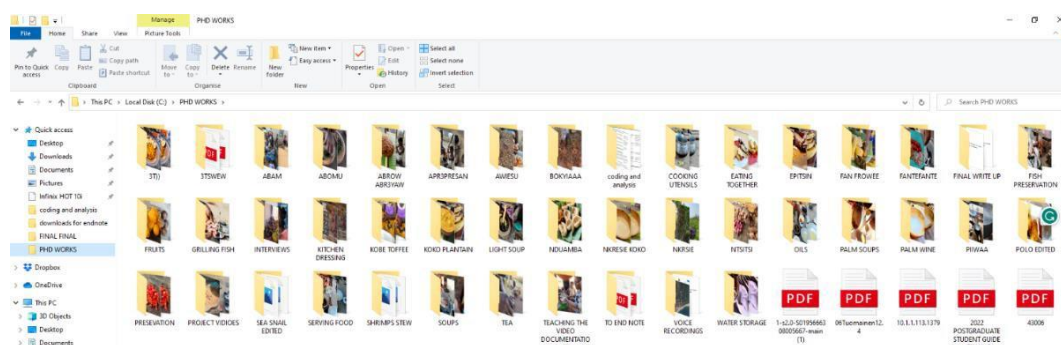


Figure 5. 4 Folders containing selected images of the culinary heritage

**Description and Contextualization:** Detailed descriptions of each photo image, including names, varieties, shapes, uses and relevance to the culinary heritage being visualized were provided. Items that were introduced by the European colonizers were identified and the unique ways of their adoption into the culinary heritage were described to create the distinction between what is native and what is foreign.

**Visual Analysis:** The visual analysis techniques applied basically examined the composition, symbols, and meanings conveyed by the images. The themes and sub-themes helped shape the interpretation of the visual elements.

**Complementing Qualitative Data:** The visual data were integrated with the findings from interviews and focus group discussions to identify connections and overlaps between the visual representations and the participants' narratives. The thematic analysis of interviews and focus group discussions provided detailed insights into the

oral culinary heritage, while the visual analysis of photo images offered a compelling and complementary visual representation of the lived experiences.

**Ethical Considerations:** A research project that involves the use of interviews, focus group discussions and participant observation as data collection tools requires ethical clearance. In line with the established guidelines, an approved gatekeeper's letter, letter of information and informed consent were secured from the IREC. The gatekeeper's letter sought permission to conduct the research in the study area. The letter of information gave the general overview of the research project and spelt out the key elements of the ethical considerations including the right to privacy, anonymity and confidentiality, the right to benefit financially, and the right to protection from harm, and the right to full disclosure about the research. Following the approved ethical considerations, informed consent was sought from individuals featured in the visuals, and remuneration paid to participants according to the agreement stated in the letter of information (see Appendix 4).

## **5.4 Data Display**

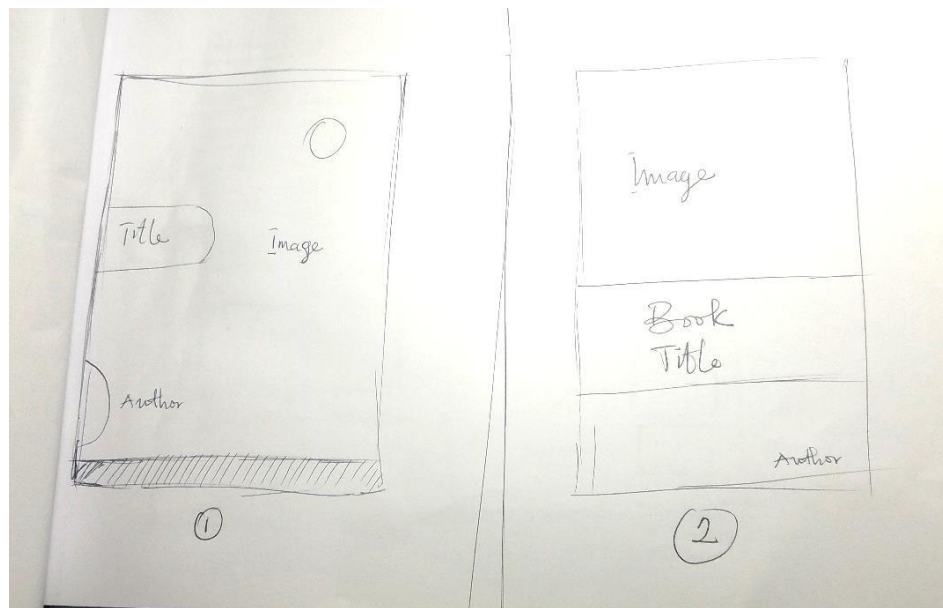
The food photo images were then subjected to basic editing using Photoshop software and saved in different folders under the categories and classes as presented in table 2. Using Adobe Photoshop, Adobe Illustrator and InDesign software, the edited images were rendered into a colourful food photo book through the following stages of digital book design. These stages resulted in the creation of the digital photo cookbook that offers an *in-situ* knowledge creation of the culinary heritage being visualized. The following sections present the stages of the design process and the creation of the *Edziban Mapa* photo cookbook.

### **5.4.1 Preliminary Design**

The design researcher's creativity played a vital role in generating innovative ideas to create the photo cookbook. The conceptual designs took shape on paper, serving as a

guide for the book design. Though initially outlined, these designs underwent refinement and incorporation to generate broad contours that encompassed both the functionality and aesthetics of the cookbook. With the goal of visualizing the cherished traditional culinary heritage for a group of people, maintaining a simple and natural tone became the basis for preliminary sketches.

Some sketches were done to show the mental design ideas and processes. The ideas were improved gradually and periodically, when necessary, until a final cover design and inside layout were achieved as presented in the figures below.



**Figure 5. 5 Two different book cover (front) sketches**



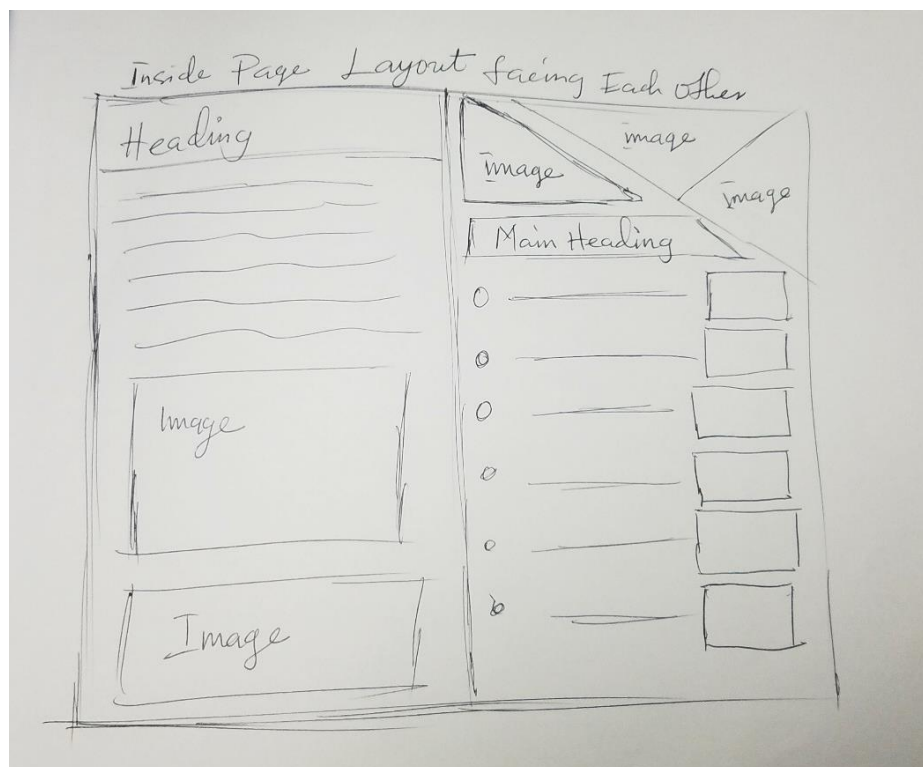


Figure 5. 6 Inside page design sketches of the cookbook

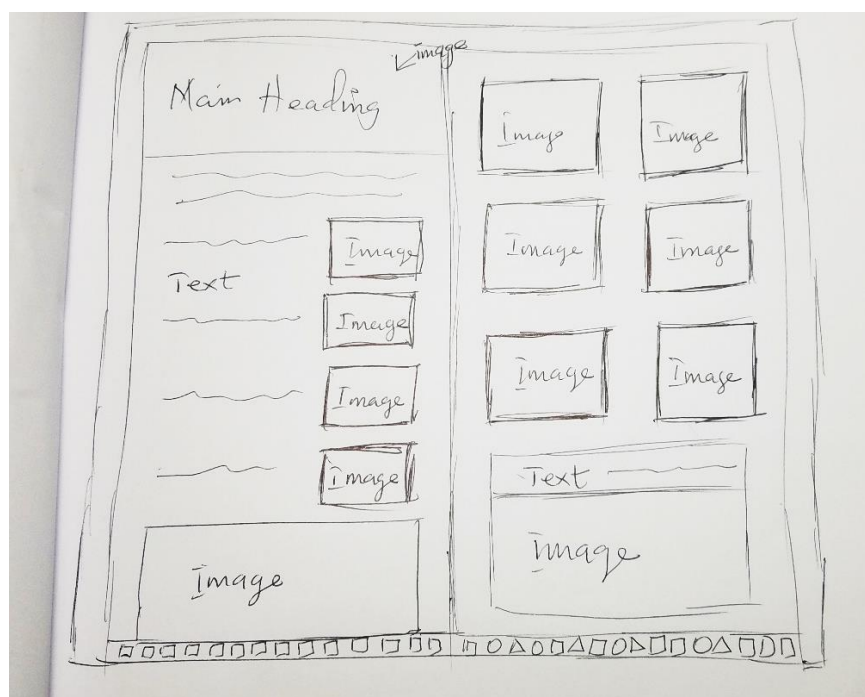
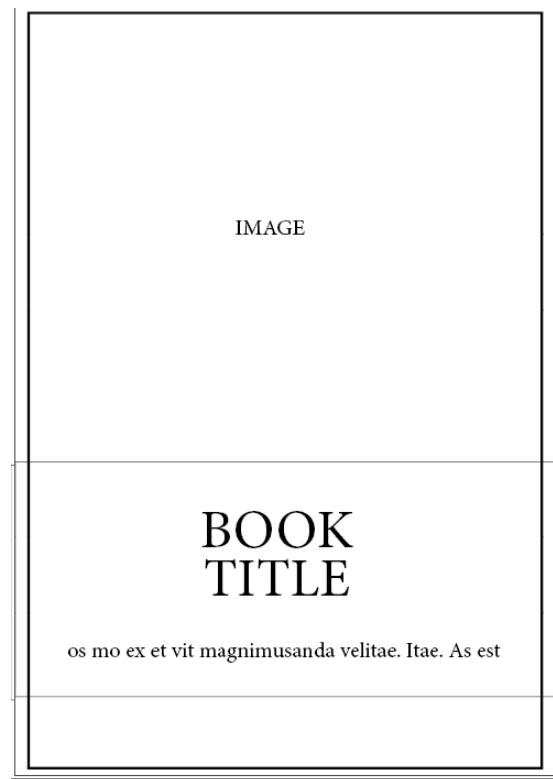


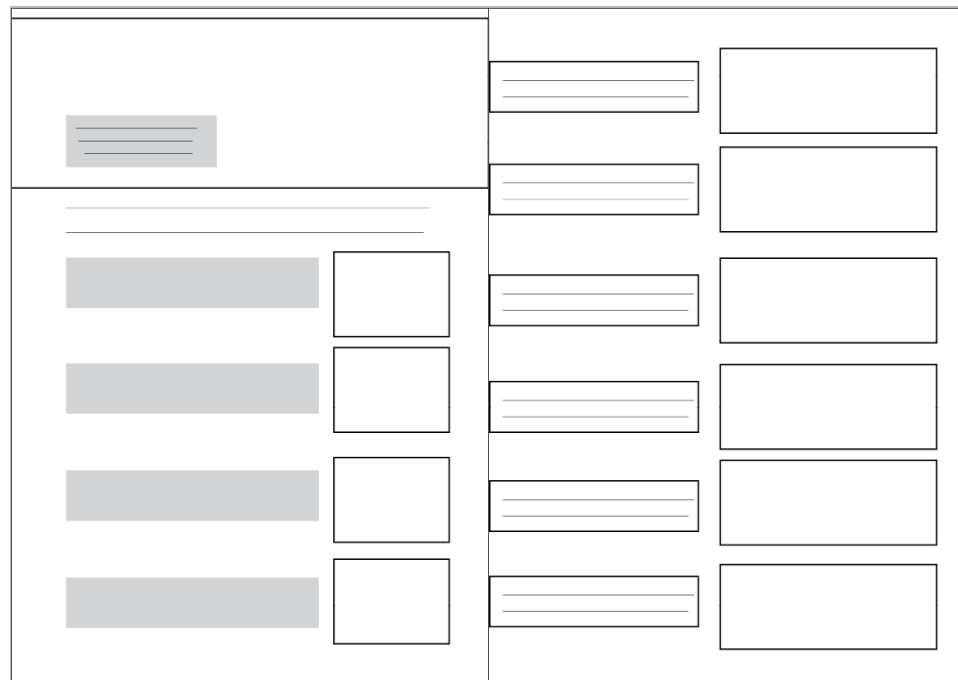
Figure 5. 7 Different inside page sketches of the cookbook

### 5.4.2 Page Layout and Composition

Using Adobe InDesign software, a template for the pages of the cookbook and the cover design was created with set margins, bleeds and page sizes. Eventually, the cookbook was designed to have a rectangular shape which was in a portrait format of an A4 size layout, where each page has its content and image(s), and an abstract shape design was created at the bottom of each page. The cover design of the book also took the same shape. The title of the book was centred at the bottom part of the cover and the name of the author was placed at the bottom left corner of the front cover and the back cover design was plain. The initial digital page layout and cover design created for the cookbook are presented below.



**Figure 5. 8 Initial digital cover design of the cookbook**



**Figure 5. 9 Initial digital draft of inside page layout of the cookbook**

#### **5.4.3 Typography and Text Elements**

Considering the audience’s needs and the goal of bringing visuality to an oral culinary heritage, the textual content was significantly reduced to allow for more photo images in the book. A single font type, Bahnschrift – Semi Light Semi Condensed under the San serif font category was selected for the text on the inside pages, to reflect the simplicity, the organic feel and the natural settings of the cookbook without any ornamental projections. However, varying font types and sizes were applied to headings, sub-headings, body text and captions to ensure legibility and compatibility with the visual style of the cookbook. In the same vein, the Minion Pro regular font was applied to the cover page design.

Titles, lists, cooking instructions, stories and practices encompassing both the tangible and intangible aspects of the culinary heritage, as well as profiles of the people and notions of culinary authenticity were spread throughout the inside pages of the book.

#### 5.4.4 Image Integration and Enhancement

The images to be included in the cookbook were taken with a Samsung Galaxy S21 Ultra camera with a wide range of file formats in JPEG and Raw files. These were edited with Adobe Lightroom, and Photoshop software applications. In Adobe Lightroom, meticulous attention was given to ensure a balance between the brightness and contrast of the images so as to avoid overexposure or underexposure while preserving their inherent beauty. As a principle of design, balance is essential in food photography. Subsequently, these adjusted images were then transferred to Photoshop for further enhancement of colours to contribute to the aesthetic appeal of the images. Again, the software facilitated the removal of unwanted elements through precise cropping. Photoshop enabled seamless blurring adjustment in cases where image backgrounds required a subtler touch, thereby enhancing overall image sharpness.

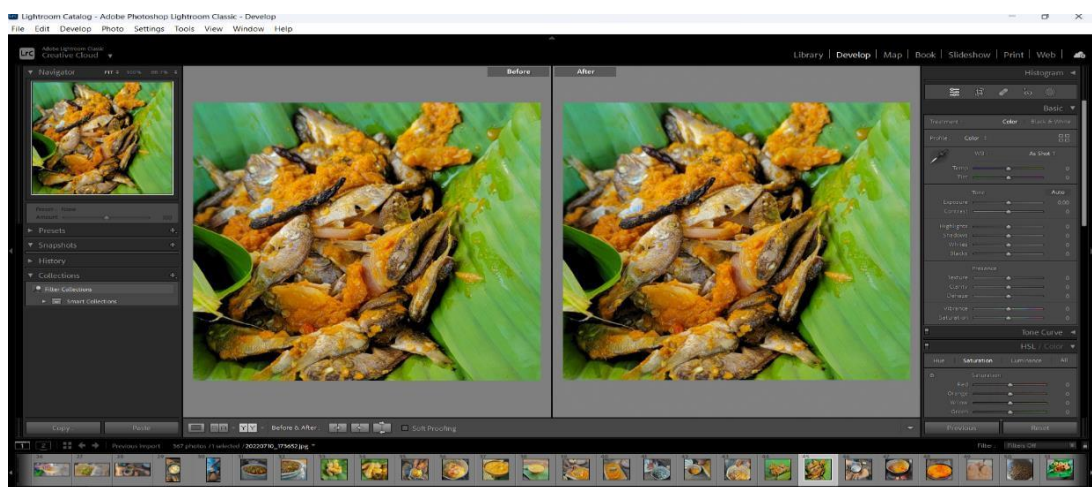


Figure 5. 10 Before and after image enhancement effect in PhotoShop

The images were spread throughout the inside pages of the cookbook, being carefully arranged in their respective slots as visual evidence of the textual content such that illiterate audiences can decode and make sense of the traditional culinary heritage documented.

### 5.4.5 Incorporating Design Elements and Graphics

Design acumen comes into play as each page of the cookbook is uniquely crafted to evoke a distinct allure, making readers and viewers long for more. The infusion of artistic flair in the design of the cookbook helped to avoid the trappings of a monotonous repetition of text and imagery. Hence, meticulously placed dividers and illustrations were incorporated to offer visual differentiation to each page as well as offer a charming viewing experience for the audience. Diverse colour schemes were skilfully employed to ensure visual coherence by setting apart sections and providing contextual depth to the textual content. Moreover, to enrich the immersive experience, fascinating information, adages and stories embedded in the culinary heritage were encapsulated within designated boxes as indigenous knowledge. These highlights served as luminous gems, infusing a glow to the broader narrative and contributing to the uniqueness of each page.

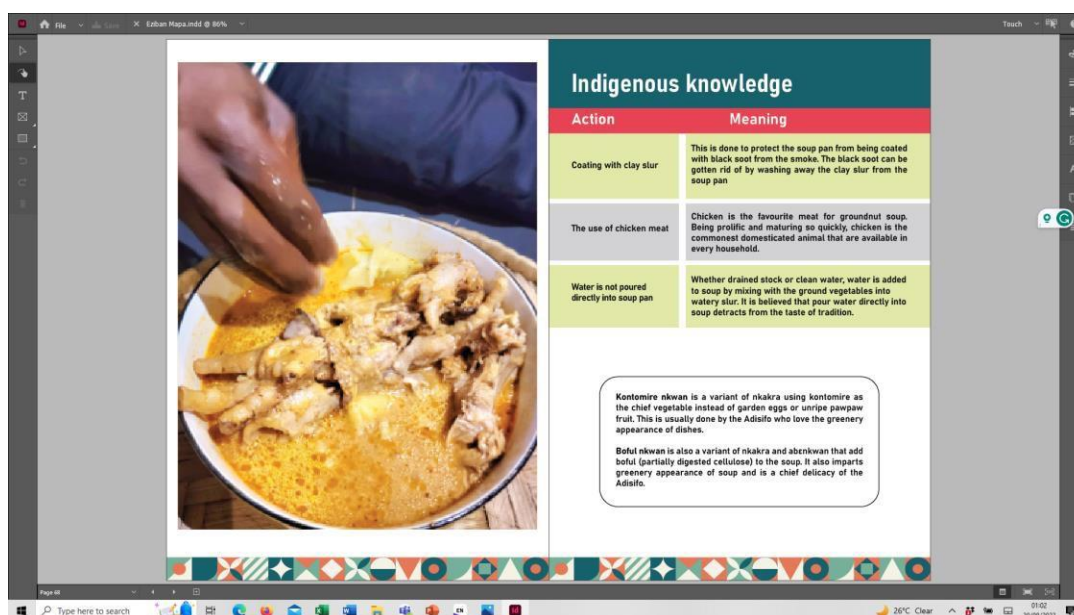


Figure 5. 11 Incorporating nuggets of intriguing stories in the cookbook

#### **5.4.6 Bilingual Duplication**

Embarking on an *in-situ* knowledge creation approach that repositioned the traditional knowledge holders as co-creators of their culinary heritage's narrative, it became imperative to consider a bilingual duplication of the cookbook. This strategic decision aimed at fostering a profound sense of ownership and exhibiting the utmost cultural respect in the process of documentation. In light of this, careful attention was paid to the layout, design and formatting to convey cultural significance in addition to the linguistic content. A bilingual approach, presenting both the Fante and English languages, was adopted to ensure that the essence of the culinary heritage was preserved authentically in both tongues.

Navigating this terrain was a daunting task, particularly considering the predominantly visual nature of the content. A challenge remained as to how to harmonize the textual and visual elements across facing pages while maintaining a fluid and immersive reader experience. In the quest to maintain a balance between content and imagery, it was obvious that a parallel layout on facing pages might compromise both clarity and visual engagement. To overcome this obstacle, the method of duplication of the content into two separate books emerged. One book was devoted entirely to Fante, while the other book captured the narrative in English, resonating with a broader readership. The adoption of this method of duplication in two languages resulted in a masterful presentation that takes readers on a journey of culinary discovery that transcends linguistic barriers while celebrating the cultural depth of the traditional culinary heritage.



**Figure 5. 12 Bilingual duplication of the photo cookbook**

#### **5.4.7 Review and Proofreading**

The nature of a project of this magnitude warrants an all-encompassing review that spans both linguistic and visual dimensions. In upholding the standard of Durban University of Technology (DUT), the engagement of a professional proofreader was sought whose painstaking task was to meticulously scrutinize the pages not only for spelling and grammatical accuracy but also for the alignment of content with facts. This comprehensive review was done for both the Fante and English narratives, to ensure an excellent linguistic rendering in both languages. Simultaneously, the visual content also underwent a similarly rigorous assessment to check for visual consistency across the entire cookbook being guided by the principle of visual harmony. A careful examination was done to achieve a seamless flow from page to page by ensuring uniformity of typography, spacing and design elements. A consistency check was also undertaken to ensure a match between the text and the accompanying image on each page.



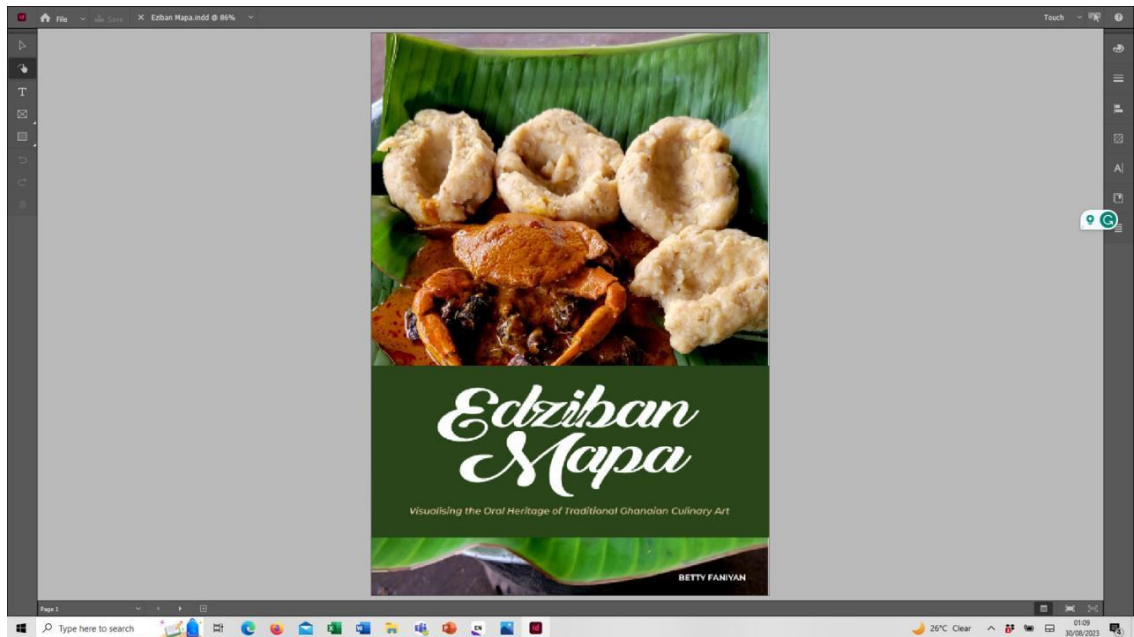
#### **5.4.8 Finalization, Digital Preservation and Printing**

Once all the corrections were implemented and the design was polished to enhance its overall quality, visual appeal and functionality, the design files were exported in the appropriate file format, in this case Tagged Image File Format (TIFF), for digital preservation and submission accompanying the PhD dissertation. With digital preservation being one of the objectives of this study, a simple and effective media that could be easily accessed and patronized without any cumbersome password requisites or restrictions was sought. It became obvious that a medium capable of catering for a wide-ranging audience, irrespective of digital literacy, was a food blog. However, serious financial constraints owing to the lack of funding for the study hindered the timely development and hosting of the *Edziban Mapa* food blog within the study's stipulated timeframe. Likewise, since the submission of a hardcopy of the cookbook was not required, the printing of the cookbook was not pursued for the same aforementioned reason.

#### **5.4.9 Data Verification**

The preliminary design of the food photo book, *Edziban Mapa*, was presented to the participants of the focus group discussions in a single meeting held at Edina-Ampenyi for verification. Errors and omissions identified were immediately addressed to secure its approval. The final edited book was approved by a unanimous decision by the group of participants to be a culturally respectful and appropriate representation of the culinary heritage of the study area. Figure 5.13 below presents the final book cover design for the *Edziban Mapa* food photobook as an output of the study.





**Figure 5. 13 Final book cover design**

## **5.5 Conclusion**

This chapter has presented the data analysis procedures employed to generate the results from the raw data gathered from the field. Data transcription and translation were done to obtain both Fante and English versions of the data for further processing. Coding and thematic frameworks were developed based on predetermined themes that covered both the tangible and intangible aspects of the culinary heritage. Visual data were processed, displayed and composed with text from the transcripts into *Edziban Mapa* food photobook as a baseline database of the culinary heritage constructed. To cater for the needs of the native and the global audience, bilingual duplication technique was employed to produce the food photobook in both Fante and English languages.

## **CHAPTER SIX**

### **VISUALIZING THE ORAL CULINARY HERITAGE**

#### **6.1 Overview**

This chapter presents the outcomes of the interviews, focus group discussions, participant observation and photo shoots for the creation of the digitalization of the culinary heritage of the Fantes of KEEA municipality of Ghana. This study is premised on the belief that the digitalization of cultural heritage can enhance the preservation of indigenous ingenuity and knowledge that are oral and performative in nature both for posterity and global access. The study sought to generate culturally respectful digital images of the culinary heritage of the Fantes of KEEA municipality by repositioning the indigenous knowledge holder as co-creator. In order to address the objectives of this study, the following process was observed:

1. Gaining an understanding of the construct of the notion of authenticity in the culinary heritage of the Fantes of KEEA municipality of Ghana.
2. Acquiring detailed descriptions and authentic photo shoots of the culinary practices and the indigenous knowledge (values, symbols and meanings) that need to be captured in food photo shoots in order to be culturally respectful and representative of the culinary identity of the Fantes of KEEA municipality of Ghana.
3. Assessing the appropriateness of the 7Cs model of digital preservation of indigenous knowledge for the creation of culinary heritage to ensure continuity by the local people.

This chapter presents the results from the primary data collected and discusses the findings by engaging the secondary data from the literature reviewed in chapters two and three and corroborating the data with the digital images from the photoshoot

activities as part of the study to generate a baseline food photo book as reference materials of the Fantes of KEEA municipality.

## **6.2 The Notion of Authenticity of Culinary Heritage**

As a major theme this section discusses the status of the traditional culinary heritage of the Fantes of KEEA municipality of Ghana, the culinary distinction between the *Afarfo* and the *Adisifo*, how their notion of culinary authenticity is constructed, and the maintenance of a culinary identity amidst acculturation.

### **6.2.1 Status of Traditional Culinary Heritage**

The status of the traditional culinary heritage is said to be vanishing, or being eroded. This aligns with the general perception about the status of traditional cooking as expressed by (Oliveira *et al.* 2020). Though the traditional culinary heritage is still being practised by the elderly women, the concern over the vanishing status of the cherished traditions echoed loudly from the data, as shown in the extracts below.

*“The youth of today view traditional cooking as outdated and prefer to follow trendy dishes shown on TV, such as Fried Rice and Noodles”.* (Afarfo interview)

*"Don't talk about our young generations that are shunning our traditional culinary heritage."* (Adisifo interview)

*"Currently, our traditional culinary heritage is vanishing, because the youth of today are not submissive enough to learn and think you are domineering. They know nothing."* (Afarfo FGD)

The above extracts from the transcripts of interviews and FGDs reveal that the vanishing status of traditional culinary heritage is a notion held across the board by each and every one of the participants. Furthermore, the respondents attribute the causes of the vanishing trend of traditional culinary heritage to both internal and external

factors. Internally, an attitude of apathy and disdain on the part of the younger generation makes them unwilling to painstakingly learn from the elderly women. Likewise, permissive parenting is resulting in the lack of appreciation for the elder's deeply cherished culinary heritage. Amidst the internal struggles comes the heavy blow of external factors making the situation even more bizarre. The impact of modern technology and schooling further supports the notion of the vanishing status of culinary heritage. The *Afarfo* focus group discussion mentions that modern machines are spoiling the young generation's understanding of traditional cooking methods. They stated, *"Today, when boiled cassava is taken from [the] fire then it is sent to [the] milling machine. Milled fufu easily gets spoilt and tastes different."* This suggests that the introduction of modern machines has altered the traditional cooking process, leading in their perception to a loss of knowledge and authenticity.

Moreover, another response from the *Afarfo* focus group discussion mentioned that schooling is affecting the culinary heritage. They stated, *"The school workload is too much and such that most parents find it difficult to teach kids how to cook traditionally."* This indicates that the younger generation's focus on education and the demands of school prevent them from learning and practicing traditional cooking methods, further contributing to a perception of vanishing status of culinary heritage.

In conclusion, it is evident from the transcripts of the interviews and FGDs that an interplay of both internal and external factors is contributing to the demise of a traditional culinary heritage as defined by the older generation.

### **6.2.2 Culinary Distinction Between the *Afarfo* and the *Adisifo***

The striking difference between the two groups that makes it so interesting for this study is the variation in culinary traditions. Sharing common crop staples, the different animal staples influence the variety of dishes developed and consumed. The animal staple of the *Adisifo* is mainly game meat while that of the *Afarfo* is fish from marine sources (sea and lagoon). By its nature, game meat is not easily given to frying and stewing, but can be grilled on an open fire or boiled to prepare soup. Thus, the *Adisifo*

have a limited variety of dishes, mainly *abomu* and soups as expressed in the following extracts:

*“When it comes to cooking, we cannot compete with Afarfo. They know how to cook a variety of dishes with different kinds of fish. Ours is just game meat so we cook soup a lot”.* (Personal Communication, 2022)

*“Aaah! Adisifo do fast-track cooking called ‘potowgum-huegum’. All they cook is aboum and nkwan. We, [the] Afarfo, are the best cooks. Our cooking is done with patience, creativity, commitment and love. We take time to prepare food so that when you eat you can feel it in your soul.”* (Personal Communication, 2022)

The *Afarfo* have a vast diversity of fish that require many different cooking processes including frying, boiling, and grilling. Hence, without any doubt or contention, the *Afarfo* are celebrated for both their extensive culinary ingenuity and dish variety.

Moreover, the farming activity of the *Adisifo* requires the involvement of the whole household, including the children. Thus, they mostly cook and eat on their farms. Due to the excessive time and energy demands for farming, their meals are basically starchy staples with *nkwan* (soups) and *abomu* made with mashed vegetables using *yaba* (earthenware bowl) and *tapor* (wooden masher).



**Figure 6. 1 Group eating by *Adisifo* on the farm. Source: Faniyan, 2022**

The *Afarfo*, however, do not involve women and children in their fishing expeditions, except younger males who willingly want to be trained in the fishing occupation. This gives the women ample time to dedicate their energy and creativity to generate varied recipes for the diverse fish resources that result from the fishing activities of the men.



**Figure 6. 2** Cooking as a social event involving more than one woman. Source: Faniyan,2022

Thus, even with sharing common ingredients, the difference between the *Afarfo* and *Adisifo* dishes lies in the cooking processes. For instance, the *Afarfo* women do not mash vegetables in an earthenware bowl with wooden masher; rather, they grind vegetables using a *boba* (a grinding stone consisting of a flat wide stone with a cylindrical hand piece).





**Figure 6. 3 Grinding with a *boba*. Source: Faniyan, 2022**

Grinding vegetables with a *boba* yields a fine textured paste that when used for cooking dissolves completely to make the finished dish have a smooth consistency without roughage. On the other hand, the mashing of vegetables with *yaba na tapor* by the *Adisifo* ends up with lot of roughage from unground seed and vegetable skins in the final dish generating the term “*potowgum-huegum*”, which translated literally means “mash-and-pour”.



**Figure 6. 4 Mashing with *yaba na tapor*. Source: Faniyan, 2022**

While the *Adisifo* consider greenery as being healthy and organic, the *Afarfo* care more about the fine texture and smooth consistency of *nkwan* and *frɔwee* (stew) as palatability in food choices. Consequently, the *Adisifo nkwan* and *abomu* tend to involve leafy vegetables and partially digested cellulose that impart a green appearance as in *boful nkwan* and *nkontomire abomu/nkwan*. Moreover, their dependence on game meat, which looks dull when cooked, also lessens the brightness of *nkwan na abomu*.





**Figure 6. 5 Green appearance of *Kontomire Nkwan* of *Adisifo*. Source: Faniyan, 2022**

The *Afarfo nkwan* and *frɔwee*, however, tends to avoid the use of green leafy vegetables in order to have a bright appearance. Again, the *Afarfo* tend to combine different fish groups including molluscans, crustaceans, and finless, finned and cartilaginous fish in one soup or stew. The colourful appearance of fish when cooked, such as the whitish and orange colour of crabs and lobsters, imparts brightness to *nkwan* and *frɔwee*.



**Figure 6. 6 Bright appearance of *Afaro frōwee*. Source: Faniyan, 2022**

Owing to the culinary distinction, a barter trade system evolved over the years between the *Adisifo* and the *Afaro* where the *Adisifo* would exchange raw farm produce and game meat for cooked fish dishes or raw fish. Originally, the barter trade did not involve bargaining as the traders did not need to sit beside their goods because of the instilled honesty among the natives. Today, traders sit by their goods and engage in bargaining for the highest bidder because it is sadly acknowledged that honesty has disappeared from the modern trade system which is being driven by financial greed.



**Figure 6. 7 Barter trade market at Abeye. Source: Faniyan, 2022**



**Figure 6. 8 Barter trade exchanges at Abeye market. Source: Faniyan, 2023**

As remarked during the focus group discussion, the *Adisifo* have learned from the *Afarfo* some cooking innovations through the exchanges during the barter trade. Lots of culinary practices and skills have been adopted by the *Adisifo* through the opportunity offered by the barter trade for learning and interaction. It is obvious that

the *Afarfo* tend to show an affinity for culinary novelty and their women are consequently reputed to be excellent cooks. Hence, the culinary heritage documented in this study is dominated by the *Afarfo* and the centre for the cooking event was unanimously agreed to be established in one of the *Afarfo* communities.

### 6.2.3 Construction of the Notion of Culinary Authenticity

The notion of culinary authenticity is hotly debated in literature from varying perspectives (Brown 1998; Schroeder 2002; Grayson and Martinec 2004; Sims 2009; Assiouras *et al.* 2015; Creanza 2017; Almansouri *et al.* 2021). Notwithstanding the debate coming from the tourism and hospitality literature, the study rather explored how the notion of authenticity is constructed by the owners of the culinary heritage in an *in-situ* knowledge extraction process through interviews, focus group discussions and participant observation.

In the case of the Fantes of KEEA municipality of Ghana, the notion of culinary authenticity is constructed by many distinct elements from the production to the consumption of food. The mention of food sources as a major determinant of authenticity in traditional cooking is interesting, stating that cooking with any imported foreign crop is not accepted as authentic. This highlights the significance placed on locally sourced ingredients in traditional culinary practices as one participant remarked:

*"Crops that have been cultivated or gathered from the wild and used to prepare food by our predecessors. Any crop that is not harvested from our land but acquired from other places is not accepted as authentic."* (*Afarfo* interview)

This quote demonstrates the belief that the authenticity of traditional dishes is closely tied to the use of locally sourced ingredients.

Again, for a cuisine to be considered authentic it should be prepared using methods, tools, and utensils that do not require electric power or motor, as this eliminates the human strength and connection to the cooking process. This exertion of mental and physical strength in traditional cooking is stated thus:

*"The dish must be prepared according to the traditional cooking methods. For instance, when fufu is pounded in a mortar, that is when it is authentic, but milled fufu is not natural."* (Adisifo interview)

*"Cooking traditional dishes does not involve methods, tools and utensils that require electric power or motor that eliminates human strength."* (Afarfo interview)

This suggests that the authenticity of traditional culinary heritage is linked to the use of traditional cooking techniques and tools that are manually operated.

Moreover, the idea of cooking alone and eating alone is rejected in the construct of the notion of authenticity of traditional culinary heritage. The sociality of cooking and dining is inextricably bound to the notion of the authenticity of traditional culinary heritage that by nature requires more hands, thereby fostering household unity through a cooking bond and an eating bond as expressed in the extracts below:

*"Our traditional culinary heritage portrays unity because cooking is a social event. Again, we eat together; we do not serve food separately to be eaten by individuals."* (Adisifo interview, 2022)

*"Cooking is not a solitary act, but a social event. Cooking and dining together bring unity in the household. Not a single person cooks because cooking traditional dishes requires more hands."* (Afarfo interview, 2022)

This highlights the communal nature of traditional cooking and the importance of shared experiences in the culinary heritage.

In addition, the cultural value and appreciation of food as an avenue for selfless service and honouring members of a household is an important feature in the construct of the notion of the authenticity of culinary heritage. Traditionally, the selfless service of men as bread winners who risk their life in hunting, fishing and shouldering the labour cost of farming, gets reciprocated by the pouring of the heart into the cooking and



presentation of food by the women that upholds the dignity and respect for life. This can be inferred from the following extracts:

*“Serving food and dining dignifies and connects with the soul. This is why traditionally we ate with our hands. Food is served and eaten in a neat space with no unsightly scenes.” (Afarfo interview)*

*“Ensuring cleanliness of cooking makes food authentic. We Adisifo do not remove the gills and offal from fish, but Afarfo spend time dressing fish and [adding] other ingredients to make food clean and appealing.” (Adisifo FGD)*

Furthermore, taste is given a prominent spot in the construct of authenticity of the culinary heritage. As discussed by (Whitt 2011; Pham 2020), the sight and smell of food triggers memories of taste that create an instant connection with food. Apart from the aesthetic appeal, the delightful aroma that lingers long after eating and washing of hands is an unforgettable part of the traditional culinary heritage as expressed in the following extracts:

*“Dishes when seen, smelled and tasted bring memories of the taste of tradition and that shows the dish is authentic.” (Afarfo interview)*

*“The taste of food also makes us accept a dish to be authentic. For us Adisifo, one thing that makes our cuisine tasty is salted fish. When salted fish is lacking in a cuisine, it falls short of the authentic taste of tradition. Salted mutton is also another ingredient that imparts taste and the smell alone stirs the appetite to eat.” (Adisifo FGD)*

The place of taste in the construct of the notion of authenticity of the culinary heritage cannot be overemphasised in the local name of salted mutton, *gyeawar*, which literally means “saviour of marriage”. The cultural significance of cooking as a major qualification for marriage makes the learning and keeping of the secret to authentic taste of tradition a treasure for any woman.

Table 6.1 below summarizes the various elements of the culinary traditions that are interwoven to construct the notion of authenticity among the Fantes of KEEA municipality of Ghana.

**Table 6.1: Elements for the construction of the notion of culinary authenticity extracted from field data**

<b>Content</b>	<b>Feature</b>	<b>Description</b>
Food sources	Historical continuity	Locally grown (wild or farmed), or available  Cooked and eaten by ancestors
Cooking tools and methods	Manual operation and processing	Cooking tools that are not powered by motor.  Cooking processes that are not driven by machine.
Presentation and consumption	Dignity and respect	Serving and eating habits that connect food to the soul
Social norms	Cooking bond  Participation and observation	Cooking as a social event, not a solitary act, fosters household bonding and learning through observing and practice.
Taste	Palatability, aroma and sight	Seeing, smelling and eating that trigger memories of taste of tradition

Based on the above table, the notion of culinary authenticity as constructed by the Fantes of KEEA municipality of Ghana can be deduced thus: *a cuisine is considered authentic when it is prepared with locally grown or acquired (wild or farmed) ingredients, processed by tools made locally and operated manually, served and eaten not just to satisfy hunger but in a manner to dignify and refresh the soul, while offering*

*opportunity for learning through participant observation and bonding, to trigger memories of taste of tradition through its sight, and smell.*

The above construct seems to align with the concept of the authenticity of heritage encompassing three dimensions: legacy, people and place (Almansouri *et al.* 2021). Proposing that all three dimensions must come into play to define authenticity, is similar to what the Fantes of KEEA municipality of Ghana allude to. The historical continuity of the ingredients that are acquired locally and the cooking tools and methods affirm the place and people dimensions of authenticity of food. Likewise, how food is served and eaten, and the social norms and taste of tradition represent the legacy dimension of authenticity. The idea that the authenticity of food goes beyond the food product itself to involve several elements similar to the construct of the Fantes of KEEA municipality of Ghana is also known (Assiouras *et al.* 2015).

#### **6.2.4 Culinary Identity amidst Acculturation**

Food being one of the basic needs for survival makes cooking a major preoccupation among humankind. How making a fire changed the lifestyle of humans from eating whatever could be gathered from the wild to cultivating crops and rearing animals for cooking and eating in a manner that is sustainable is considered a major breakthrough in the quest for human survival (Wrangham 2009). Different groups of people have developed unique ways of combining various ingredients to create dishes that have become a deeply cherished tradition, giving them their food identity. Food identity is premised on the notion of culinary authenticity that preserves the historical continuity and the memories of taste among the specific ethnic group that originated that cooking tradition (Sims 2009; Almansouri *et al.* 2021). This is aligned with the view expressed in the following extract:

*“The taste of food also makes us accept a dish to be authentic. For us Adisifo, one thing that makes our cuisine tasty is salted fish. When salted fish is lacking in a cuisine, it falls short of the authentic taste of tradition. Salted mutton is also another ingredient that imparts taste and the smell alone stirs the appetite to eat.” (Adisifo FGD)*



With human interaction through migration and trade, there has been a hybridity of cultures even before the arrival of Europeans in sub-Saharan Africa (Tuomainen 2009). However, living in small pockets scattered over their vast territory with abundant food resource in the wild, the Fantes of KEEA municipality of Ghana enjoyed food security and had no need for change in their food and agricultural practices developed way before their encounter with Europeans (Logan 2012). According to Tuomainen (2009) and Logan (2012), the Europeans were not familiar with the local foods so, upon imposing their power over the natives, they introduced new varieties of crops to be cultivated for their food needs and for export. In a normal situation where two or more cultures interact, it is the minority group that suffers acculturation of its indigenous culture by assimilating changes (Tuomainen 2009). However, where the minority usurp power to control the majority, then acculturation may occur within the majority group (Aloccock 2006). In the case of the Fantes of KEEA municipality of Ghana, the European minority imposed control over the native majority and compelled the adoption of new practices affecting food, clothing, housing and language, that were introduced to the host societies (DeCorse 1998; La Fleur 2012).

The infusion of European food and culinary practices into the indigenous food system spans from cultivation through cooking, processing, presentation, eating, and storage to preservation. Along the path of cultivation many exotic varieties of crops were introduced and the natives were compelled to plant them to generate food for the European masters (Logan 2012). This brought about commercial agriculture to the native land with the resultant displacement of the indigenous food crops to the wild. To presume that introduced crops meant there were no native varieties has been challenged with archaeological evidence (McCann 2009; Agorsah and Thomas 2008) suggesting that the introduced crops were probably high-yielding varieties of the native wild crops. There is a known difference and a way to distinguish the exotic from the native crops as depicted in the extract below:

*“The white people brought commercial farming to our native land. With the focus on export, they brought high-yielding varieties of crops to be cultivated. Coming from the colonial Agriculture Department, our ancestors, in order to maintain the difference*

*between introduced and native varieties, added “pa” to the name of native varieties of any crop and “agric” to the introduced varieties. This is why we have names like “abepa”, “bayerpa” etc.” (Personal Communication, 2022)*

Aside from the cultivation of exotic varieties of crops, the Europeans also introduced processed foods to the natives that included dairy products, vegetable oil, polished rice (PRAAD - see Appendix 6), intoxicating wine and beverages (Dumett 1974). These were readily adopted by the natives because eating the “white man’s food” was a sign of elitism according to La Fleur in (Logan 2020b). By the establishment of schools for formal education, an elite group of natives were being produced who lived a hybrid lifestyle (Njoku 2005a). This situation facilitated the acculturation of native lifestyle, especially with food choices and other culinary practices. Moreover, Dumett (1974) indicates that increase in demand by natives for imported products, including beverages, was directly associated with increase in cash income earnings from commercial agriculture and export trade.

The introduction of new cooking tools and utensils, as well as processes also brought about new culinary creations. The use of Parish bowls, silver dishes, the square pan dish, plates and glazed bowls were adopted by the *Afarfo* women to serve their men. Men were served meals on a table and a stool as an improvisation of the dining culture of the Europeans.



**Figure 6. 9 A typical *epusu* by the *Afarfo* served in a square pan dish. Source: Faniyan, 2022**

Another mode of acculturation of the culinary heritage was through the marrying of native women and the raising of mixed-race families. The native wives were taught new cooking methods by means of which their European husbands could be well fed (Robins 2018). For instance, baking was a new cooking method that was introduced by the Europeans (Igor 2000). Baking of bread involves other non-heat food processes such as measuring, mixing, milling and kneading. As proof of its foreign origin, bread is called locally by its Portuguese name *paanoo*. The women who were married to the Europeans would introduce the new cooking methods they had learned to their native families and these were spread through the *Afarfo* communities (Personal Communication, 2022). From what they were told by their ancestors, demands for cooking ware became part of the requirements to marry a native to the Europeans. These items are considered as great treasures even today if a family possesses them because they form a vital part of the collective memory of the culinary heritage.



**Figure 6. 10 Sample of cooking utensils and dinnerware introduced by the Europeans. Source: Faniyan, 2022**

By using their culinary instincts, the native women would appropriate the new cooking methods using their native food ingredients to generate new dishes. For instance, baking was appropriated to generate dishes such as *boodongo* and *brɔdze* cake. Again, with the introduction of sugar and the process of melting it into caramel to make candies, the native women appropriated that cooking method to create *kube* toffee, *nkatse* cake, milk toffee, and *kube* cake.



**Figure 6. 11 Kube Toffee and Kube Cake as local sweets. Source: Faniyan, 2022**

In post-colonial Ghana today, the innovations in cooking are so radical that it has awoken the debate of culinary identity at both local and national level. Industrial processing and packaging of foodstuffs has eliminated or rendered irrelevant most of the processes engaged in as part of the indigenous cooking traditions. Cooking as a social event that brought women together and fostered a mother and daughter bond is gradually being reduced to a solitary activity that can be done quickly without the need of a helping hand to mothers. Non-heat food processing methods such as pounding, grinding, chopping, grating, peeling, and others are all being eliminated from the cooking process with processed food ingredients such as *Nkulenu* palmnut paste, tomato paste, and groundnut paste. Other food processing methods that were manually operated are being replaced with motor powered machines such as blenders, *fufu* machines, choppers and peelers, mixers and squeezers.



Amidst the cases of acculturation, the Fantes of KEEA municipality of Ghana have maintained their culinary identity as a proof of the resilience of [their] culture and the indispensability of traditions as in the saying *amambra wɔnto nnkyin* (traditions cannot be lost). Thus, in maintaining their culinary identity, the Fantes of KEEA municipality of Ghana ensured that:

1. Foreign influxes that fitted seamlessly into their culinary traditions were embraced and assimilated. For instance, baking in an oven as introduced by the Europeans, was adapted to baking by smoking as in the case of *boodongo* and *epitsie*. However, baking in an oven, as in bread and cake, remained a commercial cooking process which could not transition to a household menu as traditional food. Moreover, baking of bread and cake involve the use of processed ingredients, such as butter and milk, which are not locally sourced as expressed in the following extract.

*“Crops that have been cultivated or gathered from the wild and used to prepare food by our predecessors. Any crop that is not harvested from our land but acquired from other places is not accepted as authentic.” (Afarfo interview)*

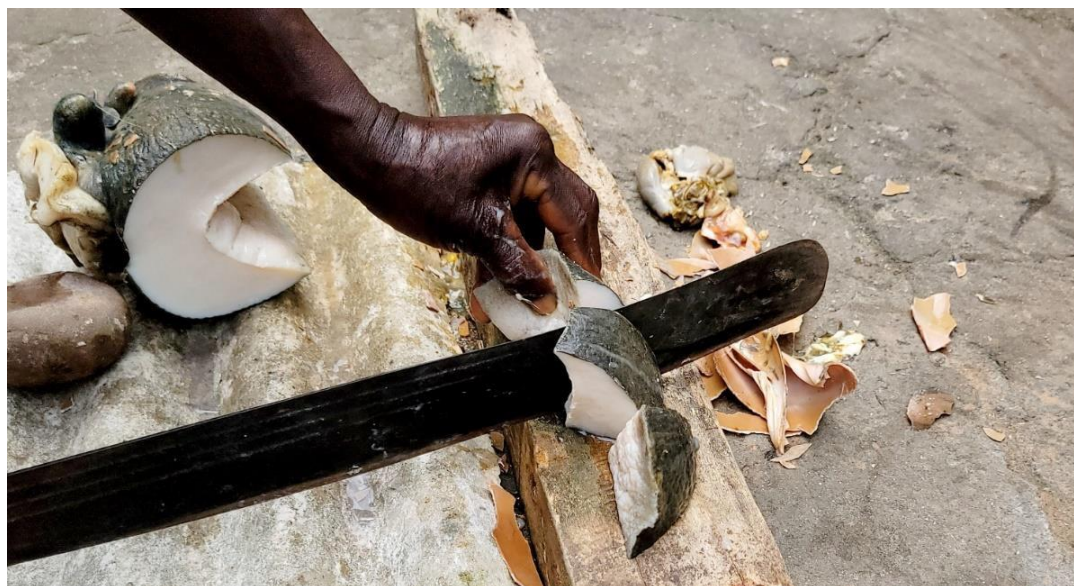
Hence, baking of bread and cake is not considered as part of the culinary heritage of the Fantes of KEEA municipality of Ghana although it is widely known that the Fantes bake bread.



**Figure 6. 12 Baking by smoking of *Boodongo* and *Epitsi*. Source: Faniyan, 2022**

2. Motor-powered cooking tools and equipment and cooking processes are not accepted as part their culinary heritage. The pride of using indigenous hand-held and manually operated cooking tools and processes makes modern cooking technology culturally unfit and despised as *abrɔfosem* (exotism) as can be deduced from the following extract:

*“Again, cooking methods, tools and utensils – cooking traditional dishes does not involve methods, tools and utensils that require electric power or motor that eliminates human strength.” (Afarfo interview)*



**Figure 6. 13 Manual chopping with cutlass. Source: Faniyan, 2022**

3. Cooking remains a social event that requires more hands and harmonious working relations, fostering a cooking bond. The use of processed foods that eliminate the need for helping hands and reduces cooking to a solitary act is considered *abrɔfosem* and deviation from the cooking tradition as indicated in the extract below:

*“Cooking is not a solitary act, but a social event. Cooking and dining together bring unity in the household. Not a single person cooks because cooking traditional dishes requires more hands.” (Afarfo interview)*

4. Eating with the hands remains the culturally accepted mode of eating. The use of a cutlery set is considered *abrofosem*. The flavourful aroma of food that lingers on after eating with the hands consolidates memories of taste. This is why the use of cutlery is an unacceptable practice according to the culinary heritage and frowned upon when practiced by the contemporary generation as expressed in the extract below:

*“Today, people eat with cutlery sets at home.” (Adisifo interview)*



**Figure 6. 14 Eating traditional food with the hands. Source: Faniyan, 2022**

5. *Momon* and *gyeawar* carry the secret of the taste of tradition. The indispensability of *momon* or *gyeawar* in the cooking of authentic cuisine is clearly articulated in the following extract:

*“One thing that makes our cuisine tasty is salted fish. When salted fish is lacking in a cuisine, it falls short of the authentic taste of tradition. Salted mutton is also another ingredient that imparts taste and the smell alone stirs the appetite to eat.” (Adisifo FGD)*

By these five indicators the authenticity of a culinary practice could be determined traditionally by the Fantes of KEEA municipality of Ghana.

### **6.3 Tangible Culinary Heritage**

The key components that embody the tangibility of a cultural heritage are space, artefact and objects (Oliveira *et al.* 2020). From the participants’ observations of the culinary heritage construction, the study identifies and defines the components of the tangibility of culinary heritage as follows.

*Spaces* refer to the specific locations where food transactions occur permanently. These include the traditional kitchen setup and the local food market including the barter trade market.

*Artefacts* in this study refers to any piece of material that has been crafted by human creativity to serve a specific purpose in food preparation. These include cooking tools and utensils, dishes and meals.

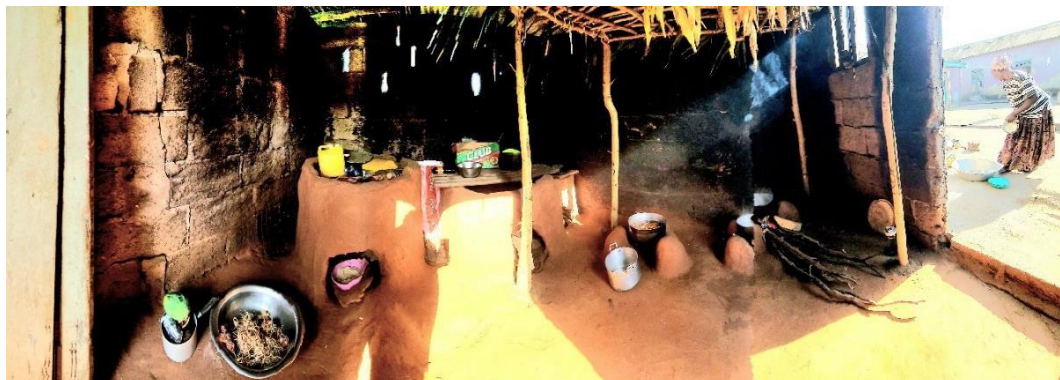
*Objects* refer to materials obtained from nature that are used in the preparation and consumption of food in its raw state. They include food sources (ingredients), water sources and fuel sources.

The following sub-themes discuss the details of the components of tangible culinary heritage with colourful images and textual descriptions based on the transcripts and participant observation. To foster a deep appreciation and illuminate depths of meaning, nuggets of IK are extracted from the participants’ responses captured in the field data and presented in tables.



### 6.3.1 Traditional Kitchen Setup

The kitchen as the place for cooking is typically separated from the main house. The kitchen is a four-walled structure built with mud or wood with a thatch roof.



**Figure 6. 15 Traditional kitchen setup for the Afarfo. Source: Betty Faniyan, 2022**

There are many tiny vents in the walls basically as passage ways for rising smoke to escape. Inside the kitchen is basically a tripod stove, built with mud where firewood is burnt to generate the heat needed to cook food. There is a water reservoir, a pottery piece called *ehyire* coated with black pigment to keep it from getting mouldy.

Additionally, there is a *keteke*, a cylindrical metal container (drum) that stores an adequate amount of water. Beside the water reservoir is a big basket placed on a raised wooden platform or clean sea-sand base where all the washed cooking utensils and tools are kept. Above the tripod stove, a shed is erected where excess harvests are stored to be preserved by the rising smoke.



Figure 6. 16 *Ehyire* as water reservoir at the kitchen. Source: Faniyan, 2022

Table 6. 2 Indigenous knowledge about the traditional kitchen

#### Indigenous knowledge about the traditional kitchen

**Difference in kitchen setup:** The kitchen setup of the *Afarfo* differs from that of the *Adisifo*. The reason being that the *Adisifo*, as farmers, spend their whole day in farms especially during the cultivating periods. They leave the house very early and return in the evening only to take their bath and sleep. They have a built hut or a shady tree on their farm where they cook and eat as a break from work. The kitchen at home is normally used for cooking during Sundays and taboo days (one day of the week dedicated to the gods which may vary from community to community) when they do not go to the farm. In most cases, the kitchen at home is similar to that on the farm. The *Afarfo*, on the other hand, revere their kitchen as a special space at home where women explore their creativity in cooking dishes that are soul-nourishing. The *Afarfo* kitchen has, in addition to tripod stoves, a mud oven for smoking fish since fish mongering is their major occupation. Hence, *Afarfo* kitchen tend to be bigger than that of *Adisifo* (FGD, 2022).

6.3.2 Traditional Cooking Tools and Utensils

Cooking utensils and tools were developed and used as part of the culinary heritage before contact with Europeans in the late fifteenth century. These come in different shapes and sizes designed to serve specific functions along the food supply chain from harvesting, through conveyance, processing, cooking, dining, storage, and preservation to hygiene. The cooking tools and utensils were crafted through pottery, weaving and carving, except the cutlass and knife that are crafted through blacksmithing.

Table 6. 3 Indigenous knowledge about metallic tools and utensils

<p><b>Indigenous knowledge about metallic cooking tools and utensils</b></p> <p><b>Why the knife and the cutlass are the only metal tools:</b> The acquisition of iron ore was a very laborious process making it a scarce raw material. The time period, prior to the arrival of Europeans, was characterized by war and conquest, and the scarce iron ore was used for crafting weapons, including the knife and the cutlass which could serve as cooking tools. The abundance and availability of clay, wood, rattan and raffia, as raw materials, could be the reason for their predominance in the crafting of cooking tools and utensils. Due to acculturation from centuries of colonial rule, metallic tools and utensils introduced by the Europeans have been adopted as part of the traditional culinary heritage. As a testimony to their foreign origin, most names used are either a vernacularized version of or the exact English name. For instance, silver cup is vernacularized as “<i>silba kɔɔpoo</i>”, while grater maintains its name (Personal Communication, 2022).</p>
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While there is a blurry line of distinction between cooking tools and utensils, in this study the term cooking utensils has been applied to anything crafted and shaped to contain cooking ingredients for conveyance, processing, storage, preservation, dining and washing. However, tools refer to any crafted piece that require the application of force or human manipulation in order to function.

Traditional cooking utensils and tools of the Fantes of KEEA municipality of Ghana are presented below.



**Figure 6. 17 A collection of traditional cooking utensils and tools. Source: Faniyan, 2022**

#### 6.3.2.1 Cooking utensils

The following are the cooking utensils found in the traditional kitchen of the Fantes of KEEA municipality of Ghana.

- i. *Kwansen* (soup pot) – for cooking soup as the name connotes
- ii. *Sonyee* (colander) – for sieving or straining to remove fibrous residue from mixtures
- iii. *Yaba na tapor* (earthenware bowl and masher) – for mashing cooking ingredients

- iv. *Kəpoo* (cup) – for fetching a small volume of water for drinking or adding water during cooking
- v. *əhyirə* (water pot) – for storing water used for cooking and drinking
- vi. *Bokiti* (bucket) – for fetching a large volume of water
- vii. *Hweaseambə* (silver basin) - for fetching a large volume of water, for washing dishes and carrying foodstuffs
- viii. *Kenten* (basket) – for storing cooking utensils and carrying foodstuffs. It could also be used as a colander.
- ix. *Kyensee* (silver ware) – for cooking dishes and boiling water
- x. *Kroba* (wooden tray) – used for carrying foodstuffs
- xi. *Edzidzi kyensee* – Used for serving food. They are mostly metallic, glass and porcelain wares shaped in different forms to contain cooked dishes for serving and dining.

**Table 6. 4 Indigenous knowledge story about cooking utensils**

**Indigenous knowledge about Traditional Cooking Utensils**

**Indigenous craftsmanship** – Cooking utensils were developed through the use of pottery, weaving and carving techniques. Pottery products include *kwansen* (soup pot), *yaba* (earthenware bowl) *ehyire* (water storage pot), *ƙƙƙƙ* (cup), and *kula* (pot for drinkable water). Weaving produces baskets to serve various purposes including load carriage, storage, and sieving. Carved products include *kroba* (wooden tray) and the *ƙƙƙƙ* (made with dry coconut shell). Metallic utensils like the *bokiti* (bucket), *hweaseambo* (silver basin), *silba ƙƙƙƙ* (silver cup), and *dadzenkyensee* (silver pans and bowls) as well as ceramic ware and plates were introduced by the Europeans.

***Kula*** – *Kula* is designed for drinkable water storage. The name *kula* (the vernacularized version of cooler) is an indication that it has a cooling property. The cooling property is imparted by a piece of *Nyame ekuma* (thunder stone) placed in the *kula* before water is poured into it. It is believed that coming from the sky, the *Nyame ekuma* has power to prevent evil spirits from contaminating the water (Personal communication, 2022).



**Figure 6. 18 *Nyame ekuma* as natural coolant. Source: Faniyan, 2022**



**Figure 6. 19 Burning of *Abesentrew* to impart flavourful taste. Source: Faniyan, 2022**

#### 6.3.2.2 Cooking tools

The different tools employed in the household cooking events are as follows:

- I. *Sekanba* (knife) – for chopping and peeling
- II. *Sekan* (cutlass) – for cutting and splitting
- III. *Nkwanta* (ladle) – for stirring stew and soup
- IV. *Eta* (paddle) – for stirring dough while cooking
- V. *Boba na neba* (grinding stone) – for grinding food ingredients
- VI. *Papan* (fan) – for fanning fire into flames
- VII. *Emena* (broom) – for sweeping



- VIII. *Mukyia* (tripod stove) –for generating heat to cook food by burning firewood
- IX. *Foonoo* (smoking oven) – for smoking of food
- X. *Sapɔ na Semina* (sponge and soap) - for washing cooking utensils
- XI. *Konaba* (rag) – used for holding hot utensils when lifting them
- XII. *Edzidzipon* (dining table) – used for serving meals to the head of the household or an important guest
- XIII. *Kotokro* (cooking pot gripper) – used to hold the cooking pot steady on the tripod stove while stirring it with force

**Table 6. 5 Indigenous knowledge about cooking tools and utensils**

**Indigenous knowledge about cooking tools and utensils**

***Boba*** – For grinding ingredients into a smooth texture. It consists of two pieces: a large flat piece and a small rectangular piece. It is used also for cracking nuts.

***Eta*** – For breaking up lumps while stirring dough with force as in paddling a canoe on water. To keep the cooking pot steady on the fire, a pair of *kotokro* is connected from the ear, or handle to the ground and stepped on to maintain balance. It is a good exercise for a whole-body workout.

***Abeberew*** – palm fronds are woven into a fan for fanning fire into flames. The leaves are also removed with a knife leaving behind the leaf stems that are bundled together into a broom for sweeping (Personal communication, 2022).

### 6.3.3 Traditional Food Sources

Cooking ingredients comprise uncooked foodstuffs that combine to create a dish. They can be grouped into staples and additives. Staples refer to the common ingredients that



constitute the dominant portion of the standard diet of a community while additives are the ingredients used in small quantities mainly for preservation and flavour. Staples comprise of two main categories – crop and animal. The crop staples of the Fantes of KEEA municipality of Ghana include starchy crops and vegetables and nuts. Animal staples include game meat, farmed meat and fish.

### 6.3.3.1 Starchy crop staple

The traditional starchy crop staples include *bankye* (cassava), *bayer* (yam), *mankɛn* (cocoyam), *brɔdze* (plantain), *santom* (sweet potato) and *eburow* (maize). The tables below summarize the crop staples, their varieties and indigenous knowledge among the Fantes of KEEA municipality of Ghana.

#### i. *Bankye*

The common varieties of *bankye* found in the KEEA municipality of Ghana are presented in table 6.6 below.

**Table 6. 6 Common *bankye* varieties and their indigenous knowledge**

<i>Bankye</i> variety	Indigenous knowledge
<i>Kusiitu</i>	This is a native variety with slender tubers used mostly for <i>ampesi</i> .
<i>Bankye-brɔdzi</i>	The white edible part, when boiled, turns into a golden colour like boiled plantain as the name <i>bankye-brɔdze</i> (plantain-like cassava) connotes. Thus, pounding this cassava variety alone, in case of a shortage of plantain, can still obtain the perfect look of <i>fufu</i> as the normal cassava-plantain mixed <i>fufu</i> .

<i>Mpremedzi</i>	This cassava variety has the fastest maturation time of six months. Hence, its name <i>mpremadzi</i> , which literally means “I will eat instantly”, connotes that it averts food shortage.
<i>Bankye-santom</i>	The boiled edible part tastes, feels and looks like boiled potato as the name <i>bankye-santom</i> suggests. This could be a perfect substitute for potatoes in case of shortage or crop failure.

ii. ***Bayer***

There are three varieties of yam common in the study area. Table 6.7 below presents the yam varieties and indigenous knowledge about them.

**Table 6. 7 Common *bayer* varieties and their indigenous knowledge**

<b><i>Bayer</i> variety</b>	<b>Indigenous knowledge</b>
<i>Afasew</i>	This is water yam, a native variety.
<i>Bayerpa</i>	This is a native yam variety. It is usually small in size compared to others that have been modified genetically.
<i>Kookoase bayer</i>	This variety of yam thrives only under the cover of cocoa trees as the name <i>kookoase bayer</i> connotes.

iii. ***Manken***

*Manken* is a starchy crop staple that is consumed by the Fantes of KEEA municipality of Ghana. The common varieties and the captivating stories about them are presented in table 6.8 below:

**Table 6. 8 Common varieties of *manken* and their indigenous knowledge**

<b><i>Manken</i> variety</b>	<b>Indigenous knowledge</b>
<i>Akaw</i>	These are the small sized <i>manken</i> although fully matured to be eaten. They are washed and cooked without peeling off the skin. They are used for <i>ampesi</i> .
<i>Mankenpa</i>	These are the big sized native <i>manken</i> . They are used for <i>fufu</i> , <i>ampesi</i> , and <i>mpotompoto</i> .
<i>Ntwubu (Colocacisia)</i>	It grows in marshy areas as a wild food crop. They are mostly boiled for <i>ampesi</i> or sometimes fried to be eaten.



**Figure 6. 20 *Mankenpa*. Source: Faniyan, 2002**



Figure 6. 21 *Ntwubu* (Colocasia). Source: Faniyan, 2022

**iv. *Brɔdze***

*Brɔdze* is very popular because it is associated with *fufu*. Combining *brɔdze* with *bankye* gives the authentic *fufu* dish. There are two common varieties based on their physical properties as presented in table 6.9 below.

Table 6. 9 Common *brɔdze* varieties and their indigenous knowledge

<i>Brɔdze</i> variety	Indigenous knowledge
<i>Apem</i>	The name <i>apem</i> which literally means thousand, connotes that this variety of plantain yields many fruits on a bunch. They grow into smaller fingers on the plant which could serve a bigger family when cooked. This is typically used for <i>ampesi</i> .

<b><i>Brɔdzepa</i></b>	This grows quite bigger and its mostly use for pounding <i>fufu</i> .
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**v. *Eburow***

*Eburow* is a main starchy crop staple used to prepare a variety of dishes. The common varieties that are grown and consumed in the study area and their indigenous knowledge are presented in table 6.10 below.

**Table 6. 10 Common *eburow* varieties and their indigenous knowledge**

<b><i>Eburow</i> variety</b>	<b>Indigenous knowledge</b>
<i>Ewifompe</i>	This variety has slender cobs that appear fruitless but when peeled it is full of grains. Hence, the name <i>ewifompe</i> connotes that it is despised by thieves.
<i>Kɔmaasa</i>	This is a yellow maize variety that was introduced during the 1983 famine in Ghana and the name <i>kɔmasa</i> connotes end of famine. However, it has come to be a dominant maize variety because it is promoted by the Agricultural Ministry as more nutritious than other varieties.

**6.3.3.2 Vegetable staples**

The common vegetables that are used for cooking include *moko* (pepper), *tomatase* (tomato), *ntrɔba* (garden egg), *anwew* (onion) and *nhaban* (leaves).

## I. *Moko*

*Moko* is a common cooking ingredient used daily in food preparation. There are three varieties that are common and used in household cooking. Table 6.10 below presents the common *moko* varieties and the indigenous knowledge about them.



Figure 6. 22 *Moko kyinkyine*. Source: Faniyan, 2022

Table 6. 11 Common *moko* varieties and their indigenous knowledge

<i>Moko</i> variety	Indigenous Knowledge
<i>Anomanee</i> (African bird pepper)	It was a wild plant that grew from seed dispersal by birds. Hence, the name <i>anomanee</i> , which literally means “bird dropping”.
<i>Moko tsentsen</i>	This is chilli pepper. It is very hot and used for cooking.
<i>Moko huam</i>	This has a flavourful aroma as the name <i>moko huam</i> literally means “scented pepper”.

## ***II. Tomatese***

*Tomatese* is a fruit vegetable that is grown and consumed in household cooking. There are two varieties based on the size of their fruits. The table 6.11 below presents the *tomatese* varieties and their indigenous knowledge.



**Figure 6. 23 *Tomatese* for stews and soups. Source: Faniyan, 2022**

**Table 6. 12 *Tomatese* varieties and their indigenous knowledge**

<b><i>Tomatese</i> variety</b>	<b>Indigenous knowledge</b>
<i>Faadzebegye</i>	The name <i>faadzebegye</i> which literally means “come with a bowl to collect” reflects how the small-sized fruits make it difficult to hold in the hands.
<i>Agric tomatese</i>	These have big fruits and are used for stews and soups.



### III. *Ntrɔba*

*Ntrɔba* is also a common fruit vegetable grown and consumed in the study area. There are three varieties based on shape, colour and culinary use. Table 6.12 presents the *ntrɔba* varieties and the indigenous knowledge about them.



Figure 6. 24 *Ntrɔba* for *Abɔmu* and *Ntropo* for soup. Source: Faniyan, 2022

Table 6. 13 *Ntrɔba* varieties and their indigenous knowledge

<i>Ntrɔba</i> variety	Indigenous Knowledge
<i>Ntrɔba</i> (garden egg)	Used as main ingredient for <i>ntrɔba abomu</i> , <i>ntrɔba frɔwee</i> and <i>nkara nkwan</i>
<i>Ntropo</i> (African eggplant)	Cut into chunks and placed in soups.
<i>Mɔgɔmɔgɔ</i> (eggplant/aubergin)	Cut into chunks and placed in soups.

### IV. *Anwew*

*Anwew* is a common cooking ingredient for the Fantes of KEEA municipality of Ghana. There is a native variety which is smaller in size than the introduced variety.



Table 6.14 below present the *anwew* varieties and the indigenous knowledge about them.



**Figure 6. 25 *Abibifo Anwew*. Source: Faniyan, 2022**

**Table 6. 14 *Anwew* varieties and their indigenous knowledge**

<i>anwew</i> variety	Indigenous Knowledge
<i>Ebibifo anwew</i> (shallot)	Locally grown and used for cooking. The name connotes it is a native crop.
<i>abrɔfo anyoo</i> (bulb onion)	This variety was introduced by the Europeans as is suggested by the name

## V. *Nhaban*

Nhaban are common food ingredients used in household cooking. They range from wild to cultivated crops that grow within the municipality. The two varieties that are commonly consumed are presented in table 6.15 below.



Figure 6. 26 *Fan* for stew. Source: Faniyan, 2022

Table 6. 15 *Nhaban* varieties and their indigenous knowledge

<i>Nhaban</i> variety	Indigenous knowledge
<i>Kontomire</i> (cocoyam leaves)	This is fresh cocoyam leaves used for <i>abomu</i> (mashed vegetable stew) and <i>nkwan</i> (soup). The leaves impart a green colour to the dish that is perceived to be healthy and organic.
<i>Fan/ efan</i> (African spinach)	<i>Fan</i> literally means to slim down. This leafy green vegetable is traditionally eaten to slim down. It is mostly eaten as a laxative or to open the bowels

### 6.3.3.3 Nut staples

*Abɛ* (palm nut) and *nkatse* (ground nut) are two nut staples used in household cooking. They are basically used to prepare *nkwan*.

#### ***I. Abɛ***

*Abɛ* is the chief ingredient for *abenkwan*. The three varieties and the indigenous knowledge about them are presented in table 6.16 below.



**Figure 6. 27 Palm fruits (*Abɛpa* and *Bedom*). Source: Faniyan, 2022**

**Table 6. 16 *Abẹ* varieties and their indigenous knowledge**

<i>Abẹ</i> variety	Indigenous knowledge
<i>Abẹpa</i>	Native variety grown and used for soup and oil.
<i>Agric abẹ</i>	Introduced variety used for soup and oil.
<i>Bẹdọm</i>	Native variety believed to enhance fertility in women. Hence, the name connotes reproducing and increasing.

## ***II. Nkatse***

*Nkatse* is a common ingredient that is processed in various forms to be used for different dishes. They can be sand roasted, pan roasted and boiled. Interestingly, there seems to be only one variety that is grown and consumed locally.



**Figure 6. 28 *Nkatse*. Source: Faniyan, 2022**

6.3.3.4 Animal staples

The common animal staples that serve as protein sources in diets of Fantes of KEEA municipality of Ghana include game meat, farmed meat and fish. The table below presents the various classes and names of common animal staples that are consumed.

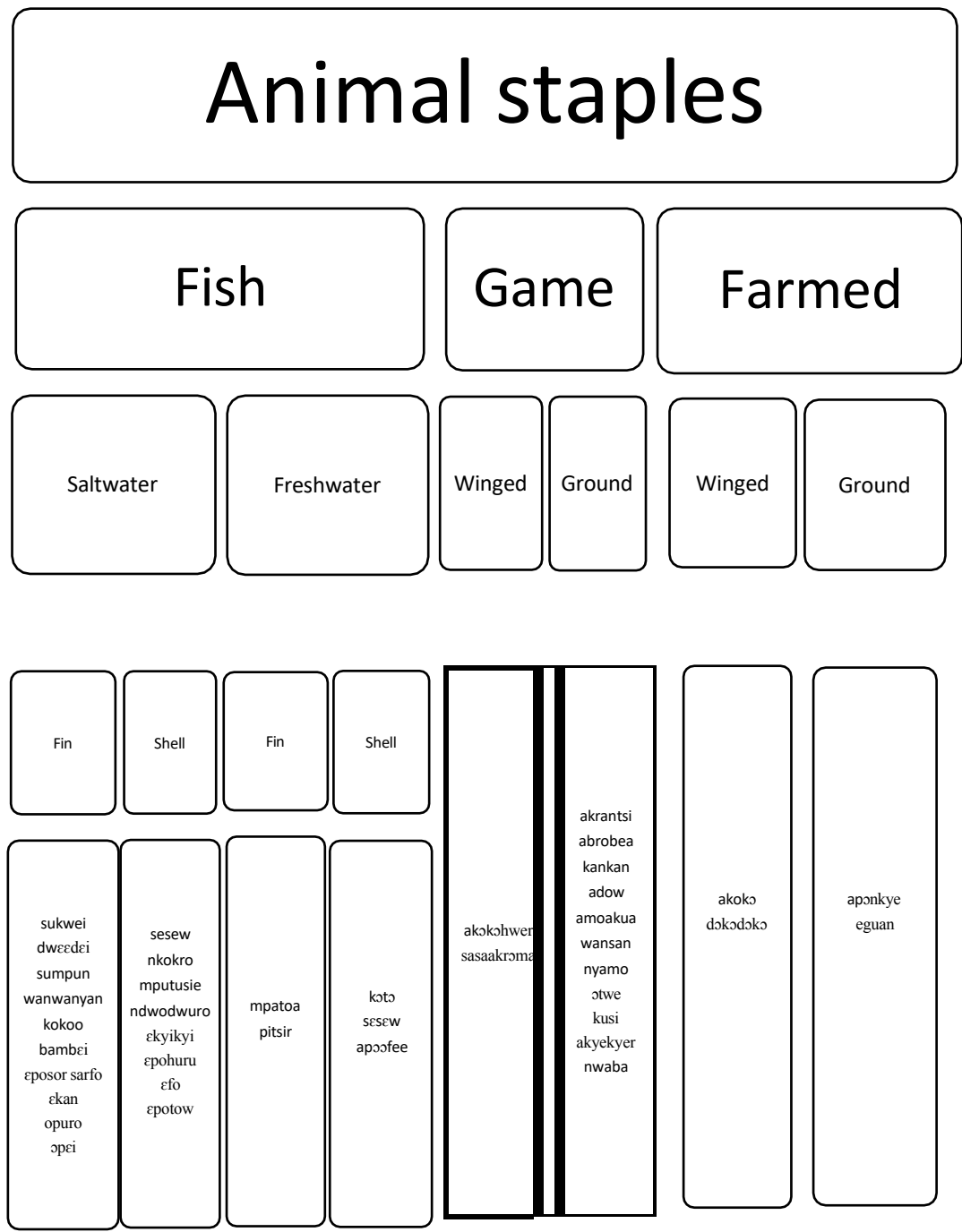


Figure 6. 29 Chart showing the classes of animal staples (Faniyan, 2022)

**Table 6. 17 Indigenous knowledge about game and farmed meat**

<p><b>Indigenous knowledge about Game and farmed meat</b></p> <p><b>Boful:</b> The use of partially digested cellulose to prepare soup is a common practice among the <i>Adisifo</i>. The partially digested cellulose is normally acquired from two main animals – grasscutter and antelope. When killed, they remove the partially digested cellulose from the stomach sac into a bowl. Water is added and strained into the boiling soup. The soup is called “<i>boful nkwan</i>”. It has a special flavour that can be smelled miles away and is very delicious. The flavourful smell can stay on your hands even after eating and washing for a long time.</p> <p><b>Domestic siblings:</b> Some wild animals have their domestic counterpart or sibling. <i>Preko</i> is the domestic sibling of <i>kəkotse</i>, while <i>Abroba</i>, <i>Kankan</i> and <i>kusi</i> are the wild siblings of <i>egyinamboa</i>, <i>bəɔɔm</i> and <i>ekura</i> respectively. Interestingly, the wild animals are often bigger in size than their domestic siblings.</p> <p><b>Mampam:</b> It is known that <i>pampam</i> (monitor lizard) is deaf so there is a popular insult that goes “you are as deaf as <i>mampam</i>”</p> <p><b>Apese:</b> <i>Apese</i> has a slimy colourless bile lining the inner walls of its thigh that must be removed carefully with the hand. If the slimy bile is not removed and the meat is cooked, it cannot be eaten because the taste becomes very bitter.</p> <p><b>Adow:</b> <i>Adow</i> (monkey) is the wild relative of humans. The head and limbs look similar to that of humans. They act like humans in many ways such as cracking nuts with stone, and throwing stones and sticks.</p> <p><b>Favourite farmed meat:</b> The favourite farmed meat is chicken. It is prolific and multiplies so fast that it is always available to have for meat any time it is wanted. As a result, it is the most preferred meat for soups, especially groundnut soup.</p>
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#### 6.3.4 Spices

Spices are vital ingredients that are added to food mainly for the flavour and health benefits they impart. They are often added in small quantities but have great effect on the taste of food. They are mostly plant based except for *momon* (salted fish) and *gyeawar* (salted mutton). The main spices used in cooking traditional dishes are presented in the table 6.18 below.



**Table 6. 18 The list of traditional spices and their indigenous knowledge**

<b>Spices</b>	<b>Indigenous Knowledge</b>
<i>Wisa</i> (Negro pepper)	There are two varieties of <i>wisa</i> : <i>esorwisa</i> and <i>fomwisa</i> . Though both are spices, <i>esorwisa</i> is used for cooking food while <i>fomwisa</i> is used for herbal medicine preparation.
<i>Mpregoamba</i> (Cloves)	This is used as tenderizer in cooking and also imparts flavour to food.
<i>Nkitsinkitsi</i> (Aniseed)	It imparts a flavourful taste to food.
<i>Tsintimbir</i> (Ginger)	It imparts a spicy flavour and taste to food. It is believed to help in blood circulation and to strengthen muscles.
<i>Ayerewamba</i> (African nutmeg)	It is mildly hot and imparts flavour to food.
<i>Hwentsia</i> (Senegal pepper)	It is believed that when added to food, it prevents the build-up of phlegm in the body. When corn dough is overcooked, especially in preparing children's porridge, it becomes slimy and results in build-up of phlegm in the body. Hence, <i>hwentsia</i> is used a lot in preparing <i>mboframa kooko</i> (children's porridge).
<i>emi</i> (African basil)	It imparts an inviting aroma to food. It is believed to prevent all manner of sicknesses.
<i>Nsamantrɔba</i> (Turkey berries)	It is believed that when added to food it boosts blood production.
<i>Momon/Gyeawar</i>	Salted fish/mutton is an indispensable ingredient in most <i>frɔwee</i> and <i>nkwan</i> dishes. It is believed to be the secret of authentic flavour and taste of traditional soups and stews.



**Figure 6. 30 Senegalese pepper used as spice. Source: Faniyan 2022**

### 6.3.5 Cooking Oils

Oils are used for cooking a variety of dishes. The common oils consumed in household cooking include *kube angua* (coconut oil), *adwe ngo* (palm kernel oil) and *ngo kəkək* (palm oil). Table 6.19 below present the common oils and their indigenous knowledge



**Figure 6. 31 Cooking oils (*Kube angua* and *ngo kəkək*). Source: Betty Faniyan, 2022**



**Table 6. 19 Common cooking oils and their indigenous knowledge**

Oil	Indigenous knowledge
<i>Kube angua</i>	Extracted from dry coconut pulp.
<i>Adwe ngo</i>	Extracted from dry palm kernel and used for medicinal purposes. For cooking, it is mixed with <i>kube angua</i> and this mixture imparts longevity and flavour to the food being cooked with it.
<i>Abε ngo</i>	Extracted from the pulp of the palm nut. The name <i>ngo kεkεε</i> literally means “red oil” because the colour of the oil is red.

#### 6.2.6 Sweeteners

Sweeteners that were used before the introduction of refined sugar by the Europeans include *εwow* (honey), *nkresie* (sap of wild date palm), *abrobe a w’aber* (ripe pineapple) and *brosow a w’aber* (ripe pawpaw).



**Figure 6. 32 Harvesting *Nkresie* sap as a sweetener. Source: Faniyan, 2022**

**Table 6. 20 Indigenous knowledge about *Nkresie***

**Indigenous knowledge about *Nkresie* - The Forgotten Sweetener**

*Nkresie* is a member of the date palm family that grows wild in the KEEA municipality of Ghana. It grows in clusters and spreads widely in their habitat. It has sharp piercing thorns on its fronds. It bears large quantities of tiny fruits in bunches that look green when they appear and turn orange in colour when they mature and finally dark brown when ripe. It bears fruits from September to February.

Mature *Nkresie* is harvested gently with a sharp cutlass to minimize the dropping of the fruits caused by shaking. To facilitate the ripening process, mature bunches of the fruits are immersed in salty water from the sea or lagoon and wrapped in a sack. By using this method, the ripening of the fruits occurs within a few hours to overnight. It is believed that the salt in the water speeds up the ripening and also kills germs that may be on the fruits.

It was discovered long ago that the core of the *Nkresie* tree exudes a sweet sap and they sought a way to extract it for consumption. During fruit season, the sweetness in the core of the stem is sucked up into the fruit. Hence, the extraction of the sap is done from April to June, after about two months of a fallow period following the end of the fruiting season, to regain its sweetness.

**Process of extraction of *Nkresie***

The extraction process begins with a prayer to thank the Creator for the benefit that is derived from the plant and to ask for protection from any harm or injury while tapping.

Use a sharp cutlass to cut off the thorny branches to make enough space to manoeuvre around the stem.

Cut off the top of the stem in order to expose the core of the stem from which the sap can be tapped.

Remove the jute-like wrappings around the stem until the creamy core stands out.

Plane the surface of the core of the stem at an inclined angle to allow the sap to drip down along the slope/incline.

Tie a rope around the neck of a clean bottle.

Tie the rope to the top of the stem while the opening of the bottle hangs at the bottom of the inclined surface of the core of the stem.

Take about 6 to 10 leaves from the palm frond and remove the leaf stem to be left with the leaf blades.

Insert the tapered ends of the leaf blade into the bottle and spread the remaining part of the leaves over the inclined surface of the core of the stem.

Use the jute-like wrappings to cover the surface of the stem and hold it in place with pieces of the thorns broken from the palm fronds. This is done to prevent water from diluting the sap in case it rains.

When the sap begins to trickles down into the bottle that is an indication of success.

Leave it overnight for the bottle to be filled.

Remove the bottle and pour the content into a bowl to be drunk directly or added to an already prepared dish to be eaten.

**Indigenous knowledge:**

**Hunger suppressor:** when drunk directly or mixed with a dish before eating the sap suppresses hunger for a long time. Thus, it is often added to children's porridge to keep them going until the food is ready.

**Purgative:** when drunk in excess, it can cause diarrhoea.

**Sweetness:** Its sweetness level is higher than sugar and honey and so it can provide more servings using a similar quantity.

**Expiration:** it cannot withstand heat so it easily goes bad when exposed to sunlight for a long time. It cannot be left overnight so must be consumed fresh when tapped. It reacts to a metallic spoon or ladle and can go bad after contact (Personal Communication, 2022).

### 6.3.7 Salt

Salt (*Nkyin*) is a common ingredient in household cooking. The kind of salt that is used for cooking and preservation of food is rock salt.



**Figure 6. 33 *Nkyin* (Rock salt). Source: Faniyan, 2022**

**Table 6. 21 Indigenous knowledge about *Nkyin***

**Indigenous knowledge about salt: from gathering to production**

Salt, as a naturally occurring substance, was initially collected from rock formations in lagoons by the natives. This method is believed to be healthier and more original than the commercial production. There are two main lagoons in the KEEA municipality from where salt was gathered. *Brenya baka* is the bigger lagoon compared to the *Brennu baka*. The *Brenya baka* stretches from *Bronyibima* to the *Edina kasel* where it joins the sea. *Brennu Baka* runs from *Ayensudo* through *Edina Ampenyi*, *Akyinim* to end at *Brennuakyinim*.

The salt water from the lagoon collects in holes and crevices in the rocks and turns into salt. Due to its natural occurrence and abundance, it had no commercial value until the Europeans founded *Bronyibima* and *Brennuakyinim* as slave towns. As the human population increased, salt became a scarce commodity and the high demand necessitated the production of salt as an occupation. The production of salt began with the collection of water into bowls and exposing them to sunlight for evaporation to occur leaving salt at the base. It was later discovered that creating salt ponds in the lagoon could lead to mass salt production. This method of salt production persists to date (Personal Communication, 2022).

### **6.3.8 Dishes and Meals**

From the artistic point of view, the study focuses on the different ways the *Fantes* of KEEA municipality of Ghana have created dishes and composed meals from the common food staples to be unique and cherished as their culinary heritage. Dishes that are traditionally cooked and consumed fall into three categories including starchy staple dishes, stews, and soups. Meals are often created by combining two or more dishes and there are also one-pot meals

#### 6.3.8.1 Starchy staple dishes

- i. ***Ampesi*** – a boiled starchy root tuber (cassava, yam, cocoyam, sweet potato) or plantain.



Figure 6. 34 *Bankye ampesi* (boiled cassava dish). Source: Faniyan 2022



Figure 6. 35 *Ntwubu ampesi* served on plantain leaf wrap. Source: Faniyan, 2022



**Table 6. 22 Indigenous knowledge about *ampesi***

**Indigenous knowledge about *ampesi***

*Bankyetotoe* is a special breakfast dish. With *fufu* being the main evening meal, women boil in excess of the quantity needed for the household meal. Hence, in the morning the leftover boiled *bankye* is quickly reheated by roasting it on an open fire and serving it with reheated soup as the morning meal(Personal communication, 2022).



**Figure 6. 36 *Bankyetotoe* served with *Abenkwan*. Source: Faniyan, 2022**

- ii. ***Fufu*** – a dish made from pounding boiled starchy root crops (mainly cassava, cocoyam) with plantain together into a smooth textured dough.



Figure 6. 37 *Fufu* (pounded cassava and plantain dough). Source: Faniyan, 2022

- iii. ***Etsew*** – a dish made by boiling fermented corn dough and constantly stirring it with *eta* to give it a smooth consistency.



Figure 6. 38 *Etsew* moulds on *kroba*. Source: Faniyan, 2022



- iv. ***Fomfom*** – a dish made by boiling fermented corn dough and pounding in a *wodur* into solid balls that are wrapped in plantain leaves.



Figure 6. 39 *Ntew fomfom* served with *frɔwee* on a plantain leaf. Source: Faniyan, 2022

- v. ***Dɔkon*** - a dish prepared by boiling fermented corn dough wrapped in plantain leaves



Figure 6. 40 *Ntew Dɔkon* served with *kyenam* and gravy. Source: Faniyan, 2022

- vi. ***Mpotoamba*** – a thick porridge made by boiling fermented corn dough seasoned with salt, pepper and palm oil.



Figure 6. 41 *Mpotoamba* served on an earthenware plate. Source: Faniyan, 2022

- vii. ***Ehu*** –a thick porridge made by boiling ripe plantain mixed with fermented dough and seasoned with salt and pepper.



Figure 6.42 *Ehu* served in a calabash. Source: Faniyan, 2022

- viii. *Ndua/Nduamba* - a dish made by boiling fermented corn dough in irregularly shaped discs to be eaten with soup or stew.



Figure 6. 43 *Nduamba* with palm soup. Source: Faniyan 2022

- ix. *Ametsi/Apreprensa* – a dish made by heating and mixing roasted corn flour in palm nut soup to get a smooth textured paste that is wrapped in plantain leaves.



Figure 6.44 *Apreprensa* served on plantain leaf. Source: Faniyan, 2022



- x. ***Epitsie*** – a dish made with mashed ripe plantain mixed with hot spices, flour and palm oil that is wrapped in plantain leaves and smoked in the *fonoo* (oven).



Figure 6. 45 *Epitsi*. Source: Faniyan, 2022

- xi. ***Boodongo*** – a dish made with mashed ripe plantain mixed with moderately hot spices and palm oil and smoked in an empty sardine can.



Figure 6. 46 *Boodongo*. Source: Faniyan, 2022

**Table 6. 23 Indigenous knowledge about *Boodoongo***

**Indigenous knowledge about *Boodoongo***

The use of an empty can of sardines for *Boodoongo* was adopted after learning how the Europeans baked in pans. Not having baking pans then, the locals resorted to using empty sardine cans that were thrown away as trash by the Europeans. They learned to make local flour from pounding dry cassava in a *wodur* before grinding it with a *boba* into fine powder (Personal communication, 2022).

- xii. ***Eburow abreyaw*** – a dish made by boiling dry corn grains with groundnut paste and seasoned with salt.



**Figure 6. 47 *Eburow abreyaw*. Source: Faniyan, 2022**

#### 6.3.8.2 *Frɔwee* (Stews)

*Frɔwee* is a stewed dish made with smoothly ground vegetables and chopped meat or fish in oil and seasoned with spices and salt. The chief ingredient could be vegetable, meat or fish and that determines the name of the *frɔwee*. Hence, there is *nsumnam frɔwee* (fish stew), *nduadzewa frɔwee* (vegetable stew) and *bogyanam frɔwee* (meat stew). There are two variants of *frɔwee*, gravy and *moko*, which serve as a quick alternative when constrained for time or lacking energy to grind the vegetables. The various *frɔwee* and the variants are presented as follows.

- I. ***Ntsitsie*** – a thick stewed dish made without oil. It’s a combination of fresh fingerlings that are seasoned with hot spices and salt.



Figure 6. 48 *Ntsitsii* served in plantain leaf wrap. Source: Faniyan, 2022

- II. ***Fante-fante*** – a stewed dish made with fresh fish, vegetables and palm-oil seasoned with moderately hot spices and salt.





Figure 6. 49 *Fante-fante* with gari. Source: Fainyan, 2022

- III. *Epusee frɔwee* – a stewed dish made with the paste of *epusee* (sea urchin) and vegetables seasoned with oil, salt and spices.



Figure 6. 50 *Epusee frɔwee*, Source: Faniyan, 2022

- IV. *Nwuraba fr̩wee* – a stewed dish made with *nwuraba* (mussels) and vegetables seasoned with salt, oil and spices.



Figure 6. 51 *Nwuraba fr̩wee*. Source: Faniyan, 2022

- V. *Fan fr̩wee* – stewed dish made with *ɛfan*.



Figure 6. 52 *Fan fr̩wee* served in parish bowl. Source: Faniyan, 2022



VI. *Tomates frɔwee* – stewed dish made with tomatoes as chief ingredient.



Figure 6. 53 *Tomatese frɔwee*. Source: Faniyan, 2022

Table 6. 24 Indigenous knowledge about *Frɔwee*

**Indigenous knowledge about *Frɔwee***

**Gravy:** is a variant of *frɔwee* and is cooked by chopping, instead of grinding, the vegetables. It has a textured appearance.

**Moko:** is another variant of *frɔwee* prepared by grinding or mashing fresh pepper, tomatoes and onions together and seasoning with salt without oil and application of heat.

**Akoko *frɔwee*** – Stew made with *akokɔnam* (chicken) as the chief meat being the favourite farmed animal. The chicken is boiled and fried before stewing and that gives *akoko frɔwee* a palatable look and taste (Personal communication, 2022).



**Figure 6. 54 Fish gravy. Source: Faniyan, 2022**



**Figure 6. 55 Akokor *frɔwee* (Chicken stew). Source: Faniyan, 2022**

### 6.3.8.3 *Nkwan* (Soups)

*Nkwan* is a pot dish made by boiling meat or fish with ground vegetables and/or fruit pulp with spices, and salt and allowed to simmer until the meat becomes tender. The meat or fish can be smoked, fried, grilled or fresh. There are four main types of *nkwan* based on the thickness or the principal ingredient used. These include *nkakra* (light soup), *abenkwan* (palm nut soup), *nkatsenkwan* (groundnut soup) and *nkontomirenkwan* (cocoyam leaves soup).

#### **I. *Nkakra***

*Nkakra* is a popular soup eaten regularly with *fufu*. The chief vegetables used that give it the light concentration is garden eggs or unripe pawpaw fruit.



**Figure 6. 56 *Nkakra nkwan*. Source: Faniyan, 2022**

There are several varieties of *nkakra* based on the protein sources. These include *akoko nkakra nkwan* (chicken light soup), *nsumnam nkakra nkwan* (fish light soup), *hamunam nkakra nkwan* (game meat light soup) and *apɔnkye nkakra nkwan* (goat meat light soup).



## **II.     *Abenkwan***

*Abenkwan* is made with the pulp of palm nut in combination with vegetables, spices, salt and the meat of fish. A variant is made by adding *bɔfur* (partially digested cellulose) from *akrantsi* (grasscutter) or *ɔtwe* (antelope) to *abenkwan* that makes a special delicacy. *Nkatsibe* is another variant made by adding *nkatseyammee* in *abenkwan* that gives a mixed flavour and taste.



**Figure 6. 57 Nkwansan of cooked *abenkwan*. Source: Faniyan, 2022**

## **III.    *Nkatsenkwan***

*Nkatsenkwan* is made with *nkatseyammee* (groundnut paste) in combination with vegetables, spices, salt and meat or fish. As a variant, the *nkatsenkwan* can be mixed with mashed *kontomire* to get *nkatsekonto*, or with *abenkwan* to get *nkatsebe*.



**Figure 6. 58 Nkatsenkwan served with fufu and chicken. Source: Faniyan 2022**

#### ***IV. Nkontomirenkwan***

*Nkontomirenkwan* is made with *kantomire* in combination with other vegetables, spices, salt and meat or fish. The leaves give the green appearance of the soup. It is mostly prepared with snail, crab and mushroom as the main meat ingredient.



**Figure 6. 59 Nkontomirenkwan (Green-green soup). Source: Faniyan 2022**

#### 6.3.8.4 *Nkekaano* (Snacks)

*Nkekaano* are dishes eaten in small quantities in-between meals for energy. The common snacks found in the KEEA municipality fall into the following categories:

##### i. Drinks

*Nsafufu* – fresh sweet sap from the oil-palm stem

*Tuei* – sweetened extract from boiled sprouting corn seeds

*Dusu* – stock drained from *fomfom* and *nduamba* dishes

*Atadwe milk* – sweetened milky juice extracted from tiger nuts

##### ii. Sweets

*Kube toffee* – coconut toffee made by heating a mixture of coconut milk in caramel.



Figure 6. 60 Chunks of Kube toffee served in a coconut shell. Source: Faniyan, 2022

***Kube cake*** – coconut sweet made by heating a mixture of grated, shredded or chopped mature coconut flesh in caramel.



Figure 6. 61 *Kube cake*. Source: Faniyan, 2022

iii. **Fries and pastries**

***Krakyé awiesu*** – fried sweetened corn dough moulded into oval shape with the hands.





Figure 6. 62 *Kraky awiesu* served with roasted groundnut. Source: Faniyan, 2022

*Epitsi* – Baked mashed ripe plantain seasoned with spices



Figure 6. 63 *Epitsi*. Source: Faniyan, 2022



***Boodoongo*** – Baked mashed ripe plantain seasoned with spices and *ngo kəkə*.



**Figure 6. 64 *Boodoongo*. Source: Betty Faniyan, 2022**

**iv. Roasts and grills**

***Esiata*** – Roasted ripped plantain [cooked] in tripod



**Figure 6. 65 *Esiata*. Source: Faniyan, 2022**

***Eburowtotoe*** – Roasted corn



**Figure 6. 66 *Eburowtotoe*. Source: Faniyan, 2022**

**v. Fruits and nuts**

**Farmed** – These are cultivated and harvested when matured for consumption. They include *ekutu* (orange), *abrobe* (pineapple), *kube* (coconut), *apei* (pawpaw), *abrofo apple* (sweet apple), *mpuwaa* (bananas)...



**Figure 6. 67 *Mpuwa*. Source: Faniyan, 2022**



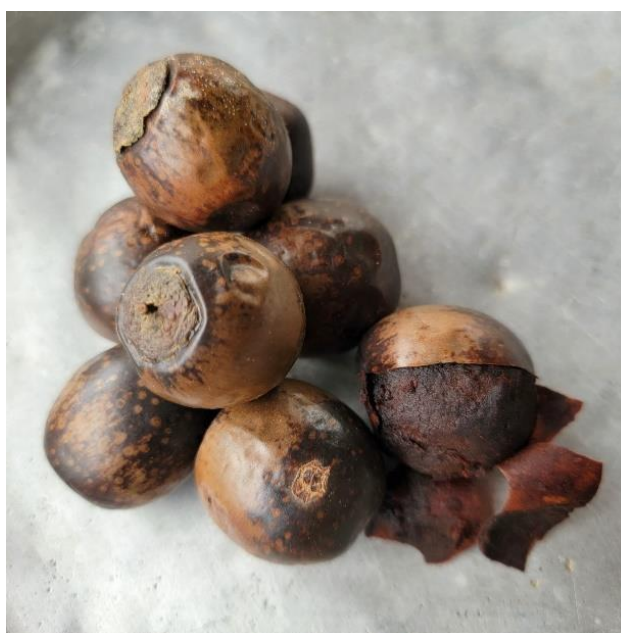
**Figure 6. 68 *Ekutu*. Source: Faniyan, 2022**



**Wild** – These are uncultivated fruits harvested from the wild. The common ones include *afotoa* (comes as male and female), *alesima*, *ataamba*, *nkresie*, *akankroma* and *afoa*.



**Figure 6. 69 Afotoa bir.** Source: Faniyan, 2022.



**Figure 6. 70 Afoa.** Source: Faniyan, 2022



**Figure 6. 71 *Afotoanyin*. Source: Faniyan, 2022**

#### 6.3.8.5 One-pot meals

These are meals in which all food components are combined and cooked in one pot to be served and eaten as a whole satisfying meal. The one-pot meals include *apreprɛnsa* (also called *amɛtsi*), *piiwa*, *mpotɔmpotɔ*, and *aburo aberɛyaw*.



**Figure 6. 72 Aprerensa with crab. Source: Faniyan, 2022**

#### 6.3.8.6 Composed meals

Composed meals are constituted by bringing together separate dishes to be eaten together as one whole. The meals mostly involve the combination of starchy staple dishes with *aboumu*, *frɔwee* or *nkwan* with *namtotoe* or *namkyewee*. Thus, the common composed meals include *fufu na nkwan*, *ampesi na aboum* (for Adisifo) or *ampesi na frɔwee* (for Afarfo) and *dɔkon na tomatese aboum* or *frɔwee* with *namtotoe* or *namkyewee*.





**Figure 6. 73 *Fufu na Abenkwan*. Source: Faniyan 2022**



**Figure 6. 74 *Bayer ampesi na aboum*. Source: Faniyan, 2022**

### 6.3.9 Fuel for Cooking

*Nyina* (firewood) is the main fuel for the tripod stove that provides heat for cooking food. Another fuel for cooking is *biriw* (charcoal), which is used in a *kropot* (coal pot) as an alternative for quick and convenient use. In both cases, *abesentrew* is used as a flammable, which facilitates burning to set the firewood on fire.



Figure 6. 75 Setting fire with *abesentrew* in the coal pot. Source: Faniyan 2022





**Figure 6. 76 Firewood as source of fuel for cooking. Source: Faniyan 2022**

Firewood is harvested from the wild and carried home. Only dried sticks are stored in the kitchen to be used immediately, while wet sticks are packed outside the kitchen to dry before they are used.



**Figure 6. 77 Drying of firewood outside the kitchen. Source: Faniyan, 2022**

**Table 6. 25 Indigenous knowledge about fuel**

**Indigenous knowledge about fuel**

***Egyakua*** – This is the art of setting up the firewood in the tripod stove so as to allow air to pass through to sustain the burning process during cooking. The firewood comprises *gyatianyini*, a bigger piece of wood that acts as the ‘mother’ piece. The smaller pieces that are added to the *gyatianyini* are called *mbabaawa*. The *mbabaawa* tend to burn fast and need to be replaced while cooking but the *gyatianyini* is expected to outlast the whole cooking session. After a cooking session, the unburnt firewood sticks are removed from the tripod stove and extinguished to preserve them for use at another time.

***Abesentrew***: – This is the fibrous residue of palm nut obtained as a by-product during palm nut soup preparation. They are formed by squeezing the fibrous residue in the hand into balls and dried in the sun. When dried; they are stored to be used to set fire to the firewood (Personal Communication, 2022).



**Figure 6. 78 *Abesentrew*. Source: Faniyan, 2022**

### 6.3.10 Water Sources

Water for cooking and drinking is obtained from many sources, including rain, wells, ponds, lagoons and the sea. Rain water is harvested directly from roofs into *keteke* in the kitchen. Falling from the sky, rain water is considered safe and clean and used for drinking and cooking. Hand-dug wells are common and serve as regular source of water for cooking and bathing. Well water is harvested by drawing with a bucket or rubber water bag that is tied to a rope and lowered into the well. There are also natural ponds called *afamona* (clay pits) that store runoff water from rain. The water is basically used for bathing and washing clothes and cooking utensils only. Salt water from the lagoon and the sea is used for washing foodstuffs to kill germs and can be used for cooking when there is a shortage of salt.

Table 6. 26 Indigenous knowledge about *pene*

#### Indigenous knowledge about *pene*

*Pene* – is a special pond found in a rock formation along the coast from Komenda to Edina. The pond stores runoff water from rain. When the water settles aquatic herbs grow to cover the surface to give the pond a green appearance. The water is fetched by pushing aside the green aquatic herbs. The water has a coffee colour and a flavourful taste. The flavour is believed to come from the base rock (Personal communication, 2022).





**Figure 6. 79 Fetching of water from *Penε*. Source: Faniyan, 2022**

## **6.4 Intangible Culinary Heritage**

The intangible culinary heritage found among the Fantes of KEEA municipality of Ghana include the cooking processes, recipes, food presentation and dining, food storage and preservative practices, food hygiene and safety protocols, social values and cultural significance.

### **6.4.1 Cooking Processes**

Though cooking involves the application of heat to transform raw ingredients into edible substances, there are many processes that do not require heat. Thus, there are heat and non-heat cooking processes.

#### 6.4.1.1 Cooking processes not using heat

The non-heat cooking processes identified as part of the culinary heritage of the Fantes of KEEA municipality of Ghana include the following:

- i. ***Enyam* (Grinding/milling)** – This is done with ***boba*** (stone grinders comprising a smaller cylindrical handheld piece and a wider flat piece) or a table and a bottle filled with sand to make a smooth paste or powder. Grinding is usually used by the *Afarfo* who want their vegetable paste for *frɔwee* or *nkwan* to be fine textured.



Figure 6. 80 Grinding with *boba*. Source: Faniyan, 2022





Figure 6. 81 Grinding with a table and sand-filled bottle. Source: Faniyan, 2022

- ii. *Mpotɔw* (Mashing) – This is done with *yaba na tarpol* (an earthenware bowl with a wooden masher). Mashing is usually employed by *Adisifo* to make vegetable paste to prepare *abomu* or *nkwan*. However, both *Adisifo* and *Afarfo* employ mashing for the preparation of *etɔ*.



Figure 6. 82 Mashing vegetables with *yaba na tapor*. Source: Faniyan, 2022

- iii. **Abobo (Cracking)** – This is done with a *boba* to free kernels from hard nuts, or flesh from shelled edible animals (molluscs).



Figure 6. 83 Cracking shell fish with *boba*. Source: Faniyan, 2022

- iv. **Ntwitwa (Chopping)** – this is done with a *Sekanba*. Chopping is done to cut up vegetables and meat or fish. Without a chopping board, vegetables are held in the hand and chopped. Chopping of meat or fish may require an extra hand to hold a part of the meat or fish to make it easier.



Figure 6. 84 Chopping of chicken and vegetables. Source: Faniyan 2022



- v. *Nfitsiw* (**Mixing**) – This is done mostly with *nsa* (hands) to break up lumps for a smooth texture.



Figure 6. 85 Mixing of *mbor* for *koko*. Source: Faniyan, 2022



Figure 6. 86 Mixing of *nkatsenyamee* for soup. Source: Faniyan, 2022



- vi. **Nnuum (Stirring)** – This is done with *nkwanta* and *etsewta* (wooden ladles and paddles) for a smooth consistency or to break up knots.



Figure 6. 87 Stirring with *etsewta*. Source: Faniyan, 2022

- vii. **Nsusu (Measuring)** – This is done with the fingers and eyes and by culinary instinct. It requires frequent practice to develop the culinary instinct to guide the eyes and fingers.



Figure 6. 88 Measuring salt by hand and culinary instinct. Source: Faniyan 2022

- viii. **Ehuan (Peeling)** – This is done with a *sekanba* to remove unwanted covering from the edible part.



Figure 6. 89 Peeling with *sekanba*. Source: Faniyan, 2022

- ix. **Ntwuue (Grating)** – This is done with a locally improvised grater made by perforating an empty can with nails. This is an adopted process introduced by the Europeans.



Figure 6. 90 Grating of dry coconut flesh. Source: Faniyan, 2022



- x. **Nsiw (Pounding)** – This is done with a *wodur na dwuma* (mortar and pestle).



Figure 6. 91 Pounding of boiled *abe*. Source: Faniyan, 2022

- xi. **Nsondo (Sieving)** – This is done with a *sɔɔnye* (colander) or a clean piece of white cotton cloth stretched over the top of a bowl to strain the liquid from the solid residue.



Figure 6. 92 Sieving with *sɔɔnye*. Source: Faniyan, 2022

- xii. *Nsumgu* (Soaking) – This is done by saturating grain with water in a saucepan or in a container to make them tender for further processing.



Figure 6. 93 Soaking of corn. Source: Faniyan, 2022

- xiii. *Nkyim* (Squeezing) – This is done with *nsa* (hand) directly or with a clean cloth to strain the liquid content.



Figure 6. 94 Squeezing with the hand. Source: Faniyan, 2022

#### 6.4.1.2 Cooking processes using heat

The common cooking processes that involve the application of heat are *ɛnua* (boiling), *ntotooe* (roasting/grilling), *nkyeewe* (frying), *hoowe* (smoking), *ntoee* (baking) and *esigyere nnan* (caramelization). These are grouped into dry heat and wet heat cooking processes.

*I.        ɛnua* is mostly used in cooking *ampesi*, *kooko*, *dɔkon* and *nkwan*.



Figure 6. 95 Boiling of *nkwan* on a tripod stove. Source: Faniyan, 2022

*II.       Nkyew* is mainly employed in cooking *nsumnam* and some *nkekaano*.





Figure 6. 96 Frying of fish in a *frapan*. Source: Faniyan, 2022

**III.** *Ntoto* (grilling) is done chiefly for cooking *hamnam* and *nsumnam* (meat and fish), and as a quick alternative to boiling *ampesi*.



Figure 6. 97 Grilling of fish. Source: Faniyan 2022

- IV. *Nhoow* (smoking) is more of a preservative cooking method for *hamnam* and *nsumnam* that need to be stored for some time before use. This is done with *foonoo* by the *Afarfo* or *mukyia* by the *Adisifo*.



Figure 6. 98 Smoking of fish with *foonoo*. Source: Faniyan, 2022

Table 6. 27 Indigenous knowledge about smoking

#### Indigenous knowledge about smoking

**Smoking with *detse foonoo*:** *Foonoo* is fitted with sticks across the upper length parallel to each other at short intervals. Broom sticks from coconut palm fronds are spread over the sticks to create a mesh. The pieces of fish are laid on the mesh so that smoke and heat from below help cook the fish. The smoke imparts flavour and a golden-brown colour to the fish. The properties of the fuel used for the smoking have an effect on the smoked fish. For instance, using sugar cane chaff as fuel leaves a sugary film on the smoked fish that attracts houseflies.



**Smoking with *mukyia*:** When smoking on a *mukyia*, a forked peg is erected on opposite sides of the *mukyi* to a height above it so as to leave a space between the meat and the floor of the *mukyia* where the fuel burns. Four straight sticks are joined together to make a square box on the pegs. More sticks are laid across in one direction at close intervals so that the meat does not fall through. The smoke and the heat rising cooks the meat (Personal communication, 2022).

**V. *Ntoo* (baking) and *esikyire nnan* (caramelization)** were introduced by the Europeans and have come to be part of the culinary heritage after many centuries of practice. However, baking of bread and cake could not transition into the household menu as traditional food but rather remains a commercial food production process. This is because the costs of baking ingredients and oven construction are too expensive considering the low household income of the natives. Moreover, most ingredients cannot be locally sourced and must be purchased from a supermarket. That is a disqualification from being authentic.

On the other hand, caramelization has been adopted into household cooking but limited to the making of sweets. Sugar, being a common household item, is caramelized and mixed with other ingredients to produce some sweet snacks such as *kube* cake, *kube* toffee, *nkatsi* cake, milk toffee, and *atadwie* milk.

#### **6.4.2 Kitchen Rules and Traditions**

The kitchen being the office of the woman has certain rules and traditions that ensure cleanliness and suitability for cooking. These include daily cleaning and maintenance, dress code, and safety protocols.

#### 6.4.2.1 Daily cleaning and maintenance

The following activities are done daily to clean and maintain the kitchen. This is in line with the adage that says “*edzibannua dze mu wɔ abir a ndzemma wɔdze ye edziban no ho tsew*” which literally means cooking is complete only when the utensils, tools and the kitchen space is cleaned.

- I. Sweeping and disposing of kitchen waste.** Sweeping is done with *emena* (broom) obtained from palm fronds. The leaf stems of palm and coconut fronds are removed and gathered together as a bunch and tied with a piece of thread. The gathered trash is collected with *asawura* (dustpan) and disposed into a *bɔɔlakyensee* (dustbin). The kitchen waste is disposed of every morning and evening at the community *bɔɔla* (refuse dump). Dustpans and dustbins were introduced by the Europeans as metallic-vessels so they are locally made from aluminium scraps and abandoned old metal buckets.
- II. Dressing of tripod and oven:** Dressing with clay slur is done every morning as part of the daily duties of young girls in the household. The slur is prepared in a bucket and applied on the *mukyia* or *foonoo* by using a piece of cloth. The dressing with the slur repairs worn out patches and gives a new look and pleasing appearances of the *mukyia* and *foonoo*.



Figure 6. 99 Before and after dressing of *mukyia*. Source: Faniyan, 2022

#### 6.4.2.2 Hygiene and safety protocols

The women follow some safety protocols to minimize contamination of food. The following are the safety protocols followed during cooking:

1. Hair must be covered to avoid hair falling and mixing with food



**Figure 6. 100 Women with covered hair during a cooking event. Source: Faniyan -2022**

2. Fingernails must be kept clean and short; no wearing of artificial and long nails.



**Figure 6. 101 Short fingernails of cooking women. Source: Faniyan, 2022**

3. No singing and excessive talking during cooking to avoid spitting in food.
4. Cooking utensils and dining bowls must be washed after cooking and dining to avoid breeding of germs that can facilitate infection through food,



**Figure 6. 102 Washing utensils after cooking. Source: Faniyan, 2022**



Table 6. 28 Indigenous knowledge about hygiene

<p><b>Indigenous knowledge about hygiene</b></p> <p><b>Washing of utensils:</b> Without running taps and sinks in the kitchen, utensils are washed in the space outside the kitchen. Two <i>hweaseambɔ</i> (metal basins) are set with clean water – one for washing and the other for rinsing. The washed utensils are arranged in a big <i>kenten</i> (cane basket) and placed on a raised wooden platform or clean sea sand base to allow water to drain while being air-dried. Washing is done by children of responsible age as part of their duties at home. It may involve up to three children, one for washing, another for rinsing and the other for arranging the utensils in the basket.</p> <p>As a way to drive out laziness from children, there is a myth that goes that washing the face with water left overnight in an unclean mortar result in seeing ghosts. Owing to this myth, cleaning of the mortar is done immediately after pounding before the fufu is served and eaten (Personal communication, 2022).</p> <p><b>Gyadzie Atar:</b> Women wear a prescribed dress code in the kitchen to safeguard their normal clothes. The special <i>gyadzie atar</i> (kitchen attire) comprising <i>gɔɔn</i> (long gown), <i>nsiasinim</i> (waist cloth) <i>siket</i> (long skirt) and <i>duukuu</i> (scarf) is hung on the inner front wall of the kitchen. The woman is supposed to take off her normal clothes and put on the <i>gyaadzie atar</i>. The <i>gyaadzie atar</i> absorbs smoke from the burning fuelwood and the strong aroma of traditional food. It can be used to wipe sweat and blow nose by women during cooking. The <i>gyaadzie atar</i> is never taken outside the premises of the kitchen except to be washed and rehanged in front of the kitchen doors.</p>
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#### 6.4.2.3 Food presentation and dining

Food was initially served and presented in leaves (banana/plantain leaves, *akrɔnkɔ* and *katemfe* leaves) and it is still being practised among some of the communities. Due to

external cultural influences food is now served in bowls and plates.

**Table 6. 29 Indigenous knowledge about leaf wraps**

**Indigenous knowledge about plantain /banana leaves**

**Leaf wraps:** It is believed that the traditional leaf wraps contain certain medicinal properties that preserve food. Hence, plantain/banana leaves were even used to wrap dead bodies as a preservative method in the olden days (Personal communication, 2022).

Traditionally, men considered as heads of households (husbands, fathers, grandfathers) are served separately from women and children. While men eat alone separately, women and children eat together in groups. Typically, the different dishes that constitute a meal are served in different bowls for men. The crop staple may be served in a bowl or a plate directly or wrapped in a leaf and separate from the soup or stew that make up the complete meal.

The dining table, which is an exclusive reserve of the men, comprises a short portable table with a stool. This is considered an act of respect and honour for the head of the household. An extra stool may be offered to a guest, who is normally a best friend or a close relative, to dine with the head of a household. A bowl with water is placed on the floor beside the dining table, while a piece of cake soap for washing and a napkin for wiping the hands and mouth are placed on the dining table. A silver or porcelain cup (introduced by the Europeans and adopted as part of the culinary heritage) is used to serve enough water for a meal to the head of household. Lastly, a clean white cloth is used to cover the served meal on the table to keep off flies and dust from the food. Conversely, the *Adisifo* men eat together with their wives and children from the same bowl in the farm hut.



**Figure 6. 103 Eating on a dining table by *Afarfo Adisifo* men. Source: Faniyan, 2022**



**Figure 6. 104 Group eating on the farm by *Adisifo*. Source Faniyan 2022**

Food for women and children is served in big bowls and presented on the floor or a flat surface such as a bench that allows for group eating. The mother or any elderly woman supervises the eating and teaches the children the essence of sharing and respecting one another in fostering an eating bond. This eating bond serves to inculcate



virtues such as kindness and forgiveness in children. It is not possible for a child to harbour anger or a grudge and withdraw from his siblings because eating time brings everyone together and no food is left to be served to anyone who refuses to participate in the group eating. Toddlers participate in the group eating by being fed by an elderly woman so that nobody is left out.



**Figure 6. 105** Serving of food to children by an elderly woman. Source: Faniyan, 2022

Traditionally, food is not presented with elaborate garnishing because the aroma of food should be enough to trigger a mouth-watering appetite and memories of taste. Thus, aroma is ranked higher than appearance of food in triggering appetite. Nonetheless, with the appearance of food, the *Adisifo* perceive greenery as being organic and healthy so green is dominant in their cuisine. Reputed for their culinary novelty, the *Afarfo* are attracted by the appealing bright colour of their cuisine. Their cuisine is dominated by frying and stewing. Again, smooth appearance is considered a factor of palatability of food by the *Afarfo*; hence, they ensure regular cut sizes of food stuffs, as well as grinding with stone for a smooth consistency. Conversely, mashing

with a *yaba* and *tapor* with high roughage content by the *Adisifo* is termed “*potɔgum-hweagum*” which connotes a quick fix approach to prepare soup or stew.

#### 6.4.2.4 Food storage and preservation

Food can be stored and preserved in two states – cooked and uncooked. The means of storage and preservation differ according to the state of the food.

Due to the perishable nature of uncooked foodstuffs, they are sourced and used on a daily basis. However, excess uncooked foodstuffs are normally stored in baskets and kept in the kitchen to be used in another cooking session. With cooking being a daily event, the love for freshly cooked food makes leftover cooked food undesirable. Leftover cooked foods are normally reheated and given to children to eat as breakfast. Usually *frɔwee*, *nkwan*, *ampesi* and *dɔkon* are reheated. Other dishes such as *abomu*, *fufu* and *anonomdze* that cannot be reheated are consumed at once or thrown away.

Uncooked food preservation methods include drying, soaking, smoking and salting. Most foodstuffs, including starchy staples, vegetables and spices are preserved by drying. Sometimes fresh cassava tubers are stored in fresh water in a bowl for days to prevent it from becoming dry or mouldy. Smoking and salting are done to preserve fish and meat. Salted fish or meat in particular tends to have a unique flavour that makes them the secret ingredient of the authentic taste of tradition. The *Afarfo* sometimes preserve fresh fish at the shore by burying them inside the sea sand for some time. They believe that this practice keeps the fish fresh from decaying.

Table 6. 30 Indigenous knowledge about salting

**Indigenous knowledge about food preservation method: salting**

**Momon** – *Momon* is salted fish. It involves soaking dead fish in saltwater for three days and then drying it in the sun to reduce the water content and allow a high concentration of salt to be absorbed in the fish. During cooking, the fish disintegrates and forms part of the *frɔwee*, *abomu* or *nkwan*. All kinds of fish can be salted, but the favourites among them are *ɔpee*, *antsewano*, *ekan*, *ekantsena* and *safor*.

However, there are some species of fish that when salted and used in cooking do not disintegrate but remain whole to be chewed. These are generally called *kako*. Common species include *koosle*, *tantrɛ*, *ɛsin*, and *semin kako*.

**Gyeawar** – This refers to salted meat of a lamb that is spiced and dried for use in cooking. The name *gyeawar* literally means “it sustains marriage”. It is believed that cooking with *gyeawar* makes food delicious and a delight to eat by imparting an unbeatable aroma and an authentic traditional taste so that no man will have a reason to leave any woman who cooks with it. The aroma lingers on the hands long after eating and cannot be easily washed away even with perfumed soap. The choice of lamb is due to the belief that sheep is a tender and obedient animal that is accepted by the ancestors as a sacrifice to pacify them and expel an impending bad omen. A variant of *gyeawar* is *beefnam*, and as the name suggests, it is salted beef (Personal Communication, 2022).



Figure 6. 106 Variety of salted fish for cooking. Source: Faniyan, 2022



Figure 6. 107 *Koosle kako*. Source: Faniyan, 2022

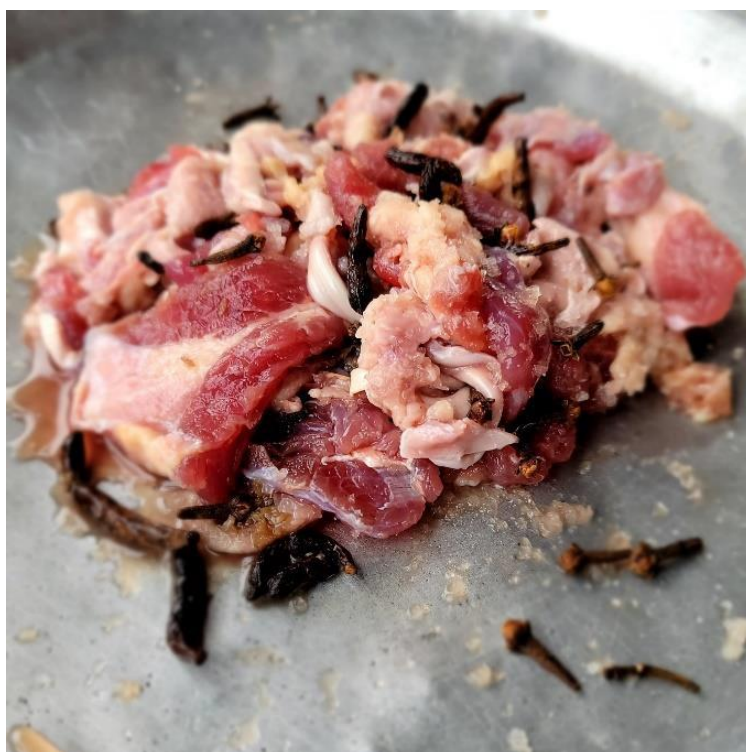


Figure 6. 108 *Gyeawar* for cooking. Source: Faniyan, 2022

#### 6.4.2.5 Social benefits of cooking

Cooking is embedded with values that foster a sense of identity and belonging. As a social event, cooking offers an opportunity for daily interactions that keep a household together through the following experiences.

**I. Role differentiation and teamwork** – Cooking is a major event that distinguishes the women from the men and children. Being designated a woman's job, cooking places a vital responsibility and high honour upon women. The kitchen is the only place where a woman takes charge and controls what is done to sustain the family or household. Though solely a women's affair, there are certain activities related to cooking that are reserved for men. These activities require physical strength to do and could potentially be harmful if done by women. Examples include:

1. Cutting, carrying and splitting of logs to make firewood
2. Slaughtering and dressing of big game or farmed animals
3. Paddling a canoe for fishing in the open sea.

Children and youths carry out several activities in the cooking process. These are aimed at giving children and youths exposure and hands-on experience. Some of the activities designated to children and youths include:

1. Washing of dishes
2. Fetching of water
3. Lighting fire for cooking
4. Dressing of the tripod stove
5. Pounding and grinding ingredients.

**II. Bonding** – Food connects people and creates various bonds in the household as well as in society. These include:



1. cooking bond: as a social event cooking brings all members of the household together.
2. eating bond – eating from one bowl as a family creates an eating bond.
3. trade bond – suppliers and buyers of food bond together by means of regular contact and exchanges such as the barter trade system.

### **III. Moral discipline**

The laborious nature of traditional cooking instils certain moral values and ensures proper upbringing at home. These values include:

**Respect:** The interactive engagement between the young and the elderly, when knowledge is transferred it instills respect for the elderly in the younger generation.

**Diligence:** committing to cooking daily by following the meticulous processes and recipes helps to develop patience and a hard-working attitude.

**Teamwork:** working together and coordinating different activities towards a common goal develops team spirit and an attitude of tolerance.

**Unity:** cooking and eating food together creates a bond among members of households and society and ensures unity.

**Time management skills:** the cooking process takes place around the clock, this requires anticipation and time planning.

**Selflessness:** learning to wait until the food is completely cooked and everybody is ready to eat means that there is no place for selfishness and greediness.

**Endurance:** taking pains to follow through on all the laborious preparation and cooking processes instils a sense of endurance and a love for process.

**Sensitivity:** being able to determine appropriate quantities of ingredients using only the fingers and the eyes and without using measuring tools helps to develop a sensitivity to culinary instincts.

#### 6.4.2.6 Cultural significance of cooking

The uniting force of food brings cooking to bear in every aspect of cultural engagements among both the living and the dead.

- I. Dining with the dead:** Aside from the variety of dishes, *eto* is a special dish considered to be the food of the ancestors. As the only dish enjoyed by our ancestors, *eto* is sprinkled on the ground as a means of dining with the ancestors at traditional ceremonies including festivals, marriages, naming ceremonies, and puberty rites ceremonies.
- II. Qualification for marriage:** A woman's cooking skills are the single most important qualification for marriage. Traditionally, for a betrothed young woman to be finally married, she is required to cook food and send it to the prospective husband's family. When the food is presented, the women in the prospective husband's family will eat the food and assess the cooking skills of the prospective bride in terms of the palatability and the authenticity of the food cooked. If the feedback from the women is positive, then the marriage is allowed to proceed but negative feedback means placing a hold on the planned marriage. Thus, it was considered an insult to a family, especially to the mothers, if a girl was not able to cook before she reached puberty.
- III. Marital reconciliation:** Again, when there is a misunderstanding in a marriage and the wife stops cooking for the husband due to separation, after a dispute resolution is attained, the woman is required to cook and present the food to the husband as a sign of reconciliation.
- IV. Welcoming hospitality:** Traditionally, when a family member staying outside the community returns home for a visit, members of the community present various food items as a gesture to welcome the member back and to share in the burden of feeding an extra mouth added to the family.



- V. **Food festivals:** Traditionally, most festivals are occasions to celebrate food for being the sustainer of life. *Edina Bakatue* is a festival to celebrate the abundance of fish for food and wealth generation. Hence, fish is presented as gifts to every household to be enjoyed in a spirit of thanksgiving.

**Table 6. 31 Indigenous knowledge about *eto***

**Indigenous knowledge about *eto***

Cooking of *eto*, considered the food of the ancestors, serves as a link between the living and the dead. No cultural rites and festivals can be celebrated without the cooking of *eto*. Feeding the ancestors attracts favour and takes away any impending bad omen from individuals and the community at large. *eto* is served to the ancestors by sprinkling it on the ground (Personal communication, 2022).



**Figure 6. 109 *Eto* - the food for the ancestors. Source: Faniyan, 2022**

## 6.5 Model for Digitalization of Traditional Culinary Heritage

The study developed a conceptual framework for digitalization of traditional culinary heritage in Chapter Three (section 3.3). Based on the interviews and the focus group discussions, the conceptual model was extended by incorporating the elements for the construction of the notion of culinary authenticity among the Fantes of KEEA municipality of Ghana as shown below.

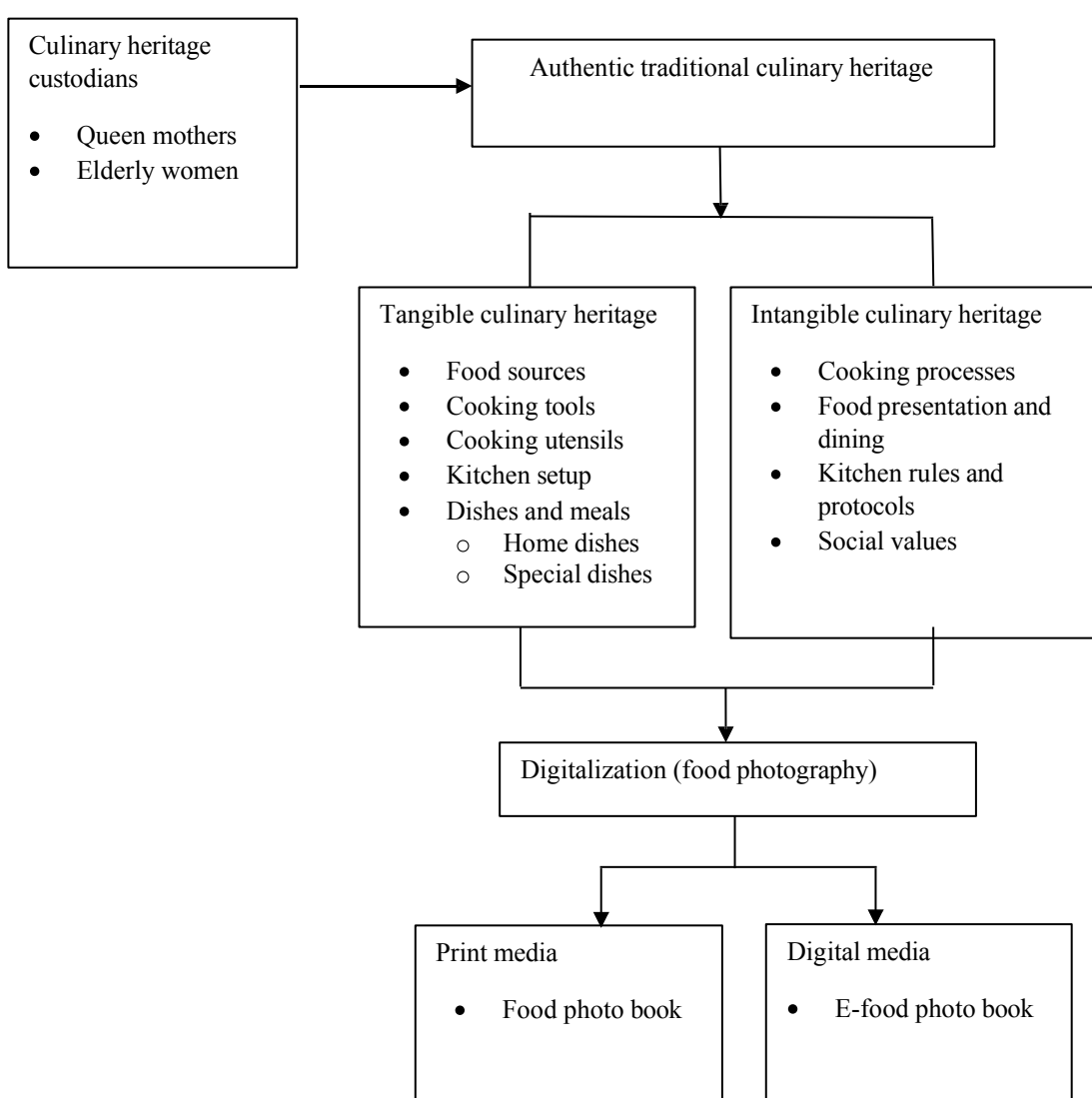


Figure 6. 110 A model for digital preservation of traditional culinary heritage (Faniyan, 2022)

The conceptual framework as discussed in Chapter Three comprised seven components; custodians, authentic traditional dishes, home dishes, special dishes, digitalization, digital media, and print media. From the results, the authentic traditional dishes component was updated to include authentic traditional culinary heritage. The determination of authenticity of traditional culinary heritage is multifaceted, looking beyond dishes as the final food product, to include the processes, the settings, the practices and social values embedded in cooking events as expressed in the extract below:

*“For cooking or a dish to be considered authentic for the Fantes of KEEA municipality [it] depends on some factors.” (Afarfo interview)*

Subsequently, the home dishes and the special dishes components were renamed to ‘tangible culinary heritage’ and ‘intangible culinary heritage’ respectively to reflect the categories of elements considered in the construct of the notion of traditional culinary authenticity. The tangible culinary heritage was updated with food sources, cooking tools, cooking utensils, kitchen setup and dishes, and meals. The home dishes and special dishes were placed as a sub-class under dishes and meals.

Similarly, the intangible culinary heritage was updated to include cooking processes, food presentation and dining, kitchen protocols and practices, social values and cultural significance. These are all captured in the digitalization process to generate culturally respectful and accurate representation of the traditional culinary heritage in both the print and digital media as digitally preserved outputs. The incorporation of both the tangible and intangible aspects of traditional culinary heritage is supported in literature (Molina *et al.* 2016; Oliveira *et al.* 2020; Cappelen 2021).

This construct was employed to identify the traditional food sources, cooking methods and processes, cooking tools and utensils, norms and values and indigenous knowledge as features that are vital in the creation of authentic culinary heritage of the Fantes of KEEA municipality of Ghana.

## 6.6 Heritage Photography: Digital Imaging of Culinary Heritage

The use of photography for documenting cultural artifacts has been fruitful from the days of film, and more so in the digital age when pictures can be easily captured, stored, manipulated, and retrieved (Verhoeven 2016). However, from the representational standpoint of "giving a presence to an absence", heritage photography is concerned with reconstruction of the past, regardless of the technical quality of the photographs, towards preserving the collective memory of a people, place and culture (Probst 2016). Hence, without any sophisticated technical settings and camera accessories, a simple smartphone (Samsung Galaxy ultra 21S) was used with the aim of visualizing the culinary heritage that is oral and performative in nature to preserve the collective memory of the Fantes of KEEA municipality of Ghana.

The pre-production stage involved a tour of the municipality during the co-design phase to appreciate the natural settings, the daily life of the women in the communities, the culinary distinction between the *Afarfo* and *Adisifo*, food sources, kitchen setups, social values and norms, and technical assessment of the digital technology tool to use for the photoshoot. Based on the shared understanding, the smartphone digital camera was adopted for the photoshoot. Without the need for soft box, external lighting and other sophisticated camera accessories, the photoshoot depended solely on natural light.

The production stage recorded still and motion images from the focus group discussions through the sourcing of ingredients, cooking tools and utensils, the kitchen setting, cooking processes, dishes and meals, food presentation and dining, kitchen rules and safety protocols, to social values and the cultural significance of cooking, giving a fuller account and accurate representation of the culinary heritage of the Fantes of KEEA municipality of Ghana.

The post-production stage saw to the detailed rendering of the collected images into meaningful representations in the food photo book and food blog as a means of digital preservation the culinary heritage.

## **6.7 Digital Preservation of the Culinary Heritage**

The study sought to document and digitally preserve the culinary heritage of the Fantes of KEEA municipality of Ghana. The culinary heritage was recreated through cooking events involving the knowledge holders as the main participants. Photo shooting of the stages of the cooking processes from sourcing to consumption was done to generate the digital images used to create the proposed food photo book for digital preservation.

### **6.7.1 *Edziban Mapa*: Culinary Heritage Database**

The database comprises images of both tangible and intangible aspects of the culinary heritage of the Fantes of KEEA municipality of Ghana. The tangible culinary heritage, being a mother folder, contains sub-folders labelled ‘space’, ‘artefacts’ and ‘objects’. The space sub-folder contains images for the kitchen setup, local food market and barter trade market. The artefacts sub-folder contains images that have been sorted into separate folders labelled ‘cooking tools and utensils’, and ‘dishes and meals’. The objects sub-folder stores images in separate folders with labels for ‘food sources’ (cooking ingredients), ‘water sources’ and ‘fuel sources’.

The intangible culinary heritage folder contains sub-folders for ‘cooking processes’, ‘recipes’, ‘food presentation and dining practices’, ‘food preservation and storage practices’, ‘hygiene and safety protocols’, and ‘social and cultural significance’. These have been sorted and organized as a database for digital storage and preservation.

### **6.7.2 *Edziban Mapa*: Cookbook Design and Publishing**

The images of the culinary heritage were exported to InDesign Software application and creatively designed as a food photo book titled *Edziban Mapa*: Visualizing the oral culinary heritage of the Fantes of KEEA municipality of Ghana. The final book layout has three sections that deal with the notion of culinary authenticity, tangible culinary heritage, and intangible culinary heritage. The book is a masterpiece that combines

textual and visual elements creatively to present an appropriate representation of the traditional culinary heritage.

The book cover uses a green colour scheme to depict the authentic, natural and organic appeal of the traditional culinary heritage. The title *Edziban Mapa*, which translates literally as authentic cuisine, connotes an unadulterated culinary heritage that is verified and validated by the knowledge holders as a true embodiment of their identity with food.

*“In countless instances people come and interview us and at the end they document our knowledge in English such that we cannot read [it]. If you document the food photo book with our Fante language, it will authenticate that the knowledge is ours. Again, it will preserve our knowledge in our own language to promote the Fante language for posterity to read and know of.”* (Afarfo interview)

*“It will help so that those who cannot read Fante can read it in English.”* (Adisifo interview)

To meet the needs and expectations of the participants who are the primary audience of the book, the book was duplicated in the Fante language to foster a sense of ownership among the natives of the municipality of their culinary heritage.

### **6.7.3 *Edziban Mapa* Food Blog Design and Launching**

As part of the proposed output of the study, a food blog was to be created and launched to serve as the digital preservation platform with public access. However, due to financial and time constraints, this output could not be achieved.

## **6.8 Assessing the Effectiveness of the 7Cs Model of Digital Preservation of IK**

The 7Cs model of digital preservation of IK was adopted as a guide to recreate and document the culinary heritage of the Fantes of KEEA municipality of Ghana for digital preservation. The study also sought to assess the effectiveness of the 7Cs model

as a guide to digitally preserving the indigenous knowledge of cultural heritage. The successes and limitations of the various phases are discussed below.

#### **6.8.1 Co-design Phase**

This is the initial stage where the researcher engaged with the custodians of the culinary heritage to elicit data on how the notion of culinary authenticity is constructed and the details of what would constitute an accurate representation of the culinary heritage of the Fantes of KEEA municipality of Ghana.

Starting with the gatekeepers, the researcher explained the objectives and the purpose of the study to the traditional women leaders and sought their permission for the study to be carried out in the municipality (see Appendix 1). The involvement of the gatekeepers in the co-design phase resulted in the identification and selection of participants for the focus group discussions, interviews, cooking events and photoshoots. Photography as a technology suggested by the researcher was hailed by the gatekeepers and participants as relevant and useful for digital preservation of the vanishing culinary heritage that is predominantly oral and performative in nature.

The recognition of the indigenous knowledge holders as co-creators yielded much enthusiasm and dedication for their continued participation in the ensuing phases. The creation of an awareness of and sensitization to the need for and possibility to photo document the culinary heritage for posterity via phone photography was empowering. It also brought about renewed hope that co-creating the vanishing culinary heritage could preserve the authenticity of their deeply cherished traditions for future generations to learn about, appreciate and interact with the depth of indigenous knowledge left behind by preceding generations.

Owing to past experiences with researchers who used an *ex-situ* approach to collect data for their personal purpose, getting the gatekeepers to agree and participate was quite difficult. Some of the initial reactions of the gatekeepers were disparaging and it took some persistence and lobbying to overcome the resistance and disparaging remarks:



*“The youth of today do not care about our cultural heritage. They see it as outdated and are trying to live the lifestyle they see on television and on the internet, so don’t waste your time, my dear.”* (Personal Communication, 2022).

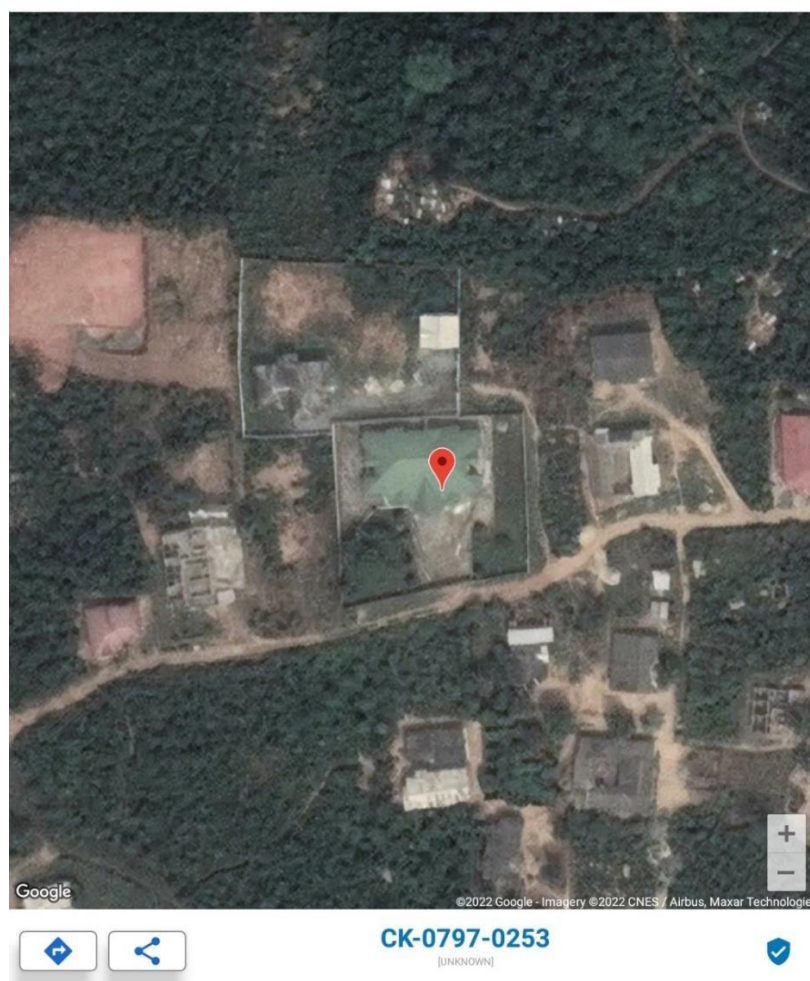
Language and ethnic barriers could hinder a successful co-design phase. For a non-native with ethnic and language barriers to navigate the co-creation phase successfully would have been a daunting task.

Being immersed in the culture required staying in the territory and being identified with the natives in order to be accepted and granted access to observe and participate in the daily life experiences as a co-creator. The sacrifice of some personal comforts was inevitable in creating the sense of equality with the participants as co-creators.

#### **6.8.2. Conceptualization Phase**

The conceptualization phase involved the drawing up of a roadmap for the cooking events and food photoshoots. The various processes, stages, outcomes, challenges and limitations were all discussed to ensure a shared understanding of what the study sought to achieve.

In consultation with the custodians, it was agreed that, for the safety of the researcher and to minimize cost and travel time, Edina-Ampenyi be chosen for the cooking events. The choice of Edina-Ampenyi was based on the fact that the researcher rented an apartment (see Appendix 5) and resided there. Also, since she [originally] hailed from that town the natives were more favourably disposed towards the researcher.



**Figure 6. 111 The location of the rented apartment for the researcher at Edina Ampenyi. Source Google GPR- 2022**

It was further agreed that two elderly women be delegated to represent each state at Edna-Ampenyi to participate and ensure that the cooking of the dishes was done according to their respective traditions.

The ingredients needed for each dish to be created, the utensils and tools needed, the setup of the kitchen and the safety precautions, and the suitability of the location for the cooking events were discussed. A timetable for the cooking events was drawn up based on the availability of the participants.

**Table 6. 32 Tentative timetable for cooking schedule**

Cooking schedule	Week											
	1	2	3	4	5	6	7	8	9	11	11	12
<i>Ampesi &amp; Abomu</i>	x	X										
<i>Fufu &amp; Nkwan</i>			X	x								
<i>Dokon, grilled/fried fish &amp; Frɔwee</i>					X	X	x	x				
<i>Nkekaano</i>									x	X		
Other dishes											x	x

Again, food photography and digital preservation technology were introduced to the participants. After extensive discussions held to determine how the food photoshoot was to be carried out, the following guidelines were agreed on by all members present and adopted:

1. Photo shoots should reflect the natural setting of the traditional kitchen.
2. Minimal photo editing was to be done so as to not create overly polished ‘foreign’ photos that may look ‘exotic’ but unrecognizable as indigenous culinary heritage.
3. Digital technology that is easy to operate was preferred to sophisticated gadgets for professional food photography. This informed the choice of a Samsung Galaxy S21 ultra as the digital camera used for the food photo shoots. Being handy and looking like a normal smartphone, it could be easily operated by the participants to capture quality shots.

4. Capture of faces in the food photo shoots was to be avoided except for activities or situations where it was unavoidable and only after permission had been granted by participants.
5. Cooking processes and activities should be organised and done meticulously to allow for the photo capture of every step to create the photo recipes.

The conceptualization phase served to empower the participants by [them] experimenting with digital photography and graphic interface on the computer screen. Realizing the possibility of visualizing the oral culinary heritage through photo shoots for digital preservation was fulfilling. However, the age range of the participants made it difficult to train them in the handling of the phone camera for the photo shoots. Physical weakness due to old age made the handling of and capturing with the phone challenging. Transferring images from the phone memory onto the computer, and sorting and organizing them into labelled folders was not an easy task. The participants displayed no sense of involvement and instead insisted that the photo shooting and onscreen postproduction activities in the ensuing phases be the sole responsibility of the researcher. This limited the capacity building of participants in the use of digital technology that could have ensured continuity beyond the study's timespan.

### **6.8.3 Collection Phase**

The collection stage involved the actual production and photoshoot of both tangible and intangible aspects of the culinary heritage. The tangible culinary heritage comprises food sources (cooking ingredients) as objects, cooking tools, utensils and dishes as artefacts, and the kitchen as space. The cooking tools, utensils and ingredients were acquired by purchasing them from the local market or directly from farmers and fishermen. The kitchen space was rented and used for the cooking events. The various dishes were prepared according to the parameters agreed upon for authentic culinary heritage. The intangible aspects of the culinary heritage were observed and recorded while being performed during the cooking events. These included the cooking processes and methods, food presentation and dining, food storage and preservation practices, food safety and hygiene protocols,

and the social and cultural significance of cooking. Participants took turns to shoot some of the food photos as co-creators of the [body of] knowledge of the culinary heritage being documented. The images collected were sorted and organized into folders and sub-folders on the researcher's laptop.

With just one phone camera for the photoshoot, only one dish could be prepared at a time to allow a step-by-step capture of the cooking processes. This made the cooking schedule go beyond the set timetable. Again, the seasonality of some cooking ingredients warranted some adjustment in the cooking schedule to wait for their availability.

Without camera accessories and support gadgets, the photoshoot was very challenging and the quality of images fell short of professional food photography practice. Also, shooting still images of the cooking event being performed while coordinating it demanded full concentration in order not to miss any steps.

#### **6.8.4 Correction Phase**

The sorted images of both the tangible and intangible aspects of the culinary heritage were shown on a screen to ascertain the adequacy and accuracy of what they represented. Upon careful review of the images, it became apparent there were some omissions, inaccuracies and duplications in the data collected. The necessary corrections were noted based on the shared knowledge of the participants.

Screen viewing was challenging for the participants due to poor vision associated with old age. The researcher had to print some copies of selected images to reduce the stress of onscreen viewing on the participants.

#### **6.8.5 Curation Phase**

The correction of inaccurate records was addressed by recreating those aspects of the culinary events and new photos shot to gain complete and accurate data of the culinary

heritage of the Fantes of KEEA municipality of Ghana. The corrected data was compiled into representations that were meaningful to the participants. These included photo recipes of the various dishes and digital images of all aspects of the culinary heritage that could be meaningful to both a ‘reading’ and a ‘non-reading’ audience. The collective record was stored in a folder on the researcher’s laptop and a backup on an external drive. The repeating of some of the cooking events to allow new images to be shot to make up for the inaccuracies was financially stressful considering the limited budget due to lack of sponsorship for the study. The different software for the designing of the photo cookbook and food blogging were incomprehensible to the participants due to their digital illiteracy. Again, without any design background and online media experience, the involvement of participants in this phase was simply impracticable.

#### **6.8.6 Circulation Phase**

The researcher, in consultation with the participants, identified both the print and digital media as appropriate means to make the recorded information accessible to the audience of the KEEA municipality of Ghana and an external audience. Aside from the digital images, it was determined that both the Fante and English languages be used for the text in both the print and digital media. The print media output is a photo cookbook and that of the digital media is a prospective future food blog to be titled *KEEA mfantefo Edzibanyɛ Mapa* (KEEA authentic culinary heritage).

#### **6.8.7 Creation Phase**

The culinary heritage of the Fantes of KEEA municipality of Ghana was co-created by an *in-situ* knowledge extraction process that yielded a culturally respectful and accurate representation of the deeply cherished cooking traditions that have been passed down from generation to generation. The co-created knowledge is preserved digitally via the *Edziban Mapa* e-book created.

In conclusion, the findings from all the data collected during the field work resulted in the creation of the *Edziban Mapa* food photo book as a visual documentation of the oral culinary heritage of the Fantes of KEEA municipality of Ghana for digital preservation. Thus, the overall goal of the study was achieved.

#### 6.8.8 Capacitation – Proposed Upgrade of the 7Cs Model to 8Cs

In light of the above findings, the student researcher proposes an additional ‘C’ phase tagged Capacitation to the 7Cs upgrading the model to 8Cs. This additional phase could be placed between the Conceptualization and Collection phases. Thus, before moving on with the acquisition of digital images at the collection phase, a distinct phase for capacity building would ensure that adequate time and resources are allocated to boost the effective participation of IK holders through the ensuing phases of the model. Considering the age and educational level of IK holders, the capacity building should focus on hand-on training in camera handling, composition and image framing, file transfer, storage and retrieval of images, basics of graphic design and software manipulations, and print and digital media outputs. These can empower the IK holders and sustain their interest through and beyond the duration of a project. The proposed upgrade is presented in Figure 6. 112..

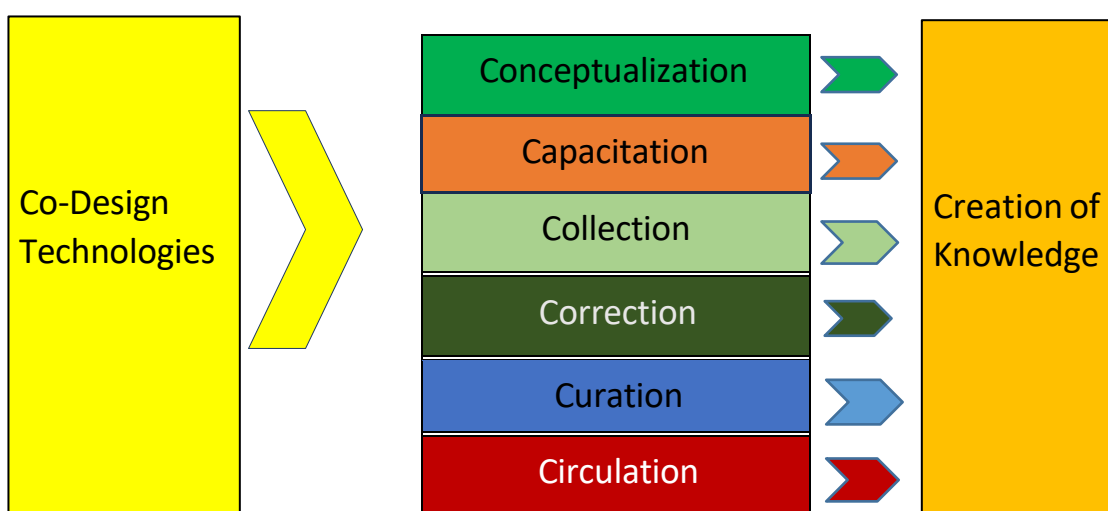


Figure 6. 112 Proposed Digital IK preservation framework (the 8Cs model) adapted from Maasz *et al.* (2018)



## **6.9 Conclusion**

This chapter has discussed the construction of the culinary heritage by defining the parameters for the notion of authenticity held by the participating custodians whose view aligns with the essentialist perspective. From the IST, the study's findings were presented descriptively in telling the story as narrated by the participating custodians without posing any argument from the analytical standpoint. Both the tangible and intangible aspects of the culinary heritage were adequately represented, with nuggets of IK captured in tables for easy recognition and appreciation. As a contribution of the study to scholarship, the conceptual framework for digitalization of traditional culinary heritage was upgraded by incorporating new elements that ensures the documentation of a comprehensive database that entails both tangible and intangible aspects of culinary heritage construction. Again, upon assessing the effectiveness of the 7Cs model in visual documentation and digital preservation of culinary heritage, the study identified a shortfall and proposed a new model that incorporates capacitation as additional 'C' leading to an 8Cs model that could address the weakness of the existing model.

# CHAPTER SEVEN

## CONCLUSION AND RECOMMENDATIONS

### 7.1 Overview

Being the first point of contact and settlement for the Europeans on the West African coastline makes KEEA municipality of Ghana an interesting case for the study of the resilience of cultures and preservation of culinary identity amidst acculturation. Understanding the construction of the notion of culinary authenticity served as the bedrock on which the study proceeded to explore the use of photography to visualize the culinary heritage that is oral and performative in nature for digital preservation. By repositioning the culinary heritage custodians as co-creators in an *in-situ* knowledge extraction process, a culturally respectful and appropriate representation of the culinary heritage was generated, fostering a sense of ownership and identity for the Fantes of KEEA municipality of Ghana. The outcome of the study has been presented and discussed in the previous chapter resulting in two outputs: *Edziban Mapa* culinary database and *Edziban Mapa* food photo book.

This chapter concludes the research by summarizing the preceding chapters in section 7.2. The contributions and limitations of the study are presented in section 7.3. Recommendations and prospects for future research are presented in section 7.4. Personal reflections and final thoughts are discussed in section 7.5.

### 7.2 Summary of the Research Process

From the outset the main aim of the study was to visualize the oral culinary heritage of the Fantes of KEEA municipality of Ghana for digital preservation. Employing IST and the 7C model of the digital indigenous knowledge preservation framework, a conceptual framework for digitalization of traditional culinary heritage was developed and applied in the execution of the study. The processes involved in the execution of the study are captured in the six chapters of this dissertation.

Chapter One provided the background to the study and the problem statement. In addition, the research aims and objectives as well as the research questions were formulated to guide the study.

Chapter Two focused on the literature review to appraise the depth of existing knowledge on two broad areas: food, culture and identity, and visual cultural heritage construction. The literature review highlighted the significance of food as a gateway to culture, identity and heritage construction. Despite varying views on the notion of authenticity in heritage construction, the use of digital technologies for documentation and preservation of cultures is ongoing in today's digital age.

In Chapter Three, further review of literature led to the identification and adoption of the IST and 7Cs model of the digital preservation of indigenous knowledge framework for the study. Based on the intersectionality of marginalization, co-design and decolonization concepts between IST and the 7Cs model that enables an *in-situ* knowledge extraction approach, a conceptual framework for digitalization of the traditional culinary heritage was developed, positioning the knowledge holders as co-creators.

The methodology for field data collection is presented in Chapter Four. From the interpretivist paradigm, an ethnographic research strategy was adopted for the study. The immersive experience of the culture created the bond needed for the positioning of the participants as co-creators of the knowledge of the traditional culinary heritage extracted for digital preservation.

Chapter Five discussed the processes and steps taken to analyse the field data collected. It details how the interviews were transcribed and translated, the coding processes and the thematic analysis to make meaning of the recreation of the culinary heritage by the study.

Chapter Six presented the discussion of the findings of the study. The answers to the research questions were provided and the conceptual framework developed in Chapter Three was modified and updated based on the findings to incorporate both the tangible and intangible aspects of the traditional culinary heritage in the digital preservation effort.

The conclusion of the study is provided in Chapter Seven, highlighting the contributions to the field, recommendation for future study and personal reflection on the study's journey.

### **7.3 Summary of Research Findings**

A summary of how the research questions were addressed in this study is presented here.

#### **Research question 1: What constitutes the notion of authenticity of culinary traditions among the Fantes of KEEA municipality of Ghana?**

From the literature review, it is evident that the notion of culinary authenticity is a complex topic that revolves around people, places, and legacies including the indigenous knowledge and customs of food preparation and consumption. There seems to be a lack of consensus on what constitutes the authenticity of a cuisine amidst the hybridity of cultures in today's globalized world. From the global perspective, the construction of the notion of culinary authenticity seems a daunting task considering the overarching influence of digital technology on cultures. However, from the indigenous standpoint, this study found that despite ongoing cultural interactions and exchanges, there exist non-negotiable boundaries around indigenous culinary heritage that constitute the notion of authenticity and preserve the culinary identity of the Fantes of KEEA municipality of Ghana. These include the rejection of motor-powered tools and utensils by maintaining manually operated tools and locally made utensils, emphasis on native food sources and manual cooking processes by eliminating processed food ingredients procured from supermarkets, and the sociality of cooking and dining that preserves the social and cultural values embedded in the traditional culinary heritage and identity.

#### **Research question 2: How can visual technology be used effectively to project the authentic culinary heritage of the Fantes of KEEA municipality of Ghana?**

The literature review carried out for this study revealed that visual technology is being used to portray Ghanaian culinary heritage through various media outlets as mentioned

in Chapter Two (section 2.7.1). Nonetheless, the lack of standardization for the determination of culinary authenticity from the indigenous perspective has resulted in multiple and subtle acculturations stemming from *ex-situ* extraction of the oral culinary heritage controlled by non-native knowledge creators to meet the needs of a visually driven contemporary audience. This study found that repositioning the indigenous knowledge holder as co-creator of their knowledge systems fostered a strong partnership for an *in-situ* knowledge creation of the culinary heritage of the Fantes of KEEA municipality of Ghana resulting in the production of the *Edziban Mapa* photo cookbook and image bank. Thus, the visual documentation ensured strict adherence to the notion of culinary authenticity by ensuring that the images depict the cooking traditions and practices as demonstrated through the cooking events for creation of the photo cookbook and image bank.

**Research question 3: To what extent is the 7C model of digital IK preservation framework adequate for creating culturally respectful and accurate representation that eliminates potential distortions and misrepresentations of the traditional culinary practices of the Fantes of KEEA municipality of Ghana?**

Being the most prominent component of the 7Cs model, the co-design phase makes the framework adequate for knowledge production from the indigenous standpoint that offers a culturally respectful and accurate representation of the culinary heritage of the Fantes of KEEA municipality of Ghana. The challenges faced in the application of the 7Cs model for this study had to do with the age and digital illiteracy of the indigenous knowledge holders which limited their full participation especially in the collection, curation and circulation phases. However, the elderly women served as directors of the photoshoot of the cooking events in the collection, curation and circulation phases which helped to avoid possible distortions in the creation of their culinary heritage. Offering adequate time for training and hands-on experience could enhance the ability of indigenous knowledge holders to fully participate in all phases. Hence, this study proposed an upgrade of the 7Cs model to 8Cs by incorporating an additional C - Capacitation (see Figure 6. 112) as a distinct phase dedicated for capacity building of IK holders to ensure full participation through all the phases of the model,

## 7.4 Contributions and Limitations of the Study

The study has contributed to the knowledge base of literature on the concept of authenticity in culinary heritage construction. It has demonstrated that amidst the hybridity of cultures, there are non-negotiable boundaries within which the notion of authenticity of traditional culinary heritage is constructed and the identity with food is preserved for a particular group of people. Aligned with the three dimensions of authenticity of a heritage (Assiouras *et al.* 2015), the study also emphasized historical continuity as a vital point in addressing the issues of ambiguity of ownership and originality of a culinary heritage (Cappelen 2021).

The study has confirmed that photo-documentation of a cultural heritage that is oral and performative in nature offers a fuller account of the depth of the indigenous knowledge embedded in both the tangible and intangible aspects of the particular heritage being documented (Nakata *et al.* 2014). The *Edziban Mapa* food photo book generated as an output of this study provides a comprehensive and exhaustive documentation of the traditional culinary heritage of the Fantes of KEEA municipality of Ghana that is the first of its kind and could serve as a reference material for both specific and general audiences.

Again, the study highlights the fluidity of heritage photography such that without any sophisticated digital camera and accessories and high technical requirements, the story of the past can be reconstructed visually to preserve the collective memory of a culture.

The study gives further support to the co-design phase of the 7Cs model of digital preservation of indigenous knowledge as an effective strategy for an *in-situ* knowledge extraction approach that empowers the custodians of the cultural heritage being documented to ensure continuity and longevity of such interventions.

Using both the Fante and English language for the textual descriptions of the content of the *Edziban Mapa* food photo book serves to contribute to the development of the Fante language and to reinforce the concepts of co-creation and decolonization of the knowledge of the culinary heritage extracted.

The study was limited to the traditional culinary heritage of the Fantes of KEEA municipality of Ghana due to time constraints. Other aspects of the whole cultural heritage, including clothing, housing, recreation, and many others were omitted from the study. Even with the culinary heritage, some elements of the intangible aspects, such as proverbs about food, folk songs on food, farming systems and festive occasions were scarcely touched on in this study.

The participants in the study were elderly women above 60 years of age and illiterate, and are considered as the custodians of the cherished culinary heritage, but it was practically impossible to train them in the use of digital technology, software and hardware operations to enable them to contribute to the creation of the digital output generated from the study. Considering the age and educational background of the participants, to suggest that only illiterate women above 60 years of age have a rich experience of the culinary heritage could be challenged and proven otherwise since cooking lessons for females start right from childhood.

## **7.5 Recommendations and Prospects for Future Research**

This study reveals the depth of knowledge in Ghanaian cultural heritage that has been untapped or even ignored by mainstream knowledge production systems. To undertake any research from a single disciplinary approach limits the scope of knowledge extracted and renders the output inadequate to bring about a lasting impact. Hence, it is recommended that a transdisciplinary collaborative research strategy be adopted for a holistic study that generates a comprehensive output that has the potential to bring about a lasting impact by demystifying indigenous knowledge embedded in the cultural heritage of the country. Employing photo-elicitation techniques can utilize the images generated in this study's output to engage the IK holders to reflect and foster greater understanding from the varying perspectives to cultural heritage construction.

The proliferation of videos and photos of Ghanaian cuisines on digital media outlets without any standardization and copyright regulations for indigenous Ghanaian cultural heritage constitutes a gross misappropriation of such a national asset. This study adds to the call for the development of a national standard and copyright



regulation for the knowledge extraction of Ghanaian cultural heritage to ensure accurate representation and culturally respectful documentation (Boamah 2014). This could be achieved through a collaboration between academia and traditional rulers and their council of elders, who are living repositories and custodians of their cultural heritage, in drawing up a comprehensive roadmap for documentation.

This study could be replicated to document other aspects of Ghanaian cultural heritage. The overarching influence of visual technology has permeated every field of human endeavour, bringing the need for photo documentation for digital preservation. This offers an opportunity for interactive engagement with and immersive experience of cultural heritage that would help to preserve the collective memory of the various ethnic groups in Ghana. The digital preservation of cultural heritage in a visually driven contemporary society would enable future generations to define and trace their unique cultural identity amidst the hybridity of cultures.

## **7.6 Personal Reflections and Final Thoughts**

The immersive experience presented to the researcher through this ethnographic study has been enlightening and fulfilling. Though hailing from this municipality through a maternal bloodline, the researcher has been removed from the land of her nativity in pursuit of academic progress since childhood. With faded memories of everyday experiences of her native life, the opportunity to dwell and mingle with her people has brought back cherished memories and created new ones that can never be forgotten. The depth of wisdom embedded in the cultural heritage of the Fantes of KEEA municipality of Ghana is inexhaustible. There is beauty to behold from the observer's standpoint, but probing with questions unlocks overwhelming revelations that gladden the soul.

**Mutual respect:** The peaceful coexistence between the *Afarfo* and the *Adisifo* over the centuries is commendable. Throughout history, and to date, the quest for supremacy has fueled wars and conflict with one faction seeking to conquer another and take what belongs to the other faction. However, with the ocean being a common resource that offers inalienable rights to all people, there has never been conflict over the right to use

the ocean for fishing by the *Afarfo* by virtue of their settlement. Rather, as a sign of care and mutual respect, a barter trade system has existed between the *Afarfo* and the *Adisifo* for centuries where food resources from the ocean are exchanged for those obtained from the land. This weaves a beautiful pattern of love, peace and harmony within the municipality with a deep appreciation for beauty in diversity.

**Sense of belonging:** With individualism consuming civilized societies leading to feelings of loneliness and disconnect, the social norms that create a sense of belonging and connection with fellow humans within the local communities is amazing. In the Fantes of KEEA municipality of Ghana, as a norm, whenever anybody enters a community, be it a non-resident native or stranger, members of the community present food items in the form of raw farm produce and fish to the host family to be cooked and served to the new entrant as a gesture of welcome to the community. This is done voluntarily without any expectation of receiving anything in return; but rather as an appreciation for the value of human life. This overwhelming gesture of love creates a deep connection between the visitor and the community.

**Beauty in simplicity:** The pursuit of material things to overcome the feelings of insecurity and lack of self-worth has resulted in a lifestyle of overindulgence and waste. However, the calm and ease with which life is pursued on a daily basis in the Fantes of KEEA municipality of Ghana ensures true happiness. Without any need for sophistication to create a superior class above others, there is a sharing and caring attitude that fosters a sense of oneness and brotherliness. For instance, one can borrow a mortar and pestle from a neighbour to pound *fufu* without feeling uncomfortable. The expectation that someone may need something and the readiness to share when the need arises is the backbone of survival of the communities. There is no need for excessive accumulation of material things in order to be happy. Love makes life beautiful and simple.

**Collective responsibility:** With rising cases of homelessness and starvation in the world, ensuring access to food and housing is a shared responsibility in the communities. It is a norm among the *Afarfo* that when children approach a fishing boat at the shore, the fishermen must give them a gift of fish to be taken home. Again, there are crops grown in backyard farms that are open for everyone in need to harvest and

use. There is overproduction of food crops among the *Adisifo* such that starvation is an unlikely situation in their communities. Being a taboo for a child to sleep on the street, there is no homelessness in the communities. There are open arms and doors to offer a place to sleep for anyone in need. Since family names can be traced to family homes, it is often asked “Whose child are you?” when your identity is not obvious to any elderly person. This ensures the good comportment of children on the street in order not to tarnish the family name and image.

**Environmental concerns:** Land use change as a consequence of human population growth is taking a toll on the municipality. Without proper settlement planning, lands are being sold off indiscriminately leading to the destruction and displacement of many wild flora and fauna. For instance, there is a serious threat to *nkresie* considering the rate at which their natural habitat is being converted into housing and other land uses.



**Figure 7. 1 Indiscriminate burning of *Nkresie*. Source: Faniyan,2022**

**Vanishing cultural heritage:** There is the need for a concerted effort to preserve the cultural heritage of the municipality. With the passing of the older generation who are the indigenous knowledge holders and custodians of the cultural heritage, it is worrying that without any proper documentation, the up-and-coming generations are going to lose their cultural identity in an era plagued by identity crisis. The indifference among the youth to learn about and preserve their cultural heritage, which is perceived to be outdated and impracticable in this age of ease and comfort, is creating a big generation

gap that threatens indigenous knowledge.

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# APPENDICES

## Appendix 1

### Questionnaire for Interview and Focus Group Discussion

#### Section A: Notion of authenticity of Traditional Culinary Heritage

Nsusue a ɔfa tsetse edzibanye mapa ho

1. What is the status of traditional culinary heritage within the KEEA municipality?

*Ebenadzi nye tsetse adzibanye no gvinabia wɔ KEEA mansin no mu?*

2. What categorization of traditional culinary heritage exists – meal types, dishes, ingredients, cooking methods, etc?

*Amanbre kwan do adzibannoa agyapadzi no mu nkyikyem ahorow ahen na ɔwɔ ho – tseɗe adzibandzi nkyekyem, edziban ahorow, ndzemma a wɔdzi ye adziban, akwan a wɔfa do noa adziban, nye nkekaho?*

3. Who are the custodians of the traditional culinary heritage?

*Hɔnanom nye wɔn a wɔhwe amanmere kwan do adzibannoa agyapadze do?*

4. How is the knowledge of the traditional culinary heritage acquired?

*Akwan ben do na wɔnya nyimdzii a ɔfa tsetse amanbra mu adzibanye ho?*

- 5. What are your duties and responsibilities as a queen mother in relation to the traditional culinary heritage?**

*W'asɛdze nye w'edwuma ahorow de eye ɔhenbaa ɔfan tsetse adzibannoa agyapadze ho nye den?*

- 6. What is a typical kitchen setting for your traditional culinary heritage?**

*Tsetse gyaadze si na nomu nhyehyee tse den wɔ amanbra kwan do?*

- 7. What cooking utensils and tools have been developed and used in your traditional culinary heritage?**

*Eben edzibannoa ndzemma na mfir na wɔdzeye edwuma wɔ tsetse amanbra kwan do edzibanye mu?*

- 8. What makes a dish authentic and identifiable with the Fantes of the KEEA municipality according to the traditional culinary heritage?**

*Ebenadze na ɔma adzibanye ye nokwar na wɔgyetum de ɔye Nfantsefo a wɔwɔ KEEA mansin no mu tsetse edzibanye mapa?*

- 9. What memories are triggered when you cook and eat food prepared according to the authentic culinary traditions?**

*Nkae ben na okanyan abirebiaraa enoa adziban na edzi tsede ma tsetse edzibanye mapa kyere no?*

- 10. What modifications or alterations have occurred to the authentic culinary heritage due to visual communication technology?**

*Nsakyerae ben na w'aba wɔ tsetse amanbra adzibannoa mu osan nkitsahodzi a  
ɔnam abaafor mfidwuma a wɔdze enyiwa hwe ntsi?*

## **SECTION B: Photo Documentation, and Preservation of Traditional Culinary Heritage**

*Tsetse edzibanyɛ agyapadze ho mfonyintwitwa na ne kura do*

- 11. What should be captured in food photo documentation that will generate a culturally respectful and appropriate representation of your traditional culinary heritage?**

*Ebenadzi na ɔwɔde ɔdaedzi wɔ adzibanyɛ ho mfonnyi nkrataa a ɔdze enyidzi na  
ogyina ho ma hon tsetse amanbra mu adzibannoa ho?*

- 12. How would a combination of your local language (Fante) and English serve as appropriate means of preserving the photo documented traditional culinary heritage in fostering a sense of ownership of the knowledge among the custodians within the KEEA municipality?**

*Kwan ben na se wɔdze Fante na borɔfo kasa kabomu ye edzibanyɛ mfonnyin krata  
a ɔbefata de ɔbekura tsetse edzibanyɛ amanbra a ɔkyere de nyimdzee no ye KEEA  
masin no mu nfantsefo dze?*

- 13. What are the cultural values and symbols of identity that must be represented in the photo documentation of your traditional culinary heritage?**

*Ebenadze na ɔye amanbra gyinapiin ne agyinaehyedze ahorow a ɔwɔde ɔdaedzi wɔ  
edzibanyɛ mfonnyin krataa no mu?*

- 14. What themes should be considered in designing the food photo e-book that projects a fuller representation of your authentic culinary traditions to the people of your municipality and the outside world?**

*Nsemti ben na ɔwɔde wɔdzehye edzibanye mfonnyin nhoma no mu a ɔbɛkyere edzibanye nyimdzee mapa ɔwɔ tsetse edzibanye mu ma nyimpa a wɔwɔ mansin yi mu na wiase afanan nyinaa ehu?*

- 15. What can be done to publicize the photo documented knowledge of your traditional culinary heritage through your municipality and the outside world?**

*Ebenadze na wɔbetum aye dze abɔ tsetse edzibanye mfonnyin nhoma ho dawur wɔ mansin yi ne wiase afanan nyinaa do?*

- 16. What could be done to update this database regularly to ensure the continuity of this project for your municipality?**

*Ebendze na wobotum aye dze ennya mfonyin foforo dze abɛhye edzibanye mfonyin nhoma yi mu a ɔbɛma edwumadzi yi bɛkɔdo ama mansin yi?*

- 17. What aspects of your cultural heritage and traditional knowledge can photo documentation be applied to, in order to publicize it in today's digital age?**

*Ɛfa ben na ɔwɔ wɔn tsetse amanbra agyapadze nyimdzee mu a yɛbetum dze mfonyintwa mfir dze abɔ dawur wɔ abaafor wiadze yi mu?*

## Appendix 2

### Transcription and Translation of Interviews and FGDs

#### Interview with Queen Mother of Afarfo States (AfQ)

Transcription	Translation
<b>Ɛfa odzikan: Adwen a Ɔfa Amanbra mu Adziban ho Agyapadzi ho nokwƆr</b>	<b>Section A: Notion of Authenticity of Traditional Culinary Heritage</b>
<p><b>Asembisa: Ɛbenadzi nye tsetse adzibannoa agyapadzi no gynabia wɔ KEEA mansin no mu?</b></p> <p><b>Nnyiano:</b> <i>“Hen tsetse edzibannoa amanbra nyinara reyew osande hen ndembafo bu hen tsetse edzibannoa de adze gyangyan na imom dza wɔhwe wɔ TV do no na ɔkyere enyibue. Nde wɔse biribi dze “fra ras” na ndomi, ɔno na wodzi.”</i></p> <p><b>Asembisa: Eɛn nkyikyem ahorow na ɔwɔ tsetse adzibanyɛ no mu – adzibanyɛ ahorow, ndɔbaa a wɔdze yɛ adziban, akwan a wɔfa do noa adziban, nye dza ɔkekaho?</b></p> <p><b>Nnyiano:</b> <i>“Ye dzidzi mpen ebaasa – anopa edziban ye ebia ampesi a woatoto anaa dɔkon na aboum anaa frɔwe a adze akye do. Ewiabir edziban ye edziban a ɔnnhyɛ</i></p>	<p><b>Question: What is the status of traditional culinary heritage within the KEEA municipality?</b></p> <p><b>Answer:</b> <i>“Our traditional culinary heritage is vanishing because the youth of today regard our traditional cooking as outmoded and follow what is shown on TV as trendy. Today, they are used to eating Fried rice and Noodles”.</i></p> <p><b>Question: What categorization of traditional culinary heritage exists – meal types, dishes, ingredients, cooking methods, etc?</b></p> <p><b>Response:</b> <i>“We eat three times a day – in the morning we eat reheated food from the previous day’s evening meal. Afternoon food is not too heavy but rich in energy to provide</i></p>

<p><i>wodo na imom ɔma ahoɔdzin ma wɔdze toa edwumadzi do. Ewimbir edziban na otwatow ntsi no mu yɛdur osandɛ wodzi aber a wɔn ewie edwuma.</i></p> <p><i>Ndziban ahorow bi nye ampesi, dɔkon, aboum, frɔwe, nkwan, na nkekaano.</i></p> <p><i>Ndzɛmba wɔkekabom yɛ edziban nye ndɔbaa, nduadzewa, nsumnam, hamnam, ngo anaa angua, nkyin, nsu, na edziban akadze bi tse dɛ momon, kako, hwentsia, mpreɣowamba, na dza ɔkekaho.</i></p> <p><i>Edzibannoa akwan ahorow bi nye ntotoe, nhooe, nkyewe, nnoae, nyamee, nsiwe, nhwane na dza ɔkekaho.</i></p> <p><b>Asembisa: Hɔnanom nye wɔn a wɔhwe tsetse adzibannoa agyapadze do?</b></p> <p><b>Nnyiano:</b> “<i>Mbasia mpanyinfo a woesua tsetse edzibanyɛ firi wɔn nananom wɔ awontotoado ebien mu na wɔn so akyere wɔn mba na nananom a wodzi wɔn ekyir awontoatoado ebien. Dem mbasiafo mpanyinfo yi na wɔwɔ suahun nye nyimdzepa fa hɛn tsetse amanbra edzibanyɛ ho.</i></p> <p><i>Mbasiafo mpanyinfo bi nom a wotutu akwan kokɔ mbeambea osan sukuu anaa</i></p>	<p><i>strength to continue with the day’s work. Evening food is the last meal so it is heavy because it is consumed after the day’s work is done.</i></p> <p><i>Different dishes include ampesi, dɔkon, aboum, frɔwe, nkwan, and nkekaano.</i></p> <p><i>Traditional food ingredients used for cooking include starchy staple, vegetable staple, fish staple, meat staple, oils, salt, water, spices such as salted fish, Senegalese pepper, cloves, etc.</i></p> <p><i>Cooking methods employed include roasting, smoking, frying, boiling, grinding, pounding, peeling, etc.</i></p> <p><b>Question: Who are the custodians of the traditional culinary heritage?</b></p> <p><b>Response:</b> “<i>Elderly women who have learned from two generations before them, mothers and grandmothers, and have taught two generations after them, daughters and granddaughters. These women have depths of experience with the traditional culinary heritage</i>”.</p>
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<p><i>abrabɔ ntsi no wɔnnym hen tsetse edzibanyɛ.</i>”</p> <p><b>Asembisa: Kwan bɛn do na wɔnya nyimdzii a ɔfa tsetse amanbra mu adzibannoa ho?</b></p> <p><b>Nnyiano:</b> <i>“Hen tsetse amanbra edzibanyɛ wɔsua firi mbasiafo mpanyinfo ho aber a erehwe na ereye. Wɔnni nyimdzee krataa biara wɔdze kyere, na imom wɔka, na wɔye ma ehu na afei wɔama wonso aye bi.</i></p> <p><b>Asembisa: W’asɛdze nye w’adwoma ahorow de eyɛ ɔhenbaa ɔfan atsetsesɛm mu adzibannoa agyapade ho nye dɛn?</b></p> <p><b>Nnyiano:</b> <i>Edzibanyɛ ye efie dwumadzi a amaamefo mpanyinfo na wɔkyere ekyirba wɔ fie biara mu, ntsi ɔnnye me asɛdze de me kyere mbasiafo a wɔwɔ me man yi mu. Na imom se odor afahye mbir a, metum hyeye edzibannoa akansi na me ma mbasaifo akwanya me wɔda wɔn nsano edzibannoa edzi.</i></p> <p><b>Asembisa: Tsetse gyadze si na nomu nyehyɛ tse dɛn wɔ amanbra kwan do?</b></p> <p><b>Nnyiano:</b> <i>“Tsetse gyadze biara wosi no wɔ aboano na ɔtsew no ho firi adan a wɔdamu</i></p>	<p><i>There are some elderly women who, due to schooling or migration, are not experienced with traditional culinary heritage”</i></p> <p><b>Question: How is the knowledge of the traditional culinary heritage acquired?</b></p> <p><b>Response:</b> <i>“Our culinary heritage is learned from elderly women by watching and participating. There is no written cookbook, rather it is passed down orally and performed to be observed and participated.”</i></p> <p><b>Question: What are your duties and responsibilities as a queen mother in relation to the traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“Cooking is typically the responsibility of elderly women in every household who teach the younger generations, hence, it is not my responsibility to teach women how to cook. However, during festival celebration, I conduct a cooking competition for women to showcase their cooking skills.”</i></p>
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<p><i>ho ama wusew amba mu. Tsetse gyadze wɔ afasu anan na aboo na ntokura nketsenketse a wusew fa ho pue. Tsetse gyadze biara wɔ mukyia kor anaa ebien, fonoo, nsukurabea, na edzibannoa ndzemba. Wɔtaa bɔ apata wɔ mukyia no do na hɔ na wɔhyehyɛ ndɔbaa, nduadzewa na nam ama wusew epun ho ma woansei”.</i></p> <p><b>Asembisa: Eben ndzemma na mfir na wɔdzi dwuma wɔ tsetse amanbra kwan do edzibanyɛ mu?</b></p> <p><b>Nnyiano:</b> <i>Mfir na ndzemma a firi tsetse hen nananom dze ye edziban bi nye sekan na sekanba, sɔɔnye, nkwansen, ehyere, kroba, ekora, na kenten.</i></p> <p><b>Asembisa: Ebenadze na ɔma adzibanyɛ ye nokwar na wɔgyetum dɛ ɔye Nfantsefo a wɔwɔ KEEA mansin no mu tsetse edzibanyɛ mapa?</b></p> <p><b>Nnyiano:</b> <i>Sɛ yɛbɛgye edzibanyɛ na edziban bi atum dɛ ɔye nokwar na ɔkyere KEEA nfantsefo edzibanyɛ mapa a, ogyina ndzemma bi do.</i></p> <p><i>Odzikan, bea a wɔnya edziban no fi – nduadzewa, ndɔbaa a hen nananom duae</i></p>	<p><b>Question: What is a typical kitchen setting for your traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“Typically, the traditional kitchen is situated outside the main house to prevent smoke from entering the bedrooms. Traditional kitchen is a four walled house with a door and tiny windows as smoke vents and for cross ventilation. There is one or more tripod stands, oven, water storage and cooking utensils. There is a shed erected over the tripod stand(s) where they arrange harvested crops, vegetables and smoked meat to be preserved by smoke.”</i></p> <p><b>Question: What cooking utensils and tools have been developed and used in your traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“Tools and utensils used for traditional cooking include the knife and cutlass, colander, soup pot, pots, wooden tray, calabash bowl and baskets.”</i></p> <p><b>Question: What makes a dish authentic and identifiable with the Fantes of the KEEA municipality according to the traditional culinary heritage?</b></p>
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<p><i>anaa wɔnyae firi haban anaa kwaye mu na nananom dze aye edziban firi tsetse. Adze biara ɔnnfir hen asaase mu na wɔfa firi biabi fofor no yenngye ntum de edziban mapa.</i></p> <p><i>Bio, akwan a wɔfado ye edziban na mfir a wɔdze noa edziban – tsetse edzibanye mapa no wɔnnfa mfir biara ohia enyinam kanea ahuɔɔzen anaa ɔnoara ye edwuma a ɔnnhia nyimpa ahuɔɔzen.</i></p> <p><i>Edzibandze na edziban nsiesie – aponto nye edzibandzi a ɔma enyidze na ɔko wo kra mu. Iyi ntsi na hen nananom dze wɔn nsa dzidzi. Wɔto pon wɔ bea a efi na adzetan biara nnyi ho.</i></p> <p><i>Edziban nkabom - edzibanye nnye ankorankor edwumadzi, na imom ɔye nkabom edwumadzi. edzibanye na edzibandzi dze nkabom bae fie biara mu. Nyimpa korpe nnye edziban osande tsetse edzibanye hia nsa dodow.</i></p> <p><i>Edzibandew – Edziban a se woanyiwa hu, na wohwen hua ana se ɔka wo tekyerema a, ɔdze tsetse edzibandew nkae ba ma ehude edzi edziban mapa.</i></p> <p><b>Asembisa: Nkae ben na okanyan abirebiaraa enoa adziban na edzi tseɔ ma tsetse edzibanye mapa kyere no?</b></p>	<p><b>Response:</b> <i>“For cooking or for a dish to be considered authentic for the Fantes of KEEA municipality depends on some factors.</i></p> <p><i>First, food sources – crops that have been cultivated or gathered from the wild and used to prepare food by our predecessors. Any crop that is not harvested from our land but acquired from other places is not accepted as authentic.</i></p> <p><i>Again, cooking methods, tools and utensils – cooking traditional dishes does not involve methods, tools and utensils that require electric power or a motor that eliminates human strength.</i></p> <p><i>Dining and food presentation – serving food and dining [in a way] that dignifies and connects with the soul. This is why traditionally we ate with our hands. Food is served and eaten in a neat manner with no unsightly scenes.</i></p> <p><i>Food bond – cooking is not a solitary act, but a social event. Cooking and dining together brings unity in the household. Not a single person cooks because cooking traditional dishes require more hands.</i></p>
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<p><b>Nnyiano:</b> <i>Se enoa na edzi edziban mapa ɔkae wo de eyɛ basiasima a woatsetse wo wo amanbra kwan do a esipi.</i></p> <p><b>Asembisa:</b> <i>Nsakyeree ben na aba wo tsetse amanbra adzibannoa mu osane nkitsahodzi a ɔnam abaafor mfiridwuma a wodze enyiwa hwe ntsi?</i></p> <p><b>Nnyiano:</b> <i>Abaafor mfiri a wodze enyiwa hwe dze nsakyeree pii dze aba hen tsetse edzibanye mu. Nde wonfa boba nnyam adze bio, efir na ɔnyam ntsentsem. Edzibanye edwumadzi a basia dze n'ahuodzen ye dze hue ne kra gu edzibanye mu nyinara, nde edzibanye mfir ahorow na wodze ye. Nde basia kor pe tum ye edziban w'aber a ɔnnhia mboa biara wo gyaadze ho.</i></p> <p><i>Nde mbasiafo pii suasua edziban afofor ye wo abaafor mfiridwuma a wodze enyiwa hwe do.</i></p>	<p><i>Taste – dishes when seen, smelled and tasted bring memories of the taste of tradition and that shows the dish is authentic.”</i></p> <p><b>Question:</b> <i>what memories are triggered when you cook and eat food prepared according to the authentic culinary traditions?</i></p> <p><b>Response:</b> <i>“When you cook and eat authentic food, it reminds you that you are culturally raised and aligned with the cooking tradition.”</i></p> <p><b>Question:</b> <i>What modifications or alterations have occurred to the authentic cooking tradition due to visual communication technology?</i></p> <p><b>Response:</b> <i>“Digital technology has brought a lot of changes to our traditional culinary heritage. Today, grinding with a stone is being replaced with a blender. Cooking processes that are manually done by women to signify the pouring of their souls into the cooking are being done with motor-powered machines. Today, it common to see just a single woman cooking by herself without needing helping hands in the kitchen. Women</i></p>
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	<i>of today learn different cooking methods and dishes from digital media.”</i>
<b>Ɛfa ɔtɔdo: Mfonyin krataakyerew a wɔdzebo tsetse edzibanyɛ amanbra ho ban</b>	<b>Section B: Photo Documentation and Preservation of Traditional Culinary Heritage</b>
<p><b>Asembisa: Eɛnɔdzi na ɔwɔde ɔdaedzi wɔ adzibanyɛ ho mfonnyi nkrataa a ɔdze enyidzi na ogyina ho ma wɔn tsetse amanbra mu adzibannoa ho?</b></p> <p><b>Nnyiano:</b> <i>Ndzemma a ɔwɔde ɔdaedzi wɔ edzibanyɛ mfonnyin krata a ɔdze enyidzi ma hen tsetse edzinanyɛ amanbra bi nye:</i></p> <ul style="list-style-type: none"> <li><i>• hen ndɔbaa, nduadzewa, nam na edziban akadze biara</i></li> <li><i>• hen tsetse edzibannoa mfir na akwan a wɔfado yɛ edziban wɔ gyaadze mpotem</i></li> <li><i>• hen tsetse aponto na edzibandzi amanbra</i></li> <li><i>• hen edzibanyɛ mu ahodzi</i></li> </ul>	<p><b>Question: What should be captured in food photo documentation that would be a culturally respectful and appropriate representation of your traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“Things that must feature in food photo documentation to be culturally respectful and an appropriate representation of our traditional culinary heritage include:</i></p> <ul style="list-style-type: none"> <li><i>• Our crop staples, vegetables, fish and spices</i></li> <li><i>• Our traditional cooking tools and utensils, cooking processes and kitchen settings</i></li> <li><i>• Our traditional serving and dining practices</i></li> <li><i>• Our culinary hygiene and safety practices.”</i></li> </ul>

<p><b>Asembisa:</b> Kwan bɛn na sɛ wɔdze Fante na borɔfo kasa kabomu yɛ edzibanyɛ mfonnyin krata a ɔbɛfata dɛ ɔbɛkura tsetse edzibanyɛ amanbra a ɔkyerɛ dɛ nyimdzeɛ no yɛ KEEA masin no mu nfantsefo dze?</p> <p><b>Nnyiano:</b> <i>Sɛ wɔdze hɛn fantse kasa ka borɔfo kasa ho kyerɛw edzibanyɛ mfonnyin krataa ma yetum kan hɛn fantse kasa a, na ɔkyerɛ dɛ nyimdzeɛ no yɛ hɛn dea. Afei nso, ɔbɛkura hɛn nyimdzeɛ wɔ hɛn kasa mu ama Fantse kasa awɔhɔ daa ma ekyirmba abɛkan</i></p> <p><b>Asembisa:</b> Eɛnɔdze na ɔyɛ amanberɛ gyinapiin ne agyinaehyɛdze ahorow a ɔwɔdɛ ɔdaedzi wɔ edzibanyɛ mfonnyin krataa no mu?</p> <p><b>Nnyiano:</b> <i>Nkabom a edzibanyɛ dze ba fie, abotar, ahofama na edwumadzin a ɔwɔ edzibanyɛ mu.</i></p> <p><b>Asembisa:</b> Nsɛmti bɛn na ɔwɔdɛ wɔdzehyɛ edzibanyɛ mfonnyin nhoma no mu a ɔbɛkyerɛ edzibanyɛ nyimdzeɛ</p>	<p><b>Question:</b> How would a combination of Fante and English serve as appropriate means of preserving the photo documented traditional culinary heritage in fostering a sense of ownership of the knowledge among the custodians within the KEEA municipality?</p> <p><b>Response:</b> <i>“When our Fante language is written parallel to English in the photo documentation of our culinary heritage, that would confirm that the knowledge is owned by us. Again, by documenting our knowledge in Fante would preserve our language for future generations to read.”</i></p> <p><b>Question:</b> What are the cultural values and symbols of identity that must be represented in the photo documentation of your traditional culinary heritage?</p> <p><b>Response:</b> <i>“Cooking bond, patience, dedication and hard work in cooking.”</i></p> <p><b>Question:</b> What themes should be considered in designing the food photo e-book that [would] project a fuller representation of your authentic culinary</p>
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<p><b>mapa ɔwɔ tsetse edzibanyɛ mu ma nyimpa a wɔwɔ mansin yi mu na wiase afanan nyinaa ehu?</b></p> <p><b>Nnyiano:</b> <i>Nsemti bi tsede:</i></p> <p><i>Hen tsetse gyaadze na edzibanyɛ mfir na ndzemma</i></p> <p><i>Hen edzibanyɛ akwan ahorow</i></p> <p><i>Aponto na edzibandzi</i></p> <p><i>Edzibanyɛ ahodzi na ahobanbo</i></p>	<p><b>traditions to the people of your municipality and the outside world?</b></p> <p><b>Response:</b> <i>“Themes such as:</i></p> <p><i>Our traditional kitchen setup, cooking tools and utensils</i></p> <p><i>Our traditional cooking methods and processes</i></p> <p><i>Food presentation and dining</i></p> <p><i>Food hygiene and safety practices.”</i></p>
<p><b>Asembisa: Ebɛnadze na wɔbetum ayɛ dze abɔ tsetse edzibanyɛ mfonnyin nhoma ho dawur wɔ mansin yi ne wiase afanan nyinaa do?</b></p> <p><b>Nnyiano:</b> <i>Wɔnfa edzibanyɛ nfonnyin nnye nhoma a ɔkyerɛ hen tsetse edzibanyɛ nyimdzee</i></p> <p><i>Wɔnfa nhoma no nnto abaafor mfir a wɔdze enyiwa hwe ama obiara ehu bi</i></p>	<p><b>Question: What can be done to publicize the photo documented knowledge of your traditional culinary heritage through your municipality and the outside world?</b></p> <p><b>Response:</b> <i>“Use the photos of our culinary heritage to design and produce a food photo book.</i></p> <p><i>Put the food photo book online for easy access by everyone.”</i></p>
<p><b>Asembisa: Ebɛndze na wobotum ayɛ dze ennya mfonyin foforo dze abɛhyɛ edzibanyɛ mfonyin nhoma yi mu a ɔbɛma edwumadzi yi bɛkɔdo ama mansin yi?</b></p> <p><b>Nnyiano:</b> <i>Yɛbetum ayɛ edzibanyɛ agorkansi afe biara na yetwitwa mfonyin</i></p>	<p><b>Question: What could be done to update this database regularly to ensure the continuity of this project for your municipality?</b></p> <p><b>Response:</b> <i>“We can conduct cooking competitions every year to generate new</i></p>



<p><i>dze abehye edzibanye mfonyin nhoma yi mu.</i></p> <p><b>Asembisa:</b> Efa ben na ɔwɔ wɔn tsetse amanbra agyapadze nyimdzee mu a yebetum dze mfonyintwa mfir dze abɔ dawur wɔ abaafor wiadzi yi mu?</p> <p><b>Nnyiano:</b> Ye wɔ tsetse nyimdzee pii a yebetum dze mfonyintwa mfir dze abɔ dawur tseɖe:</p> <p><i>Hen tsetse ayaresa ndur ho nyimdzee</i></p> <p><i>Hen tsetse awaregye, abadzinto, bragor, nye dza ɔkekaho</i></p> <p><i>Hen tsetse agordzi ahorow</i></p>	<p><i>photos to update the photo cook book database.”</i></p> <p><b>Question:</b> What aspects of your cultural heritage and traditional knowledge can photo documentation be applied to publicize in today’s digital age?</p> <p><b>Response:</b> “We can apply photo documentation to publicize other traditional practices and knowledge such as:</p> <p><i>Our traditional medicine and healing practices</i></p> <p><i>Our traditional rites of passage – marriage, baby naming, puberty etc.</i></p> <p><i>Our traditional games and recreational activities.”</i></p>
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## Transcription and Translation of Interview

### Interview with Queen mother of Adisifo states (AdQ)

Transcription	Translation
<b>Ẹfa odzikan: Adwen a Ọfa Amanbra mu Adziban ho Agyapadzi ho nokwỌr</b>	<b>Section A: Notion of Authenticity of Traditional Culinary Heritage</b>
<p><b>Asembisa: Ẹbɛnadzi nye tsetse adzibannoa agyapadzi no gynabia wɔ KEEA mansin no mu?</b></p> <p><b>Nnyiano:</b> “Nde mbir yi hen tsetse edziban nyinara reyew. Emo abeye edziban bi a oredzi hen nde, nanso tsetse no hen nananom na wonndzi emo. emo koraa mpo dze na nye krufo edziban. TV aseɛ hen edzibandzi. Tsetse no na efie biara noa n’edziban, nanso nde ekɔ kwan ho a edziban a wɔtɔn na obiara tɔdzi. Iyi ntsi na hen tsetse edziban nyinara reyew.”</p> <p><b>Asembisa: Eɛn nkyikyem ahorow na ɔwɔ tsetse adzibanye no mu – adzibanye ahorow, ndɔbaa a wɔdze ye adziban, akwan a wɔfa do noa adziban, nye dza ɔkekaho?</b></p> <p><b>Nnyiano:</b> “Ahen Adisifo yenndzi anopa edziban bi tseɛ milo, kooko na paanoo. Tsetse no yesɔr ara na yerekɔ haban mu ntsi bankye anaa dɔkon a adze akye do na wɔtoto ka nkwan naase ma yedzi no anopa.</p>	<p><b>Question: What is the status of traditional culinary heritage within the KEEA municipality?</b></p> <p><b>Answer:</b> “Currently, our traditional culinary heritage is vanishing. Today, rice has become the chief food but our predecessors did not eat rice. Actually, rice is food of the Krus (a Liberian tribe). TV has affected our food culture. Traditionally, every household cooks but today, people buy food being sold on the streets. This is the reason behind the vanishing of our culinary heritage.”</p> <p><b>Question: What categorizations of traditional culinary heritage exist – meal types, dishes, ingredients, cooking methods, etc?</b></p> <p><b>Response:</b> “For us Adisifo, we do not eat breakfast beverages like milo, porridge with bread. Traditionally, we wake up in a rush to go to farm so leftover boiled cassava and</p>

<p><i>Yekoye haban mu edwuma kosi ewiabir na yaabo ampesi na yaapotow aboum na yeedzi. Se yepɔn edwuma a na yaawɔ fufu na nkwan na yeedzi no ewimbir nsaana yaako fie.</i></p> <p><i>Hen ndziban nyinara nye fufu, ampesi, na dɔkon. Yennye frɔwefo, Hen dze nye aboum na nkwan. Hen nam ara nye hamnam, ye sum efir na ɔkye aboa a na yedze abɔ nkwan. Yennyi edziban ahorow pii de nsuanifo (afarfo) osande wɔdze nsumnam ahorow ye edziban pii.</i></p> <p><i>Ndzemba yedze ye edziban ye dza yenya fi hen haban mu – bankye, brɔdze, eburow na moko, tomatoes, anwew na nkyin.</i></p> <p><i>Edzibannoa akwan ahorow bi nyede yeretoto, anaa yerehoow, anaa yerenoa. Yennfa boba nnyam adze, yendze ara nye mpotowe - yedze yaba na tapor dze nyam adze.</i></p> <p><b>Asembisa: Hɔnanom nye wɔn a wɔhwe tsetse adzibannoa agyapadze do?</b></p> <p><b>Nnyiano:</b> “ɔye mbasiafo mpanyinfo biara wɔn asodze de wɔdze edzibanye ntseste dze ma ekyirmbafo. ɔye basia panyin a w’esua edzibanye fi ne nana nye ne maame ho na ɔdze dem nyimdzee dze ma ne mba na ne nananom</p>	<p><i>kenkey may be reheated and eaten with soup or stew in the morning. We work till after [xxx] then we cook ampesi and aboum to [xxx]. When we are done with the day’s work in the farm, we pound fufu and eat it with soup before going home in the evening.</i></p> <p><i>Our dishes include fufu, ampesi, and dɔkon. We don’t cook frɔwee. Ours is aboum and soup. Our meat is game meat, we set traps to catch the wild animals that are dressed for soup. We do not have many varieties of dishes like the Afarfo because they use different kinds of fish to generate a variety of dishes.</i></p> <p><i>Traditional food ingredients used for cooking include cassava, plantain, maize, pepper, tomatoes, onion, salt etc.</i></p> <p><i>Cooking processes include roasting, smoking and boiling. We don’t grind with stone, ours is mashing – using an earthenware bowl and a wooden masher.”</i></p> <p><b>Question: Who are the custodians of the traditional culinary heritage?</b></p> <p><b>Response:</b> “It is the responsibility of elderly women to teach the traditional culinary heritage to the younger generations. It is an elderly woman who learned from her grandmother and mother, and teaching it to her children and grandchildren.”</p>
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<p><b>Asembisa: Kwan bɛn do na wɔnya nyimdzii a ɔfa tsetse amanbra mu adzibannoa ho?</b></p> <p><b>Nnyiano:</b> <i>“me kyere dɛ hɛn tsetse edzibanyɛ nyimdzee wosua no wɔ fie. Se wɔreyɛ edziban a, mbasiamba no sua aber a wɔrehwe na wɔresoso edzibanyɛ mu”.</i></p> <p><b>Asembisa: W’asɛdze nye w’adwoma ahorow dɛ ɛyɛ ɔhenbaa ɔfan tsetse adzibannoa agyapade ho nye dɛn?</b></p> <p><b>Nnyiano:</b> <i>“ɔnnɛ me asɛdze dɛ me kyere mbasiafo a wɔwɔ me man yi mu edzibanyɛ. Ndɛ dza obira pɛ na odzi. Afei so, dza wɔn sika bɔso no ɔno na wodzi. ennyɛ me na mekyere edziban a wɔnnoa anaa wɔndzi</i></p> <p><b>Asembisa: Tsetse gyadze si na nomu nhyehyɛ tse dɛn wɔ amanbra kwan do?</b></p> <p><b>Nnyiano:</b> <i>“Ahɛn Adisifo, yedzi hɛn mbir nyinaa wɔ haban mu ntsi hɔ ara na yɛnoa edziban. Yɛkɔ hɛn haban mu a, yɛsuee wɔ dua kɛsse bi ase anaadɛ yɛbɔ pata na yɛsi mukyia dze anoa edziban.</i></p> <p><b>Asembisa: Eɛn ndzɛmma na mfir na wɔdzi dwuma wɔ tsetse amanbra kwan do edzibanyɛ mu?</b></p>	<p><b>Question: How is the knowledge of the traditional culinary heritage acquired?</b></p> <p><b>Response:</b> <i>“I mean our traditional culinary heritage is learned from home. While cooking, women and girls learn by watching and participating.”</i></p> <p><b>Question: What are your duties and responsibilities as a queen mother in relation to the traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“It is not my responsibility to teach women in my state how to cook. Today, people eat what they choose. Again, people eat what they can afford. Hence, it is not my duty to teach women how to cook and what to eat.”</i></p> <p><b>Question: What is a typical kitchen setting for your traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“For us Adisifo, we spend our whole day working in the farm so it is there that we cook. At the farm, we normally find a big tree and cook under its shade or raise a shed with a tripod stove to cook food.”</i></p>
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<p><b>Nnyiano:</b> <i>Mfir na ndzemma a firi tsetse hen nananom dze ye edziban bi nye sekan na sekanba, soonye, nkwansen, ehyere, kroba, ekora, na kenten.</i></p> <p><b>Asembisa:</b> <b>Ebenadze na oma adzibanye ye nokwar na wogyetum de nye Nfantsefo a wowo KEEA mansin no mu tsetse edzibanye mapa?</b></p> <p><b>Nnyiano:</b> <i>Ahen Adisifo yen edzibanye ara nye potowgum-huegum aboum na nkwan nye fufu na ampesi. Imom, nsuanofu mbasiafo na wosee mbir dze ye edziban ahorow osande won mbayinfo pe na woko apoye. Ahen dze ekuaye hia ma nsa dodow ntsi mbasiafo na mbofra nyinaa dzi dwuma wo haban mu ntsi mbir nnyi ho ma edzibanye. Iyi ntsi se epe edzibanye mapa dze a, gyide nsuanofu na woaka.</i></p> <p><b>Asembisa:</b> <b>Nkae ben na okanyan abirebiaraa enoa adziban na edzi tsede ma tsetse edzibanye mapa kyerε no?</b></p> <p><b>Nnyiano:</b> <i>Se woara eye edziban na edzi na nye wo dew a, okae wo de eye basiasima na ewo nyimdzee a ekyirumba so botum esua efiri wo ho.</i></p>	<p><b>Question:</b> <b>What cooking utensils and tools have been developed and used in your traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“Tools and utensils used for traditional cooking include a knife and cutlass, colander, soup pot, pots, wooden tray, calabash bowl and baskets.”</i></p> <p><b>Question:</b> <b>What makes a dish authentic and identifiable with the Fantes of the KEEA municipality according to the traditional culinary heritage?</b></p> <p><b>Response:</b> <i>“For us Adisifo, our cooking is simply “mash and blend” to make stew and soup to eat with fufu and boiled starchy crops. Actually, the Afarfo women spend quality time to prepare a variety of dishes because only their men go fishing. For us farming requires all hands-on-deck so even women and children work on the farm so we do not have time to dedicate for cooking. Thus, only the Afarfo can tell what constitutes authentic culinary heritage.”</i></p> <p><b>Question:</b> <b>What memories are triggered when you cook and eat food prepared according to the authentic culinary traditions?</b></p>
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<p><b>Asembisa:</b> <i>Nsakyereɛ bɛn na aba wɔ tsetse amanbra adzibannoa mu osane nkitsahodzi a ɔnam abaafor mfiridwuma a wɔdze enyiwa hwɛ ntsi?</i></p> <p><b>Nnyiano:</b> <i>Nde dze hen tsetse edzibanye mapa nyinara asɛɛ. Nkrɔfo ahe na wɔsɔ mukyia dze yɛ edziban? Nyimpa pii naa dze kropot anaa stove na wɔdze yɛ edziban osandɛ wɔbu mukyia na nyina de w'etwamu. Mfir afofor na wɔdze dwuma wɔ edzibanye mu ntsi obiara pɛ edziban a wɔnnhia ahuodzen na mbir pii dze yɛ. Nde obiara dze atsir dzidzi.</i></p>	<p><b>Response:</b> <i>“When you cook and eat food and it has a taste of tradition, it reminds you of who you are and the culinary experience that can be benefitted by the generations of your lineage.”</i></p> <p><b>Question:</b> <b>What modifications or alterations have occurred to the authentic cooking tradition due to visual communication technology?</b></p> <p><b>Response:</b> <i>“Currently, our authentic culinary heritage is vanishing. How many people cook food with a tripod stove? The majority are now using coal pot or gas stove to cook because cooking on tripod stove is considered outmoded. New cooking tools and utensils are being used in cooking so everybody wants motor-powered tools that operate faster. Today, people eat with cutlery sets at home.”</i></p>
<p><b>ɛfa ɔtɔdo:</b> <b>Mfonyin krataakyerɛw a wɔdzeɔ tsetse edzibanye amanbra ho ban</b></p>	<p><b>Section B: Photo Documentation and Preservation of Traditional Culinary Heritage</b></p>
<p><b>Asembisa:</b> <b>Ebɛnadzi na ɔwɔde ɔdaedzi wɔ adzibanye ho mfonnyi nkrataa a ɔdze enyidzi na ogyina hɔ ma wɔn tsetse amanbra mu adzibannoa ho?</b></p>	<p><b>Question:</b> <b>What should be captured in food photo documentation that would be a culturally respectful and appropriate representation of your traditional culinary heritage?</b></p>

<p><b>Nnyiano:</b> <i>Ndzemma a ɔwɔde ɔdaedzi wɔ edzibanyɛ mfonnyin krata a ɔdze enyidzi ma hɛn tsetse edzinanyɛ amanbra bi nye:</i></p> <ul style="list-style-type: none"> <li>• <i>hɛn habanmu gyaadze</i></li> <li>• <i>hɛn ndɔbaa, nduadzewa, nam na edziban akadze biara</i></li> <li>• <i>hɛn tsetse edzibannoa mfir na akwan a wɔfado yɛ edziban wɔ habanmu gyaadze mpotem</i></li> <li>• <i>hɛn tsetse aponto na edzibandzi amanbra</i></li> <li>• <i>hɛn ndziban a yɛnya firi kwaye mu.</i></li> </ul> <p><b>Asembisa:</b> <i>Kwan bɛn na sɛ wɔdze Fante na borɔfo kasa kabomu yɛ edzibanyɛ mfonnyin krata a ɔbɛfata dɛ ɔbɛkura tsetse edzibanyɛ amanbra a ɔkyerɛ dɛ nyimdzeɛ no yɛ KEEA masin no mu nfantsefo dze?</i></p> <p><b>Nnyiano:</b> <i>Mpɛn pii wɔbɛgye hɛn enum nsem fa hɛn amanbra ho wie a na w'akɔ kyerɛw no wɔ brofo kasa mu ntsi yɛnntum nkan bi. Se wɔdze hɛn fantse kasa kyerɛw edzibanyɛ mfonnyin nhoma ma yetum kan hɛn fantse kasa a, na ɔkyerɛ dɛ nyimdzeɛ no yɛ hɛn dzea. Afei nso, ɔbɛkura hɛn nyimdzeɛ wɔ hɛn kasa mu ama Fantse kasa awɔhɔ daa ma ekyirma abɛkan.</i></p>	<p><b>Response:</b> <i>“Things that must feature in a food photo book that is appropriate representation of our traditional culinary heritage include:</i></p> <ul style="list-style-type: none"> <li>• <i>Our farm kitchen settings</i></li> <li>• <i>Our traditional staples and other ingredients</i></li> <li>• <i>Our traditional cooking tools and processes within the farm kitchen settings</i></li> <li>• <i>Our traditional serving and dining practices</i></li> <li>• <i>Our foods obtained from the wild.”</i></li> </ul> <p><b>Question:</b> <i>How would a combination of Fante and English serve as appropriate means of preserving the photo documented traditional culinary heritage in fostering a sense of ownership of the knowledge among the custodians within the KEEA municipality?</i></p> <p><b>Response:</b> <i>“In countless instances people come and interview us and at the end they document our knowledge in English such that we cannot read. If you document the food photo book with our Fante language, it will authenticate that the knowledge is ours. Again, it will preserve our knowledge in our own language to promote the Fante language for posterity to read and know of.”</i></p>
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<p><b>Asembisa:</b> Eɓɓɓaɗɗe na ɗɗe amanɓere gyinapiin ne agyinaahyɗe ahoro a ɗɗɗe ɗaɗɗi wɗ edzibanyɗe mfonnyin krataa no mu?</p> <p><b>Nnyiano:</b> <i>Hɛn tsetse edzibanyɗe kyere nɓabom osande ɗɗe dodow edwuma. Afei so, yɗɗizi bom, yennkyekye edziban mma obiara de n'ankotsee nndzi. Adisifo hɛn ndziban nnye sɔkyee tseɗe nsuanofo, hɛn aboum na nkwan enyiwa ye habanmon osande yetsetsew nkontomire anaa bankye haban na y'apotoɗ dze ngo kɔkɔ gu do naanyin. Yɗɗe aboa ne boful so ye nkwan, ɗno so ma nkwan n'enyiwa ye habanmon. Ntsi kyere ma y'ɛnɗu de hɛn ndziban ye nhaban edziban.</i></p> <p><b>Asembisa:</b> Nsemti ɓɛn na ɗɗɗe wɗɗehyɗe edzibanyɗe mfonnyin nhoma no mu a ɗɓɓkyere edzibanyɗe nyimdzee mapa ɗɗɗ tsetse edzibanyɗe mu ma nyimpa a wɗɗɗ mansin yi mu na wiase afanan nyinaa ehu?</p> <p><b>Nnyiano:</b> <i>Kyere hɛn habanmu gyaadze, ndzemma yɗɗe ye hɛn ndziban, hɛn edzibandzi tse, hɛn edzibanyɗe akwan ahoro.</i></p>	<p><b>Question:</b> What are the cultural values and symbols of identity that must be represented in the photo documentation of your traditional culinary heritage?</p> <p><b>Response:</b> <i>“Our traditional culinary heritage portrays unity because cooking is a social event. Again, we eat together; we do not serve food separately to be eaten by individuals. Our dishes are not so aesthetically appealing as that of Afarfo. Our stews and soups have greenery appeal because we use green leaves of cocoyam and cassava to cook simply. We also use partially digested cellulose to prepare soups that also imparts green colour. Therefore, we portray our dishes to have greenery appeal.”</i></p> <p><b>Question:</b> What themes should be considered in designing the food photo e-book that projects a fuller representation of your authentic culinary traditions to the people of your municipality and the outside world?</p> <p><b>Response:</b> <i>“Portray our farm kitchen settings, cooking ingredients, our dining practices and cooking processes.”</i></p>
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<p><b>Asembisa:</b> Eɓɓɓaɓɓe na wɔbetum aye dze abɔ tsetse edzibanye mfonnyin nhoma ho dawur wɔ mansin yi ne wiase afanan nyinaa do?</p> <p><b>Nnyiano:</b> <i>Wɔnfa nfonnyin a ɔkyere hen tsetse edzibanye na nyimdzee nkyerew nhoma de aka no. Se wɔbotum so a, wɔnfa edzibanye nfonyin nnto abaafor mfir a wɔdze enyiwa hwe ama wiase nyinara ehu.</i></p> <p><b>Asembisa:</b> Eɓɓɓaɓɓe na wɔbotum aye dze ennya mfonyin foforo dze abehye edzibanye mfonyin nhoma yi mu a ɔɓema edwumadzi yi bekodo ama mansin yi?</p> <p><b>Nnyiano:</b> <i>Hɔananom na wɔbeyɛ? obiara nnyi mbir a wɔdze twitwa edziban ho mfonyin. Na yɛdze eɓɓaɓɓe b'etwitwa mfonyin no? Yɛnnyi foon apapa biara, m'ara me dze ɔye yam foon. Ekyirmbafo yi a wɔmpɛ hen tsetse ndziban mpo dze mannka. Gyidɛ w'ara eba na abeye. Yɛbetum aye edzibanye agorkansi afe biara na yetwitwa mfonyin dze abehye edzibanye mfonyin nhoma yi mu.</i></p> <p><b>Asembisa:</b> Efa bɛn na ɔwɔ wɔn tsetse amanbra agyapadze nyimdzee mu a</p>	<p><b>Question:</b> What can be done to publicize the photo documented knowledge of your traditional culinary heritage through your municipality and the outside world?</p> <p><b>Response:</b> <i>“Use the photos of our culinary heritage to design and produce a food photo book as you have promised.</i></p> <p><i>If possible, put the food photo book online for the world to access.”</i></p> <p><b>Question:</b> What could be done to update this database regularly to ensure the continuity of this project for your municipality?</p> <p><b>Response:</b> <i>“Who will do that? Nobody has time to take photos of food cooking. With what will we take the photos? We do not have sophisticated phones. I do not have a smart phone. Don't talk about our young generations that are shunning our traditional culinary heritage. Unless you come back to do it. Then we can conduct cooking a competition so that new photos can be taken to update the traditional culinary database.”</i></p> <p><b>Question:</b> What aspects of your cultural heritage and traditional knowledge can</p>
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<p><b>yɛbetum dze mfonyintwa mfir dze abɔ dawur wɔ abaafor wiadzi yi mu?</b></p> <p><b>Nnyiano:</b> <i>Hen tsetse ayaresa ndur ho nyimdzee. Ndur pii na nananom dze kɔ asamanadze.</i></p> <p><i>Hen tsetse amanbra pii - hen awaregye, abadzinto, bragor, na abambo</i></p> <p><i>Hen tsetse agordzi ahorow. Nde mboframma sɔr a TV na foon do na wɔhwe dze gye wɔn enyiwa.</i></p> <p><i>Hen tsetse ntarhye na ahosiesie. se ehwe ndembafo ahosiesie a ɔye asefem.</i></p>	<p><b>photo documentation be applied to publicize in today's digital age?</b></p> <p><b>Response:</b> <i>“Our traditional medicines and herbal practices and knowledge such as:</i></p> <p><i>Our traditional medicine and healing practices. Great knowledge of our herbal medicines has been taken to the grave.</i></p> <p><i>Our traditional rites of passage – marriage, baby naming, puberty etc.</i></p> <p><i>Our traditional games and recreational activities. Children play and have fun on television and smart phones.</i></p> <p><i>Our traditional clothing and grooming. If you consider.”</i></p>
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## Transcription and Translation of Focus Group Discussions

### Focus Group Discussion of Adisifo

Transcription	Translation
<b>Ɛfa odzikan: Adwen a Ɔfa Amanbra mu Adziban ho Agyapadzi ho nokwƆr</b>	<b>Section A: Notion of Authenticity of Traditional Culinary Heritage</b>
<p><b>Asembisa: Ɛbenadzi nye tsetse adzibannoa agyapadzi no gyinabia wɔ KEEA mansin no mu?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Hen tsetse edzibannoa amanbra nyinara reyew nanso hennom dze yegudo yɛ. Ndɛmbafo na wɔnnpe”.</i></p> <p><b>Asemkyerɛm: ɔbandɛn ntsi na ndɛmbafo wɔnnpe?</b></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>“sukuul na w’ama ndɛmbafo wɔnnpe hɛn tsitsi edzibanyɛ. Dza ɛkyerɛ wɔ fie no yɛ soronko sen dza wɔsua wɔ school”.</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>“ndɛmbafo nnyi abotar na ahoberɛse a wɔdzesua tsitsi edzibanyɛ. Wɔpe biribiara ntɛmtɛm.”</i></p> <p><b>Asemkyerɛm: w’aaka sukuul na abotar, ne nyinara nyi a?</b></p>	<p><b>Question: What is the status of traditional culinary heritage within the KEEA municipality?</b></p> <p><b>Answer:</b></p> <p><b>First speaker:</b> <i>“Our traditional culinary heritage is vanishing but some of us still practise that. The young generation dislike it.”</i></p> <p><b>Interjection: Why is it that the young generation dislike it?</b></p> <p><b>Second speaker:</b> <i>“Schooling has turned the young generation to dislike our traditional cooking. What is taught at home is different from school.”</i></p> <p><b>Third speaker:</b> <i>“The young generation do not have patience and humility needed to learn traditional cooking. They want it fast track”.</i></p>

<p><i>Kasafo ɔtɔdo anan: Ntsetsee nnyi hɔ. Ndɛ, woara wo mba mpo sɛ erekyere wɔn a, wɔsɛ erehyɛ wɔn do”.</i></p> <p><b>Tɔfabɔ:</b> Ntsi wɔreka dɛ sukuul, abotar, ahoberase na ntsetsee a onnyi hɔ na w’ama tsitsi edzibanyɛ mapa reyew?</p> <p><b>Nnyiano:</b> <i>Iyoo!</i></p> <p><b>Asembisa:</b> Eɛn nkyikyɛm ahorow na ɔwɔ tsetse adzibanyɛ no mu – adzibanyɛ ahorow, ndɔbaa a wɔdze yɛ adziban, akwan a wɔfa do noa adziban, nye dza ɔkekaho?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Hɛn edzibandzi gu ahor ebaasa. Anopa edziban, ewiabir na ewimbir. Imom, hɛn anopa edziban nntsedɛ aborofo dze. Yɛ toto bankye a adze akye do anaadɛ dɔkon na yɛdze edzi nkwankyewee.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>ahaa! Ewiabir dze edziban biara ɔwɔ ho a y’etum noa no ntem na y’edzi, bi tsedɛ gele anaa ampesi. Na imom, ewimbir edziban dze ono ara nye fufu. Sɛ adzesa mpo a, yɛsɔ kandzea na y’eesiw fufu na y’aayɛ nkwan ma y’eedzi.</i></p>	<p><b>Interjection:</b> You have mentioned school and patience, is that all?</p> <p><b>Fourth speaker:</b> <i>“Lack of training. Today, even teaching your kids, they consider it domineering.”</i></p> <p><b>Conclusion:</b> So, you are saying schooling, lack of patience, humility and training are the reasons for vanishing culinary heritage?</p> <p><b>Response:</b> <i>“Yeeees!”</i></p> <p><b>Question:</b> What categorization of traditional culinary heritage exist – meal types, dishes, ingredients, cooking methods, etc?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We eat three times a day – morning meal, afternoon meal and evening meal. Actually, our morning meal is not like that of Europeans. We heat leftover boiled cassava or kenkey with reheated thick soup.”</i></p> <p><b>Second speaker:</b> <i>“Ahaa! Afternoon meal is whatever is available to be cooked quickly is what we eat, like gari or ampesi. However, evening meal is mainly fufu. Even when it is</i></p>
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<p><b>Asemkyerem:</b> <i>Eben ndzemba ahorow na wɔdze yɛ edziban?</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>yɛdze moko, tomatoes, anwew, ntrɔba, na kontomire. Adze a yɛdzeyɛ edziban a ɔma ɔyɛ dɛw nye momon na gyeaware. sɛ yɛdze twuw aboum anaa yɛdze bɔ nkwan ase a, ɔno na ɔma edziban no yɛ dɛw.</i></p> <p><b>Asemkyerem: Edzibannoa akwan ahorow na ɔwɔ hɔ -dza ohia gya na dza onhia gya?</b></p> <p><b>Kasafo ɔtɔdo anan:</b> <i>yɛnoa, yetoto na yɛkyew. Iyinom hia gya. Dza onhia gya bi nyedɛ yɛrewɔ, yerenyam, yerebɔ anaa hwan.</i></p> <p><b>Asembisa: Hɔnanom nye wɔn a wɔhwɛ tsetse adzibannoa agyapadze do?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Hen nananom na wɔkyerɛ ekyirma ma w’ebedu hen do ntsi sisiara ahɛn mbasia mpanyinfo a y’esua tsetse edzibanyɛ firi hen nananom na hen maamenom hɔ. na yɛhwɛ do.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>“ɔyɛ Nyame na ɔkyerɛ hen nananom na wɔnso wɔdze kyereɛ ekyirma ebesi hen do.</i></p>	<p><i>dark, we will turn on lantern so we can pound fufu and prepare soup to eat.”</i></p> <p><b>Interjection: What food sources make up your ingredients for cooking?</b></p> <p><b>Third speaker:</b> <i>“We use pepper, tomatoes, onions, garden eggs and cocoyam leaves. The main spices for us that gives food the taste of tradition is salted fish or salted mutton. When we add it to aboum or soup, that is what makes the food tasty.”</i></p> <p><b>Interjection: What are the different cooking methods - heat and non-heat?</b></p> <p><b>Fourth speaker:</b> <i>“We boil, roast and fry. These are the heat methods. The non-heat methods include pounding, grinding and peeling.”</i></p> <p><b>Question: Who are the custodians of the traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Our predecessors taught it to the succeeding generations till it reached us, so right now we the elderly women who have learnt from our grandmothers and mothers, are the custodians.”</i></p>
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<p><b>Asembisa: Kwan bɛn do na wɔnya nyimdzii a ɔfa tsetse amanbra mu adzibannoa ho?</b></p> <p><b>Nnyiano:</b></p> <p><i>Kasafo odzikan: “Hɛn nananom na wɔkyerɛ hɛn naanom na hɛn naanom so dze kyere hɛn na hɛn so yɛdze kyere hɛn mba nye hɛn nananom.</i></p> <p><i>Kasafo ɔtɔdo ebien: “yɛhwɛ akwan a hɛn nananom mpanyinfo fa do yɛ edziban na yɛsua.</i></p> <p><b>Asemkyerɛm: Ntsi yɛɛtɔm akadɛ tsitsi edzibanyɛ nyimdzee no yɛnya firi dɛ yɛtɔdo yɛ wɔ daadaa edzibanyɛ mu?</b></p> <p><b>Kasafo ɔtɔdo abaasa: Iyooo! osandɛ tsitsi no na wɔnnoa edziban nntɔn wɔ paado, ntsi na edzibanyɛ yɛ efie dwumadze ma mbasiafo.</b></p> <p><b>Kasafo ɔtɔdo anan: Ibiso wɔ hɔ a, sɛ yɛkɔ wo nyonko bi ne fie na ehu kwan a wɔyɛ edziban bi a, na yɛsua ntsi sɛ yɛba hɛn fie a na y’aayɛ ahwɛ.</b></p> <p><b>Asembisa: W’asɛdze nye w’adwoma ahorow dɛ wɔyɛ mbasiafo mpanyinfo</b></p>	<p><b>Second speaker: “It is God who first taught our predecessors and they also taught it to the succeeding generations to our time.”</b></p> <p><b>Question: How is the knowledge of the traditional culinary heritage acquired?</b></p> <p><b>Response:</b></p> <p><b>First speaker: “Our grandmothers taught our mothers and our mothers also passed it to us and we also teach our children and grandchildren.”</b></p> <p><b>Second speaker: “We observe the ways our elderly women used to cook, then we also learn and imitate.”</b></p> <p><b>Interjection: So, can we say that the knowledge of the culinary heritage is acquired through constant practice from daily cooking?</b></p> <p><b>Third speaker: “Yees! This is because in the olden days there were no street food to buy, so cooking was done at home by women.”</b></p> <p><b>Fourth speaker: “Sometimes, when we visited a friend and saw how they used to cook a particular dish, we would learn and try it when we come home.”</b></p>
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<p><b>ɔfan wɔn tsetse adzibannoa agyapade ho?</b></p> <p><b>Nnyiano:</b></p> <p><i>Kasafo odzikan: akwan a me behu de me nananon fa do ye edziban no, dem akwan no ara na medze kyere me mba nye me nananom.</i></p> <p><i>Asemkyeremu: Ebenadze na wɔreyɛ dze abɔ tsitsi edzibanyɛ nyimdzee ho ban ama w'annyew? Aso wɔwɔ mfonyin anaa krataa bi wɔ hɔ wɔdze kyere ekyirmba?</i></p> <p><i>Kasafo ɔtɔdo ebien: Daabi! yennyi mfonyin anaa krataa biara yɛdze kyere tsitsi edzibanyɛ. Imom, ye ka na y'aaye akyere hen mba ana hen nanannom. .</i></p> <p><b>Asembisa: Tsetse gyadze si na nomu nhyehyɛ tse dɛn wɔ amanbra kwan do?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Ahen Adisifo yedzi hen mbir pii nara wɔ haban mu ntsi yɛwɔ gyaadze ebien – haban mu gyaadze na fie gyaadze. Haban mu gyaadze no yebɔ apata na y'eesi mukyia wɔ mu.</i></p>	<p><b>Question: What are your duties and responsibilities as elderly women in relation to the traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“The ways I saw my elders cook is exactly how I teach and demonstrate to my children and grandchildren at home.”</i></p> <p><b>Interjection: What are you doing to preserve the knowledge of the culinary heritage so it does not vanish? Do you have photos or books to show to the young generation?</b></p> <p><b>Second speaker:</b> <i>“Nooo! We do not have photos or books that teaches or demonstrates traditional culinary heritage. Rather, we say and perform them to our children and grandchildren.”</i></p> <p><b>Question: What is a typical kitchen setting for your traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We, Adisifo, we spend most of our time in the farm so we have two kitchens – farm kitchen and home kitchen. Farm kitchen is typically a hut with a tripod stove.</i></p>
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<p><b>Kasafo ɔtɔdo ebien:</b> <i>“Otum so yɛ asoɛɛ bi wɔ edua a ne nsa tre. Hɔ na yesi mukyia dze yɛ edziban na yɛgye hɛn ahom wɔ hɔ”.</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>Tsetse no na yekyekyir hɛn nkurasi wɔ haban mu nanso sisiara dze hɛn nkurasi nyinara adan nkuro a w’atsew wɔn ho efi haban mu. Iyi ntsi, hɛn fie gyaadze abeyɛ tseɖɛ Afarfo gyaadze. Y’esua akwan a Afarfo si gyaadze ama nde yetum dze boba nyam adze na y’esi foonoo wɔ hɛn gyaadze dze hoow hamnam na nsumnam so.</i></p> <p><b>Kasafo ɔtɔdo anan:</b> <i>“yɛyɛ dan kakraba bi hyɛ fie gyaadze no mu. Hɔ na sɛ eyɛ edziban na sɛ ɛbrɛ a, etum kɔ da hɔ dze gye w’ahom. Yɛ kokɔw hɔ ma hɔ tsew.</i></p> <p><b>Asembisa:</b> <b>Ebɛn ndzɛmma na mfir na wɔdzi dwuma wɔ tsetse amanbra kwan do edzibanyɛ mu?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Yɛ wɔ mdzɛmba bi tseɖɛ nkwansɛn, yaba na tapor, sɔɔnye, na kɛnten.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>Yɛ wɔ kɛntenpo a yɛdzɛsan mukyia do na no mu na yɛdze</i></p>	<p><b>Second speaker:</b> <i>“It can also a suitable spot under the shadow of a big tree. There a tripod stove is erected to cook food and serve as a place for relaxation”.</i></p> <p><b>Third speaker:</b> <i>“In the olden days, we had our settlements in the farm but today our small settlements have become towns that are far from farms. Hence, our home kitchen is similar to Afarfo kitchen. We have learned how Afarfo kitchen is such today, that we are able to grind with stone and have ovens in our kitchen for smoking game meat and even fish.”</i></p> <p><b>Fourth speaker:</b> <i>“We create a small chamber in the home kitchen. That serves as a resting place for women. We dress the place with clay slur to keep the place tidy.”</i></p> <p><b>Question:</b> <b>What cooking utensils and tools have been developed and used in your traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We have utensils such as cooking pots, earthenware bowls and masher, colander and baskets.”</i></p> <p><b>Second speaker:</b> <i>“There is a special basket for storing fish or meat that hangs over the</i></p>
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<p><i>enam sie ama wusiw abɔhoban na ngyinamboa na nkura enntum annwe</i>”.</p> <p><b>Kasafo ɔtɔdo ebaasa:</b> “<i>Ye sanso wɔ ehyere a yedze nsu gu mu. ye wɔ coalpot a yedze detsi aye na yedze noa edziban kakraa bi.</i></p> <p><b>Asemkyeremu: Na mfir a wodze nsa som dze boa edzibanyɛ bi nye ebenadze?</b></p> <p><b>Kasafo ɔtɔdo anan:</b> <i>Ye wɔ mfir bi tsede sekan na sekanba, eta na nkwanta, wodur na dwuma,</i></p> <p><b>Asembisa: Ebenadze na ɔma adzibanyɛ ye nokwar na wɔgyetum dɛ ɔye Nfantsefo a wɔwɔ KEEA mansin no mu tsetse edzibanyɛ mapa?</b></p> <p><b>Nnyiano:</b></p> <p>Kasafo odzikan: “<i>edziban dze sɛ yɛbɛgye atum dɛ ɔye edziban mapa, gyede ɔfa kwan trodoo a hen nananom fa do ye edziban. yennfa mfir a ohia enyinam kanea ahoudzen dze ye edwuma. sɛ yɛfa fufu a wɔdze efir ayam to fufu a w’awɔ no wɔ wodur mu a, ehude nsonsonɛe wɔ mu.</i></p> <p><i>Kasafo ɔtɔdo ebien: Edzibandɛw so ma yɛgye edziban bi tum dɛ ɔye mapa. Hen Adisifo, adze a ɔma hen edziban ye dɛw nye momon. Sɛ momon nnyi edziban mu a, ne</i></p>	<p><i>tripod stove so that the content is preserved by the rising smoke and kept safe from cats and mice.”</i></p> <p><b>Third speaker:</b> “<i>We also have water pots for storing water. There is a small coal pot made with clay used when cooking in small quantity.”</i></p> <p><b>Interjection: What about handheld tools that are used in cooking?</b></p> <p><b>Fourth speaker:</b> “<i>We have tools such as knife and cutlass, paddles and ladles, mortar and pestle.”</i></p> <p><b>Question: What makes a dish authentic and identifiable with the Fantes of the KEEA municipality according to the traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> “<i>A dish can be considered authentic when it follows the cooking methods our predecessors taught us. We do not accept motor-powered tools that require electricity as authentic cooking process. When we compare fufu milled in a machine to fufu pounded in mortar, there is a clear difference.”</i></p> <p><b>Second speaker:</b> <i>Taste of food also makes us accept a dish to be authentic. For us Adisifo,</i></p>
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*dew no tɔsin. Gyeawar so ma edziban ye dew, na ne nka no koraa ma edze enyigye bedzi edziban.*

**Kasafo ɔtɔdo ebaasa:** *Edziban nsiesie so ma edzibanye ye mapa. Ahen Adisifo dze enam ne nsaw na ne yemadze nyinara yewe, nanso Afarfo dze wɔsei mbir yiye nam no mu na w'atwerɛwtwerɛw no ho ama edziban no aye korɔgyee. Iyi ntsi ɔma wɔka de Adisifo hen edzibanye ye potɔwgum-hweigum. Ntsi edzibanye mapa dze Afarfo dzikan.*

**Asembisa:** *Nkae ben na okanyan abirebiaraa enoa adziban na edzi tseɖe ma tsetse edzibanye mapa kyerɛ no?*

**Nnyiano:**

**Kasafo odzikan:** *Se enoa edziban wɔ tsetse amanbra kwan do na edzi edziban mapa a, ɔkae wo de edziban papa wɔ hɔ a ɔma apowmudzen na okenya okrah no.*

**Kasafo ɔtɔdo ebien:** *ɔnntsedɛ nde edziban a wɔsesaw maggie pii gu mu a edzi a na ayare.*

*one thing that makes our cuisines tasty is salted fish. When salted fish is lacking in a cuisine, it falls short of authentic taste of tradition. Salted mutton is also another ingredient that imparts taste and the smell alone stirs appetite to eat.”*

**Third speaker:** *Ensuring cleanliness of cooking makes food authentic. We Adisifo do not remove the gills and offal from fish, but Afarfo spend time to dress fishes and other ingredients to make food clean and appealing. Thus, it is said that Adisifo cuisines are termed ‘mash-and-pour’ to mean coarse textured. For authentic cuisines the Afarfo are the best.”*

**Question:** What memories are triggered when you cook and eat food prepared according to the authentic culinary traditions?

**Response:**

**First speaker:** *“When you cook according to the tradition and eat authentic food, it reminds you that there is food that nourishes and refreshes the soul.”*

**Second speaker:** *“It’s not like today’s food that is full of chemical additives that gives sickness after eating.”*

<p><b>Asembisa: Nsakyereɛ bɛn na aba wɔ tsetse amanbra adzibannoa mu osane nkitsahodzi a ɔnam abaafor mfiridwuma a wɔdze enyiwa hwɛ ntsi?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Ndzemba pii na w'asesa. Ibi nye edziban a wɔfram no wɔ efir mu tsedɛ fufu.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>Tsetse no na yennfa bankye mbor nfra eburo, nanso ndɛ wɔdze fra ma biribiara abeyɛ banku.</i></p>	<p><b>Question: What modifications or alterations have occurred to the authentic cooking tradition due to visual communication technology?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Many things have changed. For instance, foods such as fufu are being milled by machines.”</i></p> <p><b>Second speaker:</b> <i>“In the olden days, we never added cassava dough to corn dough, but today they mix them so everything turns out to be banku.”</i></p>
<p><b>ɛfa ɔtɔdo: Mfonyin krataakyerɛw a wɔdzeɔ tsetse edzibanyɛ amanbra ho ban</b></p>	<p><b>Section B: Photo Documentation and Preservation of Traditional Culinary Heritage</b></p>
<p><b>Asembisa: Eɛnɔdzi na ɔwɔdɛ ɔdaedzi wɔ adzibanyɛ ho mfonnyi nkrataa a ɔdze enyidzi na ogyina hɔ ma wɔn tsetse amanbra mu adzibannoa ho?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo Odzikan:</b> <i>ɔwɔdɛ hɛn edzibanye akwan ahorow, hɛn tsetse gyaadze, na edzibandzi.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>hɛn tsetse amanbra.</i></p>	<p><b>Question: What should be captured in food photo documentation that would be a culturally respectful and appropriate representation of your traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“It must showcase our cooking methods and processes, our traditional kitchen settings, and dining.”</i></p> <p><b>Second speaker:</b> <i>“Our cooking traditions.”</i></p>

<p><b>Asembisa:</b> Kwan bɛn na sɛ wɔdze Fante na borɔfo kasa kabomu yɛ edzibanyɛ mfonnyin krata a ɔbɛfata dɛ ɔbɛkura tsetse edzibanyɛ amanbra a ɔkyerɛ dɛ nyimdzee no yɛ KEEA masin no mu nfantsefo dze?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> ɔbɔ boa hɛn ama wɔn a wonntum kenkan Fante no bekan brɔfo.</p> <p><b>Kasafo ɔtɔdo ebien:</b> Sɛ wɔdze hɛn fantse kasa ka borɔfo kasa ho ɔbɛboa paa.</p> <p><b>Asembisa:</b> Eɛnadze na ɔyɛ amanbere gyinapiin ne agyinaehyɛdze ahorow a ɔwɔdɛ ɔdaedzi wɔ edzibanyɛ mfonnyin krataa no mu?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> edzibanyɛ ahodzi - hɛn nananom w'annhyehyɛ wɔn nsa atsentsen annyɛ edziban. ɔnnka hɛn ho.</p> <p><b>Kasafo ɔtɔdo ebien:</b> yɛnntow ndwom na yɛnnkasa pii aber a yɛreyɛ edziban.</p> <p><b>Asembisa:</b> Nsɛmti bɛn na ɔwɔdɛ wɔdzehyɛ edzibanyɛ mfonnyin nhoma</p>	<p><b>Question:</b> How would a combination of Fante and English serve as appropriate means of preserving the photo documented traditional culinary heritage in fostering a sense of ownership of the knowledge among the custodians within the KEEA municipality?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“It will help so that those who cannot read Fante can read it English.”</i></p> <p><b>Second speaker:</b> <i>“When Fante and English are combined that will help a lot.”</i></p> <p><b>Question:</b> What are the cultural values and symbols of identity that must be represented in the photo documentation of your traditional culinary heritage?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Cooking hygiene – our predecessors never wore long nails to cook food. It is not part of us.”</i></p> <p><b>Second speaker:</b> <i>“We do not sing and talk much while cooking.”</i></p> <p><b>Question:</b> What themes should be considered in designing the food photo e-book that projects a fuller representation of</p>
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<p>no mu a ɔ̀bɛkyerɛ edzibanyɛ nyimdzee mapa ɔ̀wɔ tsetse edzibanyɛ mu ma nyimpa a wɔ̀wɔ mansin yi mu na wiase afanan nyinaa ehu?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Nsemti bi tsede tsetse ndzɛmba yɛdzeyɛ edziban.</i></p> <p><b>Kasafo ɔ̀tɔdo ebien:</b> <i>akwan a yɛfado yɛ edziban</i></p> <p><b>Kasafo ɔ̀tɔdo ebaasa:</b> <i>hɛn amanbra.</i></p> <p><b>Asembisa:</b> Ebɛnadze na wɔ̀betum ayɛ dze abɔ tsetse edzibanyɛ mfonnyin nhoma ho dawur wɔ̀ mansin yi ne wiase afanan nyinaa do?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Wɔ̀nfɛ nyɛ nhoma a yɛdze bɛkyerɛkyerɛ hɛn mba wɔ̀ fie.</i></p> <p><b>Kasafo ɔ̀tɔdo ebien:</b> <i>Wɔ̀nwie a, wɔ̀nfɛ nhoma no mbetot nsɔr mu na mbabun ahwe na w'ɛsua adze.</i></p> <p><b>Kasafo ɔ̀tɔdo ebaasa:</b> <i>Hɛn ara foon yi wɔ̀hwɛdo yennyi bi ntsi yɛnnɛtum nhwe bi. Imom, sɛ ɛyɛ nwoma krataa dze a yɛbotum ahwe na yɛdze akyerɛ hɛn mba wɔ̀ fie.</i></p>	<p>your authentic culinary traditions to the people of your municipality and the outside world?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Themes such as traditional food sources.”</i></p> <p><b>Second speaker:</b> <i>“Cooking methods and processes.”</i></p> <p><b>Third speaker:</b> <i>“Culinary traditions.”</i></p> <p><b>Question:</b> What can be done to publicize the photo documented indigenous knowledge of your traditional culinary heritage through your municipality and the outside world? <b>Response:</b></p> <p><b>First speaker:</b> <i>“Use the photos to design and produce a book that we can use to teach our kids at home.”</i></p> <p><b>Second speaker:</b> <i>“Afterwards, place the books in our churches so that the youth can learn from it.”</i></p> <p><b>Third speaker:</b> <i>“We do not have smart phones so we can never watch or view online. Rather, when you produce a book, we can read and teach our children at home.”</i></p>
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<p><b>Asembisa:</b> Ebɛndze na wobotum ayɛ dze ennya mfonyin foforo dze abɛhyɛ edzibanyɛ mfonyin nhoma yi mu a ɔbɛma edwumadzi yi bɛkɔdo ama mansin yi?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Hennom dze foon yi ara yennyim mu ntsi gyide mbabun yi ara na w'etwitwa nfonyin dze abɛhyehyɛ mu.</i></p> <p>Dodow nnyiano: ɛhɛɛɛ!</p> <p><b>Asembisa:</b> ɛfa bɛn na ɔwɔ wɔn tsetse amanbra agyapadze nyimdzee mu a yɛbetum dze mfonyintwa mfir dze abɔ dawur wɔ abaafor wiadzi yi mu?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Hen tsetse awaregye, bragor,</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>Hen tsetse ahosiesie</i></p>	<p><b>Question:</b> What could be done to update this database regularly to ensure the continuity of this project for your municipality?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We do not know how to operate smart phones so only the youth can take photos of food to update the book.”</i></p> <p><b>Collective response:</b> <i>“That is it!”</i></p> <p><b>Question:</b> What aspects of your cultural heritage and traditional knowledge can photo documentation be applied to publicize in today’s digital age?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Our traditional marriage, puberty.”</i></p> <p><b>Second speaker:</b> <i>“Our traditional clothing.”</i></p>
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## Transcription and translation of Focus Group Discussion

### Transcript of *Adisifo* Focus Group Discussion

Transcription	Translation
<b>Ɛfa odzikan: Adwen a Ɔfa Amanbra mu Adziban ho Agyapadzi ho nokwƆr</b>	<b>Section A: Notion of Authenticity of Traditional Culinary Heritage</b>
<p><b>Asembisa: Ɛbenadzi nye tsetse adzibannoa agyapadzi no gynabia wɔ KEEA mansin no mu?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Hen tsetse edzibannoa amanbra nyinara reyew nanso hennom dze yegudo ye. Ndambafo na wɔnnpe”.</i></p> <p><b>Asemkyerem: ɔbanden ntsi na ndambafo wɔnnpe?</b></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>“sukuul na w’ama ndambafo wɔnnpe hen tsitsi edzibanyɛ. Dza ekyerɛ wɔ fie no ye soronko sen dza wɔsua wɔ school”.</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>“ndambafo nnyi abotar na ahoberɛse a wɔdzesua tsitsi edzibanyɛ. Wɔpɛ biribiara ntemtem.”</i></p> <p><b>Asemkyerem: w’aaka sukuul na abotar, ne nyinara nyi a?</b></p> <p><i>Kasafo ɔtɔdo anan: Ntsetsee nnyi hɔ. Nde, woara wo mba mpo sɛ erekyerɛ wɔn a, wɔse erehyɛ wɔn do”.</i></p>	<p><b>Question: What is the status of traditional culinary heritage within the KEEA municipality?</b></p> <p><b>Answer:</b></p> <p><b>First speaker:</b> <i>“Our traditional culinary heritage is vanishing but some of us still practise that. The young generation dislike it.”</i></p> <p><b>Interjection: Why is it that the young generation dislike it?</b></p> <p><b>Second speaker:</b> <i>“Schooling has turned the young generation to dislike our traditional cooking. What is taught at home is different from school.”</i></p> <p><b>Third speaker:</b> <i>“The young generation do not have patience and humility needed to learn traditional cooking. They want it fast tracked.”</i></p> <p><b>Interjection: You have mentioned school and patience, is that all?</b></p>

<p><b>Tɔfabɔ:</b> Ntsi wɔreka dɛ sukuul, abotar, ahoberase na ntsetsee a onnyi hɔ na w’ama tsitsi edzibanyɛ mapa reyew?</p> <p><b>Nnyiano:</b> <i>Iyoo!</i></p> <p><b>Asembisa:</b> Eɓen nkyikyem ahorow na ɔwɔ tsetse adzibanyɛ no mu – adzibanyɛ ahorow, ndɔbaa a wɔdze yɛ adziban, akwan a wɔfa do noa adziban, nye dza ɔkekaho?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Hen edzibandzi gu ahor ebaasa. Anopa edziban, ewiabir na ewimbir. Imom, hen anopa edziban nntsede aborofo dze. Ye toto bankye a adze akye do anaade dɔkon na yɛdze edzi nkwankyewee.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>ahaa! Ewiabir dze edziban biara ɔwɔ ho a y’etum noa no ntem na y’edzi, bi tseɗe gele anaa ampesi. Na imom, ewimbir edziban dze ono ara nye fufu. Se adzesa mpo a, yesɔ kandzea na y’eesiw fufu na y’aaye nkwan ma y’eedzi.</i></p> <p><b>Asemkyerɛm:</b> <i>Eɓen ndzemba ahorow na wɔdze yɛ edziban?</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>yɛdze moko, tomatese, anwew, ntrɔba, na kontomire. Adze a yɛdzeye edziban a ɔma ɔye dɛw nye momon na gyeaware. se yɛdze twuw aboum</i></p>	<p><b>Fourth speaker:</b> <i>“Lack of training. Today, even teaching your kids, they consider it domineering.”</i></p> <p><b>Conclusion:</b> So, you are saying schooling, lack of patience, humility and training are the reasons for vanishing culinary heritage?</p> <p><b>Response:</b> <i>“Yeeees!”</i></p> <p><b>Question:</b> What categorization of traditional culinary heritage exist – meal types, dishes, ingredients, cooking methods, etc?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We eat three times a day – morning meal, afternoon meal and evening meal. Actually, our morning meal is not like that of Europeans. We heat leftover boiled cassava or kenkey with reheated thick soup.”</i></p> <p><b>Second speaker:</b> <i>“Ahaa! Afternoon meal is whatever is available to be cooked quickly is what we eat, like gari or ampesi. However, evening meal is mainly fufu. Even when it is dark, we will turn on lantern so we can pound fufu and prepare soup to eat.”</i></p> <p><b>Interjection:</b> What food sources make up your ingredients for cooking?</p>
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<p><i>anaa yedze bɔ nkwan ase a, ɔno na ɔma edziban no ye dɛw.</i></p> <p><b>Asemkyerɛm: Edzibannoa akwan ahorow na ɔwɔ hɔ -dza ohia gya na dza onhia gya?</b></p> <p><b>Kasafo ɔtɔdo anan:</b> <i>yɛnoa, yetoto na yekyew. Iyinom hia gya. Dza onhia gya bi nyede yɛrewɔ, yerenyam, yerebɔ anaa hwan.</i></p> <p><b>Asembisa: Hɔnanom nye wɔn a wɔhwɛ tsetse adzibannoa agyapadze do?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Hen nananom na wɔkyere ekyirmba ma w’ebedu hen do ntsi sisiara ahɛn mbasia mpanyinfo a y’esua tsetse edzibanyɛ firi hen nananom na hen maamenom hɔ. na yɛhwɛ do.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>“ɔye Nyame na ɔkyere hen nananom na wɔnso wɔdze kyereɛ ekyirmba ebesi hen do.</i></p> <p><b>Asembisa: Kwan bɛn do na wɔnya nyimdzii a ɔfa tsetse amanbra mu adzibannoa ho?</b></p> <p><b>Nnyiano:</b></p>	<p><b>Third speaker:</b> <i>“We use pepper, tomatoes, onions, garden eggs and cocoyam leaves. The main spices for us that gives food the taste of tradition is salted fish or salted mutton. When we add it to aboum or soup, that is what makes the food tasty.”</i></p> <p><b>Interjection: What are the different cooking methods -heat and non-heat?</b></p> <p><b>Fourth speaker:</b> <i>“We boil, roast and fry. These are the heat methods. The non-heat methods include pounding, grinding and peeling.”</i></p> <p><b>Question: Who are the custodians of the traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Our predecessors taught it to the succeeding generations till it reached us, so right now we the elderly women who have learnt from our grandmothers and mothers, are the custodians.”</i></p> <p><b>Second speaker:</b> <i>“It is God who first taught our predecessors and they also taught it to the succeeding generations to our time.”</i></p>
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<p><i>Kasafo odzikan: “Hen nananom na wokyere hen naanom na hen naanom so dze kyere hen na hen so yedze kyere hen mba nye hen nananom.</i></p> <p><i>Kasafo ɔtɔdo ebien: “yehwe akwan a hen nananom mpanyinfo fa do ye edziban na yesua.</i></p> <p><b>Asemkyerem: Ntsi yebetum akadɛ tsitsi edzibanyɛ nyimdzeɛ no yenya firi dɛ yɛtɔdo ye wɔ daadaa edzibanyɛ mu?</b></p> <p><b>Kasafo ɔtɔdo abaasa:</b> <i>Iyooo! osandɛ tsitsi no na wɔnnoa edziban nntɔn wɔ paado, ntsi na edzibanyɛ ye efie dwumadze ma mbasiafo.</i></p> <p><b>Kasafo ɔtɔdo anan:</b> <i>Ibiso wɔ hɔ a, sɛ yekɔ wo nyonko bi ne fie na ehu kwan a wɔye edziban bi a, na yesua ntsi sɛ yɛba hen fie a na y’aaye ahwe.</i></p> <p><b>Asembisa: W’asɛdze nye w’adwoma ahorow dɛ wɔye mbasiafo mpanyinfo ɔfan wɔn tsetse adzibannoa agyapade ho?</b></p> <p><b>Nnyiano:</b></p> <p><i>Kasafo odzikan: akwan a me behu de me nananon fa do ye edziban no, dem akwan no ara na medze kyere me mba nye me nananom.</i></p>	<p><b>Question: How is the knowledge of the traditional culinary heritage acquired?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Our grandmothers taught our mothers and our mothers also passed it to us and we also teach our children and grandchildren”.</i></p> <p><b>Second speaker:</b> <i>“We observe the ways our elderly women used to cook, then we also learn and imitate.”</i></p> <p><b>Interjection: So, can we say that the knowledge of the culinary heritage is acquired through constant practice from daily cooking?</b></p> <p><b>Third speaker:</b> <i>“Yees! This is because in the olden days there was no street food to buy, so cooking was done at home by women.”</i></p> <p><b>Fourth speaker:</b> <i>“Sometimes, when we visited a friend and saw how they used to cook a particular dish, we would learn and try it when we come home.”</i></p> <p><b>Question: What are your duties and responsibilities as elderly women in relation to the traditional culinary heritage?</b></p>
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<p><i>Asemkyeremu: Ebenadze na wɔreyɛ dze abɔ tsitsi edzibanyɛ nyimdzee ho ban ama w'annyew? Aso wɔwɔ mfonyin anaa krataa bi wɔ hɔ wɔdze kyere ekyirmba?</i></p> <p><i>Kasafo ɔtɔdo ebien: Daabi! yennyi mfonyin anaa krataa biara yɛdze kyere tsitsi edzibanyɛ. Imom, yɛ ka na y'aayɛ akyerɛ hɛn mba ana hɛn nanannom. .</i></p> <p><b>Asembisa: Tsetse gyadze si na nomu nhyehyɛ tse dɛn wɔ amanbra kwan do?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Ahɛn Adisifo yedzi hɛn mbir pii nara wɔ haban mu ntsi yɛwɔ gyaadze ebien – haban mu gyaadze na fie gyaadze. Haban mu gyaadze no yɛbɔ apata na y'eesi mukyia wɔ mu.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>“Otum so yɛ asoɛɛ bi wɔ edua a ne nsa trɛ. Hɔ na yesi mukyia dze yɛ edziban na yɛgye hɛn ahom wɔ hɔ”.</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>Tsetse no na yekyekyir hɛn nkurasi wɔ haban mu nanso sisiara dze hɛn nkurasi nyinara adan nkuro a w'atsew wɔn ho efi haban mu. Iyi ntsi, hɛn fie gyaadze abeyɛ tseɛ Afarfo gyaadze. Y'esua akwan a Afarfo si gyaadze</i></p>	<p><b>Response:</b></p> <p><b>First speaker:</b> <i>“The ways I saw my elders cook is exactly how I teach and demonstrate to my children and grandchildren at home.”</i></p> <p><b>Interjection: What are you doing to preserve the knowledge of the culinary heritage so it does not vanish? Do you have photos or books to show to the young generation?</b></p> <p><b>Second speaker:</b> <i>“Nooo! We do not have photos or books that teaches or demonstrates traditional culinary heritage. Rather, we say and perform them to our children and grandchildren.”</i></p> <p><b>Question: What is a typical kitchen setting for your traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We Adisifo, we spend most of our time in the farm so we have two kitchens – farm kitchen and home kitchen. Farm kitchen is typically a hut with a tripod stove.”</i></p> <p><b>Second speaker:</b> <i>“It can also be a suitable spot under the shadow of a big tree. There a</i></p>
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<p><i>ama nde yetum dze boba nyam adze na y'esi foonoo wɔ hɛn gyaadze dze hoow hamnam na nsumnam so.</i></p> <p><b>Kasafo ɔtɔdo anan:</b> <i>“yɛyɛ dan kakraba bi hyɛ fie gyaadze no mu. Hɔ na sɛ ɛyɛ edziban na sɛ ɛbrɛ a, etum kɔ da hɔ dze gye w'ahom. Yɛ kokɔw hɔ ma hɔ tsew.</i></p> <p><b>Asembisa: Eɛn ndzɛmma na mfir na wɔdzi dwuma wɔ tsetse amanbra kwan do edzibanyɛ mu?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>“Yɛ wɔ mdzɛmba bi tsede nkwansɛn, yaba na tapor, sɔɔnye, na kɛnten.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>Yɛ wɔ kɛntenpo a yɛdzɛsan mukyia do na no mu na yɛdze ɛnam sie ama wusiw abɔhoban na ngyinamboa na nkura enntum annwe”.</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>“Yɛ sanso wɔ ɛhyɛrɛ a yɛdze nsu gu mu. yɛ wɔ coalpot a yɛdze detsi ayɛ na yɛdze noa edziban kakraa bi.</i></p> <p><b>Aɛmkyerɛmu: Na mfir a wɔdze nsa som dze boa edzibanyɛ bi nye ebenadze?</b></p>	<p><i>tripod stove is erected to cook food and serve as a place for relaxation.”</i></p> <p><b>Third speaker:</b> <i>“In the olden days, we had our settlements in the farm but today our small settlements have become towns that are far from farms. Hence, our home kitchen is similar to Afarfo kitchen. We have learned how Afarfo kitchen is such today, that we are able to grind with stone and have ovens in our kitchen for smoking game meat and even fish.”</i></p> <p><b>Fourth speaker:</b> <i>“We create a small chamber in the home kitchen. That serves as a resting place for women. We dress the place with clay slur to keep the place tidy.”</i></p> <p><b>Question: What cooking utensils and tools have been developed and used in your traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We have utensils such as cooking pots, earthenware bowls and masher, colander and baskets.”</i></p> <p><b>Second speaker:</b> <i>“There is a special basket for storing fish or meat that hangs over the tripod stove so that the content is preserved by</i></p>
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<p><b>Kasafo ɔtɔdo anan:</b> <i>Ye wɔ mfir bi tsede sekan na sekanba, ɛta na nkwanta, wodur na dwuma,</i></p> <p><b>Asembisa: Eɛnadze na ɔma adzibanyɛ yɛ nokwar na wɔgyetum dɛ ɔyɛ Nfantsefo a wɔwɔ KEEA mansin no mu tsetse edzibanyɛ mapa?</b></p> <p><b>Nnyiano:</b></p> <p>Kasafo odzikan: <i>“edziban dze sɛ yɛbɛgye atum dɛ ɔyɛ edziban mapa, gyede ɔfa kwan trodoo a hɛn nananom fa do yɛ edziban. yɛnnfa mfir a ohia enyinam kanea ahoudzen dze yɛ edwuma. sɛ yɛfa fufu a wɔdze ɛfir ayam to fufu a w’awɔ no wɔ wodur mu a, ehude nsonsonɛe wɔ mu.</i></p> <p><i>Kasafo ɔtɔdo ebien: Edzibandɛw so ma yɛgye edziban bi tum dɛ ɔyɛ mapa. Hɛn Adisifo, adze a ɔma hɛn edziban yɛ dɛw nye momon. Sɛ momon nnyi edziban mu a, ne dɛw no tɔsin. Gyeawar so ma edziban yɛ dɛw, na ne nka no koraa ma ɛdze enyigye bedzi edziban.</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>Edziban nsiesie so ma edzibanyɛ yɛ mapa. Ahɛn Adisifo dze enam ne nsaw na ne yɛmadze nyinara yɛwe, nanso Afarfo dze wɔsei mbir yiɲi nam no mu na w’atwerɛwtwerɛw no ho</i></p>	<p><i>the rising smoke and kept safe from cats and mice.”</i></p> <p><b>Third speaker:</b> <i>“We also have water pots for storing water. There is a small coal pot made with clay used when cooking in small quantity.”</i></p> <p><b>Interjection: What about handheld tools that are used in cooking?</b></p> <p><b>Fourth speaker:</b> <i>“We have tools such as knife and cutlass, paddles and ladles, mortar and pestle.”</i></p> <p><b>Question: What makes a dish authentic and identifiable with the Fantes of the KEEA municipality according to the traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“A dish can be considered authentic when it follows the cooking methods our predecessors taught us. We do not accept motor-powered tools that require electricity as authentic cooking process. When we compare fufu milled in a machine to fufu pounded in mortar, there is a clear difference.”</i></p> <p><b>Second speaker:</b> <i>“Taste of food also makes us accept a dish to be authentic. For us Adisifo, one thing that makes our cuisines</i></p>
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<p><i>ama edziban no aye korɔgyee. Iyi ntsi ɔma wɔka de Adisifo hen edzibanye ye potɔwgum-hweigum. Ntsi edzibanye mapa dze Afarfo dzikan.</i></p> <p><b>Asembisa: Nkae ben na okanyan abirebiaraa enoa adziban na edzi tseɖe ma tsetse edzibanye mapa kyerɛ no?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Se enoa edziban wɔ tsetse amanbra kwan do na edzi edziban mapa a, ɔkae wo de edziban papa wɔ ho a ɔma apowmudzen na okenya okrah no.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>ɔnntsedɛ ndɛ edziban a wɔsesaw maggie pii gu mu a edzi a na ayare.</i></p> <p><b>Asembisa: Nsakyereɛ ben na aba wɔ tsetse amanbra adzibannoa mu osane nkitsahodzi a ɔnam abaafor mfiridwuma a wɔdze enyiwa hwe ntsi?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Ndzemba pii na w'asesa. Ibi nye edziban a wɔfram no wɔ efir mu tseɖe fufu.</i></p>	<p><i>tasty is salted fish. When salted fish is lacking in a cuisine, it falls short of authentic taste of tradition. Salted mutton is also another ingredient that imparts taste and the smell alone stirs appetite to eat.”</i></p> <p><b>Third speaker:</b> <i>“Ensuring cleanliness of cooking makes food authentic. We Adisifo do not remove the gills and offal from fish, but Afarfo spend time to dress fishes and other ingredients to make food clean and appealing. Thus, it is said that Adisifo cuisines are termed ‘mash-and-pour’ to mean coarse textured. For authentic cuisines the Afarfo are the best.”</i></p> <p><b>Question: What memories are triggered when you cook and eat food prepared according to the authentic culinary traditions?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>When you cook according to the tradition and eat authentic food, it reminds you that there is food that nourishes and refreshes the soul.”</i></p> <p><b>Second speaker:</b> <i>“It’s not like today’s food that is full of chemical additives that gives sickness after eating.”</i></p> <p><b>Question: What modifications or alterations have occurred to the authentic</b></p>
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<p><b>Kasafo ɔtɔdo ebien:</b> <i>Tsetse no na yennfa bankye mbor nfra eburo, nanso nde wɔdze fra ma biribiara abeye banku.</i></p>	<p><b>cooking tradition due to visual communication technology?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Many things have changed. For instance, foods such as fufu are being milled by machines.”</i></p> <p><b>Second speaker:</b> <i>“In the olden days, we never added cassava dough to corn dough, but today they mix them so everything turns out to be banku.”</i></p>
<p><b>Ɛfa ɔtɔdo:</b> Mfonyin krataakerɛw a wɔdzeɔ tsetse edzibanyɛ amanbra ho ban</p>	<p><b>Section B: Photo Documentation and Preservation of Traditional Culinary Heritage</b></p>
<p><b>Asembisa:</b> Eɛnɔdzi na ɔwɔde ɔdaedzi wɔ adzibanyɛ ho mfonnyi nkrataa a ɔdze enyidzi na ogyina ho ma wɔn tsetse amanbra mu adzibannoa ho?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo Odzikan:</b> <i>ɔwɔde hen edzibanye akwan ahorow, hen tsetse gyaadze, na edzibandzi.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>hen tsetse amanbra.</i></p> <p><b>Asembisa:</b> Kwan bɛn na sɛ wɔdze Fante na borɔfo kasa kabomu yɛ edzibanyɛ mfonnyin krata a ɔɛfata dɛ ɔɛkura</p>	<p><b>Question:</b> What should be captured in food photo documentation that would be a culturally respectful and appropriate representation of your traditional culinary heritage?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“It must showcase our cooking methods and processes, our traditional kitchen settings, and dining.”</i></p> <p><b>Second speaker:</b> <i>“Our cooking traditions.”</i></p> <p><b>Question:</b> How would a combination of Fante and English serve as appropriate means of preserving the photo documented</p>

<p><b>tsetse edzibanyɛ amanbra a ɔkyerɛ dɛ nyimdzeɛ no yɛ KEEA masin no mu nfantsefo dze?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>ɔbɔ boa hɛn ama wɔn a wonntum kenkan Fante no bekan brɔfo.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>Sɛ wɔdze hɛn fantse kasa ka borɔfo kasa ho ɔbeboa paa.</i></p> <p><b>Asembisa:</b> <i>Ebɛnadze na ɔyɛ amanberɛ gyinapiin ne agyinaehyɛdze ahorow a ɔwɔdɛ ɔdaedzi wɔ edzibanyɛ mfonnyin krataa no mu?</i></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>edzibanyɛ ahodzi - hɛn nananom w'annhyehyɛ wɔn nsa atsentsen annyɛ edziban. ɔnnka hɛn ho.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>yɛnntow ndwom na yɛnnkasa pii aber a yereyɛ edziban.</i></p> <p><b>Asembisa:</b> <i>Nsɛmti bɛn na ɔwɔdɛ wɔdzehyɛ edzibanyɛ mfonnyin nhoma no mu a ɔɔkyerɛ edzibanyɛ nyimdzeɛ</i></p>	<p><b>traditional culinary heritage in fostering a sense of ownership of the knowledge among the custodians within the KEEA municipality?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“It will help so that those who cannot read Fante can read it in English.”</i></p> <p><b>Second speaker:</b> <i>“When Fante and English are combined that will help a lot.”</i></p> <p><b>Question:</b> <b>What are the cultural values and symbols of identity that must be represented in the photo documentation of your traditional culinary heritage?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Cooking hygiene – our predecessors never wore long nails to cook food. It is not part of us.”</i></p> <p><b>Second speaker:</b> <i>“We do not sing and talk much while cooking.”</i></p> <p><b>Question:</b> <b>What themes should be considered in designing the food photo e-book that projects a fuller representation of your authentic culinary traditions to the</b></p>
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<p><b>mapa ɔwɔ tsetse edzibanyɛ mu ma nyimpa a wɔwɔ mansin yi mu na wiase afanan nyinaa ehu?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Nsemti bi tsede tsetse ndzɛmba yɛdzeyɛ edziban.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>akwan a yɛfado yɛ edziban</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>hɛn amanbra.</i></p> <p><b>Asembisa:</b> <b>Ebɛnadze na wɔbetum ayɛ dze abɔ tsetse edzibanyɛ mfonnyin nhoma ho dawur wɔ mansin yi ne wiase afanan nyinaa do?</b></p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Wɔnfɔ nyɛ nhoma a yɛdze bekyerɛkyerɛ hɛn mba wɔ fie.</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>Wɔnwie a, wɔnfɔ nhoma no mbetot nsɔr mu na mbabun ahwe na w'esua adze.</i></p> <p><b>Kasafo ɔtɔdo ebaasa:</b> <i>Hen ara foon yi wɔhwɛdo yennyi bi ntsi yenntum nhwe bi. Imom, sɛ eyɛ nwoma krataa dze a yɛbotum ahwe na yɛdze akyerɛ hɛn mba wɔ fie.</i></p>	<p><b>people of your municipality and the outside world?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Themes such as traditional food sources.”</i></p> <p><b>Second speaker:</b> <i>“Cooking methods and processes.”</i></p> <p><b>Third speaker:</b> <i>“Culinary traditions.”</i></p> <p><b>Question:</b> <b>What can be done to publicize the photo documented knowledge of your traditional culinary heritage through your municipality and the outside world?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Use the photo design and produce a book that we can use to teach our kids at home.”</i></p> <p><b>Second speaker:</b> <i>“Afterwards, place the books in our churches so that the youth can learn from it.”</i></p> <p><b>Third speaker:</b> <i>“We do not have smart phones so we can never watch or view online. Rather, when you produce a book, we can read it and teach our children at home.”</i></p> <p><b>Question:</b> <b>What could be done to update this database regularly to ensure the</b></p>
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<p><b>Asembisa:</b> Ebɛndze na wobotum ayɛ dze ennya mfonyin foforo dze abɛhyɛ edzibanyɛ mfonyin nhoma yi mu a ɔɓɛma edwumadzi yi bekɔdo ama mansin yi?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Hen nom dze foon yi ara yennyim mu ntsi gyide mbabun yi ara na w'etwitwa nfonyin dze abɛhyehyɛ mu.</i></p> <p>Dodow nnyiano: ehɛɛɛ!</p> <p><b>Asembisa:</b> Efa bɛn na ɔwɔ wɔn tsetse amanbra agyapadze nyimdzeɛ mu a yɛbetum dze mfonyintwa mfir dze abɔ dawur wɔ abaafor wiadzi yi mu?</p> <p><b>Nnyiano:</b></p> <p><b>Kasafo odzikan:</b> <i>Hen tsetse awaregye, bragor,</i></p> <p><b>Kasafo ɔtɔdo ebien:</b> <i>Hen tsetse ahosiesie</i></p>	<p><b>continuity of this project for your municipality?</b></p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“We do not know how to operate smart phones so only the youth can take photos of food to update the book.”</i></p> <p><b>Collective response:</b> <i>“That is it!”</i></p> <p><b>Question:</b> What aspects of your cultural heritage and traditional knowledge can photo documentation be applied to publicize in today’s digital age?</p> <p><b>Response:</b></p> <p><b>First speaker:</b> <i>“Our traditional marriage, puberty.”</i></p> <p><b>Second speaker:</b> <i>“Our traditional clothing.”</i></p>
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## Transcript of Field Note of Personal Communication

Topic /issue	Observation	Experience	Informal discussion
Gatekeepers and stakeholders (PRAAD, GLB)	<p>One queen mother of the Afafo states was young and inexperienced with their culinary heritage.</p> <p>Scant documents on cultural heritage of native Fantes</p>	Apathy: due to past experiences with researchers, they have no time to waste on interviews that bring no immediate direct benefit.	<p><b>What is the name of your queen mother?</b></p> <p><b>Response:</b> <i>“I don’t know...ooo! She doesn’t even stay here. She stays outside the municipality.”</i></p> <p><b>Do you have written documents on culinary heritage of native Fantes of KEEA municipality?</b></p> <p><b>Response:</b> <i>“There is no record of the culinary heritage in the library. Apart from festival celebrations which attract attention because they are big events, everyday life of the natives</i></p>

			<p><i>has not received much or any scholarly attention. Your work may be the first of its kind to document the traditional culinary heritage of the Fantes of KEEA municipality and I can't wait to have your book in this library"</i></p>
<p>Notion of culinary authenticity</p>	<p>There are still some common foods eaten but are not considered part of their culinary heritage. Example: bread called by its Portuguese name – paano.</p> <p>Rice is a common food eaten in households but still not regarded as part of their culinary heritage.</p> <p>There are some items introduced by</p>	<p>The taste and smell of gyeawar (salted mutton) and momon (salted fish) in food cannot be forgotten. No matter the soap I used to wash my hands, the smell of gyeawar stayed on my hands even a day after eating.</p>	<p><b>Why is it that eating of bread and rice is common but still not considered authentic food over here?</b></p> <p><b>Response:</b> <i>"They were introduced here by the Europeans. Our predecessors did not grow or cook them."</i></p> <p><b>Why have you adopted some</b></p>

	the Europeans but adopted as part of the traditional culinary heritage, especially among the Afarfo.		<p><b>introduced items and practices as part of your culinary heritage?</b></p> <p><b>Response:</b></p> <p><i>“Through interracial marriage and education, the Afarfo developed a sensitivity for culinary novelty and eventually adopted some items and practices as part of our culinary heritage.”</i></p>
Culinary distinction between Afarfo and Adisifo	Adisifo are content with cooking food as long as it saves them time and gives them energy to work. The Afarfo have a sensitivity for culinary novelty.	Adisifo aboum is course textured because mashing with tarpor na yaba leaves a lot of roughage and fibres but Afarfo stew is smooth textured because grinding with stone leaves no roughage and fibres.	<p><b>Afarfo and Adisifo, whose food taste good?</b></p> <p><b>Afarfo:</b> <i>“Aaah! Adisifo do fast track cooking called “potowgum-huegum”. All they cook is aboum and nkwan. We, Afarfo, are the best cooks. Our cooking is done with patience,</i></p>

			<p><i>creativity, commitment and love. We take time to prepare food so that when you eat you can feel it in your soul.</i></p> <p><b>Adisifo:</b> <i>“When it comes to cooking, we cannot compete with Afarfo. They know how to cook a variety of dishes with different kinds of fish. Ours is just game meat so we cook soup a lot.”</i></p>
<b>Tangible Culinary Heritage</b>			
Kitchen setup	<p>The kitchen is situated separate from the main house.</p> <p>Some are built with raffia or bamboo poles and others with mud.</p> <p>Some cooking is done in the open space outside the</p>	<p>Dressing kitchen with clay slur leaves the kitchen surfaces tidy.</p> <p>There is a refreshing aroma of the particular clay used that makes staying in the kitchen fun and addictive.</p>	<p><b>Why do you do some cooking activities outside the kitchen?</b></p> <p><b>Response:</b> <i>“The kitchen is an enclosed space and air circulation is poor considering the smoke that comes from burning firewood. Hence, we</i></p>

	<p>kitchen with coal pot.</p> <p>Pounding and grinding with stone are usually done in the open space outside the kitchen.</p>		<p><i>bring some activities outside so we can enjoy fresh air while cooking.”</i></p> <p><b>What kind of clay do you use to dress the kitchen and the tripod stove?</b></p> <p><b>Response:</b> <i>“It is a special clay called “detsi fasan”. It has a special aroma that is addictive and fun to inhale.”</i></p>
Cooking utensils and tools	<p>Metal cooking pots, silver saucepans, bowls and plates as well as plastic bowls and plates are commonly used in the kitchen.</p> <p>When one household sets fire in the tripod stove, others can take out some of the flaming sticks to go</p>	Cooking on the tripod stove was fun and made me appreciate the women who for all their lives had to endure smoke and uncontrollable heat while cooking.	<p><b>Did you have metallic cooking utensils or tools before the Europeans came here?</b></p> <p><b>Response:</b> <i>“The only tool that was metallic is cutlass and knife. This is because in the olden days, fighting for survival was the order of the day so our predecessors used scarce metal to</i></p>

	<p>set a new fire without having to go through the stress of setting the fire from scratch.</p> <p>Manually operated tools make women fit and strong even in old age. Women painstakingly endure all the manual cooking processes as services for the well-being of households.</p>		<p><i>forged weapons including cutlass and knife. The cutlass and knife could serve a purpose in the kitchen that's why it ended up there. All other utensils and tools were made by weaving, pottery and carving."</i></p> <p><b>The names <i>kɔɔpoo</i> and <i>bokiti</i> sound like a vernacularized form of cup and bucket, so what did your predecessors use to drink and fetch water before cups and buckets were introduced by the Europeans?</b></p> <p><b><i>Response:</i></b> "Yes, it is true that <i>kɔɔpoo</i> and <i>bokiti</i> are a vernacularization of</p>
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			<p><i>cup and bucket.</i></p> <p><i>Prior to the introduction of silver cups, our predecessors polished coconut shells, bamboo stems and gourds or carved wood in the shape of cup that were used to drink water at home. They could also fold leaves into a shape that could fetch water. For fetching large volumes of water for cooking and other household use, women fetched with and carried water pots.”</i></p>
Traditional food sources	<p>Cassava and corn are the dominant starchy staples.</p> <p>Cassava can be boiled as ampesi, pounded with plantain as fufu,</p>	<p>There is creativity and skill in the performance of non-heat cooking processes.</p> <p>Grinding with stone requires skill and experience.</p> <p>Pounding fufu</p>	<p><b>Why is <i>Gari</i> commonly eaten here but the processing of <i>Gari</i> is not considered part of your culinary heritage?</b></p>

	<p>milled into powder for konkonte.</p> <p>Though Gari is commonly eaten among the fantes of KEEA municipality of Ghana, the processing of cassava dough into gari is not considered part of their culinary heritage.</p> <p>Corn dough generates four varieties of dishes based on the cooking process or state of the corn. Dehulled and husked corn dough dishes.</p> <p>There are variety of dishes but meals</p>	<p>involving two persons with one sitting and stirring while the other stands and pounds in a rhythmic pattern is an interesting experience [to watch].</p>	<p><b>Response:</b> “<i>Gari is a ready-to-eat food because with water and salt, it gives a quick and easy-to-prepare dish. However, it was imported from the Ewes and did not originate with our predecessors.</i>”</p>
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Fuel and water sources	Aside from the tripod stove, the coal pot is also common.	The brown coloured water from <i>pene</i> has a unique taste.	<p><b>Why do you use a coal pot in addition to a tripod stove?</b></p> <p><i><b>Response:</b> “The coal pot was introduced by the Europeans and has been adopted as part of the traditional culinary heritage because it is manually operated. Again, with the adoption of metallic saucepans and cookware, the coal pot became a preferred choice to eliminate the black appearance caused by smoke from firewood.”</i></p>
Water sources	There are boreholes that supply pipe-borne water at specific locations in the communities.	The chilled and flavourful taste of water from the kula is refreshing.	<p><b>Do you still drink <i>pene</i> and why though there are boreholes providing clean water?</b></p>

	<p>Water is fetched by women, youth and children.</p> <p>Sea water is used for washing foodstuffs especially when they are to be preserved.</p>		<p><b>Response:</b> “<i>Pene is medicinal and its taste is unmatched by your so-called clean water.</i>”</p>
Fuel	<p>Firewood is the dominant fuel for cooking.</p> <p>Charcoal is used when cooking in smaller quantity or quick reheat of leftover food.</p> <p>Fibrous residue of palm nuts is dried and stored to be used as flammables for setting fire.</p> <p>An earthenware bowl containing</p>	<p>Cooking with tripod stove offered a learning experience.</p>	<p><b>Why do you inflame the dry fibrous residue of palm nuts and put it in a corner?</b></p> <p><b>Response:</b> “<i>The smoke from the burning of the fibrous residue of palm nuts drives away flies and keeps the kitchen environment free from the nuisance of flies when cooking.</i>”</p>

	<p>flaming dry fibrous residue of palm nuts is placed strategically at a corner so that the rising smoke permeates the whole kitchen environment.</p>		
<b>Intangible culinary heritage</b>			
Cooking recipes	<p>Quantities of ingredients are determined without measuring tools.</p>	<p>Following oral instructions to cook was fun.</p> <p>While cooking soup, the quantity of pepper went overdose and I learned a hack to fix it by grinding onions and adding them to the boiling soup.</p>	<p><b>How do you determine quantities of ingredients without measuring tools?</b></p> <p><b>Response:</b> <i>“We use our hands, eyes and culinary instincts to determine the right quantity.”</i></p> <p><b>What happens when there is an overdose of a particular ingredient?</b></p>

			<p><b>Response:</b> “We have some cooking hacks to fix such issues. For instance, for an overdose of pepper, we grind onions and add [them] to the boiling soup. We add a piece of charcoal to food when cooking to prevent spoilage.”</p>
Cooking processes	<p>There are heat and non-heat cooking processes.</p> <p>Heat cooking processes are few - boiling, frying, roasting and smoking.</p> <p>Non-heat cooking processes are many including grinding, peeling, mashing, soaking, grating, etc.</p>	<p>Grinding with stone is a skill that requires focus. It was a good exercise for the arms and the upper body.</p> <p>The smoothness of ground vegetables may exceed that of modern blenders.</p>	<p><b>Which of the cooking processes was learned from the Europeans?</b></p> <p><b>Response:</b> “Some of the cooking processes were taught to our women who were married to the Europeans or served them as maids. They introduced them to the native communities. Example is grating,</p>

			<p><i>baking, and caramelization.”</i></p> <p><b>Why do Afarfo use grinding stone but Adisifo use earthenware bowl and wooden masher when preparing vegetables for soup or stew?</b></p> <p><b>Response:</b>  <i>“Exposure to European culinary practices triggered an affinity for culinary novelty among the Afarfo. Grinding with stone eliminates roughages giving soups and stews a smooth texture and an appetizing appearance.”</i></p>
Food presentation and Dining	Afarfo men are served alone and dine on a designated table	I was guided to serve a table and the feeling of honouring a man as	<b>Why are men served separately</b>

	<p>and chair. The soup or stew is served in a separate bowl beside the starchy staple dish. A bowl of water and a bar of soap are placed on the table to be used for hand washing. A clean napkin is added to be used for wiping hands and mouth after eating.</p> <p>Men are served the biggest portion of a meal so that leftovers are eaten by children who pick up the bowls and clean them up after the men are done eating.</p>	head of household was a humbling experience.	<p><b>and get the biggest portion of a meal?</b></p> <p><b>Response:</b> “<i>As breadwinners and heads of households, men deserve to be honoured after all the toils on the sea to catch fish.</i>”</p>
Social values and cultural significance	Women cooking together share a strong bond that continues even after they have married. They visit	I witnessed the preparation of <i>eto</i> for the celebration of Ata Abam. The sprinkling of <i>eto</i> on the ground	<p><b>What values are learned from cooking as women?</b></p> <p><b>Response:</b> “<i>Waking up early to a daily</i></p>



	<p>each other to help them with cooking.</p> <p>Cooking is a social event involving women and children.</p> <p>Cooking time makes no room for idleness</p> <p>Cooking for Afarfo women is a full-time job that starts early and ends late in the day.</p> <p>Setting up a fire for cooking begins with the early cockcrow. Between 4:00 and 5:00 am, women are up preparing food for the household.</p>	<p>signifies dining with the ancestors.</p>	<p><i>routine instils discipline, commitment and dedication. We pour our souls into the food we cook so that when eaten it brings refreshment to the soul of the eater.</i></p> <p><i>Again, cooking keeps the bond between members of a household. We cannot keep grudges against each other because we need peace and unity to cook together. Likewise, we normally eat together from the same bowl so eating also bonds us. If you refuse to let go any grudge and stay away during mealtime, there will be no food reserved for you and you will</i></p>
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	<p>Right after eating the morning meals, preparations for afternoon and evening meals.</p> <p>Cooking teaches teamwork, diligence, attention for process,</p>		<p><i>starve. Hence, cooking and eating is the backbone of harmony in households.”</i></p> <p><b>When do you prepare <i>ətə</i>?</b></p> <p><b>Response:</b> “<i>Ətə</i> is the food for the ancestors so we prepare it when we want to invite our ancestors to dine with us during special occasions like festivals, puberty rites, Abbam and marriage rites.”</p>
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## Appendix 3

### Coding framework and Thematic Framework

#### Thematic Framework

##### Theme 1: Notion of Authenticity of Culinary Authenticity

- Status of traditional culinary heritage
  - Vanishing culinary heritage (4)
  - Causes of vanishing culinary heritage
    - Wrong perception by young generation (3)
    - Influence of formal education (2)
    - Unwillingness to learn (2)
    - Life of convenience (2)
    - Influence of media (2)
    - Street food vending (2)
- Culinary distinction between *Afarfo* and *Adisifo*
  - Occupational influence
    - Role differentiation (2)
    - Undifferentiated role (2)
    - Ample time to cook (2)
    - Limited time to cook (2)
    - Two kitchens (2)
    - One kitchen (2)
    - Presence of oven in kitchen (3)

- Lack of oven in kitchen (1)
- Resource availability
  - Diversity of fish
  - Similarity of game meat
  - Demand for creativity
  - Monotonous repetition
- Colonial influence
  - Interracial marriages
  - Formal Education and elite status
  - Quest for culinary novelty
  - Aesthetic appeal
  - Medicinal value
- Construction of notion of culinary authenticity
  - Food sources
    - Locally cultivated or gathered
    - Cooked by ancestors
    - Unprocessed
  - Cooking tools and utensils
    - Developed and used by ancestors
    - Manually operated
  - Cooking methods and processes
    - Manual labour

- Meticulous
- Social values and significance
  - Bonding
  - Avenue for learning
- Taste of tradition
  - Sight and smell of food
  - Memories of taste
- Culinary identity amidst acculturation
  - Adopted practices
    - Caramelization
    - Baking
    - Metallic cooking tools
    - Metallic cooking utensils
    - Dining table and serving
  - Rejected practices
    - Eating with cutlery set
    - Motor-powered tools and utensils
    - Machine-processed cooking ingredients
    - Fast-track cooking

## Theme 2: Tangible Culinary Heritage

- Space
  - Traditional Kitchen Setup

- Four wall structure
  - Tripod stove
  - Hut over tripod stove
  - Multiple vents
  - Clay slur dressing
  - Water pot
  - Basket containing cooking tools and utensils
- Artefacts
  - Traditional cooking tools and utensils
    - Knife and cutlass
    - Paddles and ladles
    - Mortar and pestle
    - Grinding stone
    - Earthenware bowl and masher
    - Cooking stool
    - Fan
    - Broom
    - Tripod stove
    - Oven
    - Sponge and detergent
    - Rags
    - Dining table
    - Soup pot

- Colander
- Grater
- Silver bucket
- Silver basin
- Basket
- Cup
- Water pot
- Silver pan
- Wooden tray
- Serving plates/bowls

- Dishes and meals

- Starchy dish
  - Dɔkon
  - Ampesi
  - Fufu
- Vegetable dish
  - Frɔwee
  - Aboum
  - Nkwan

- Objects

- Traditional food sources
  - Starchy crops
    - Cassava
    - Maize
    - Plantain
    - Yam
    - Cocoyam
  - Vegetables
    - Tomatoes
    - Pepper
    - Onions
  - Meat
    - Game
    - Fish
- Water sources
  - Water
- Fuel sources
  - Firewood



- Processes and skills
  - Cooking processes
    - Heat
      - Boiling
      - Frying
      - Roasting
    - Non-heat
      - Pounding
      - Grinding
      - Mashing
      - Peeling
      -
  - Cooking recipes
    - Orally transmitted and performed
- Practices and traditions
  - Kitchen rules and routine
    - Dressing with clay slur
    - Cleaning by sweeping
  - Food Hygiene and Safety
    - Washing of hands
    - Covering of hair
    - Wearing kitchen attire
    - No singing and excessive talking

- Food presentation and Dining
  - Men eat separately
  - Women and children eat in group
  - Men eat from dining table
- Food storage and Preservation
  - Uncooked foodstuffs are spread on hut
  - Preserved by rising smoke
- Values and Beliefs
  - Social and moral values
    - Bonding
    - Hard work
    - Patience
    - Dedication
  - Cultural significance
    - Qualification for marriage
    - Marital reunion

## Appendix 4

### Letters of Information and Consent



### LETTER OF INFORMATION

**Title of the Research Study: Visualizing the Oral Heritage of Traditional Ghanaian Culinary Arts**

**Principal Investigator/ Researcher:** Betty Faniyan (B.A & M.A)

**Co-Investigator/s/Supervisor/s:** Dr. Folasayo Olalere (PhD)/ Prof. Rolf Gaede (DTech, DPhil)

### **Brief Introduction and Purpose of the Study:**

Hello, I trust this letter finds you well today.

I am a 1<sup>st</sup> year post graduate student at Durban University of Technology doing research for my Doctorate degree in Visual and Performing Arts. I would like to invite you to participate in the research that I am undertaking.

By definition, research is a systematic search or enquiry for generalized new knowledge.

### **Outline of the Procedures:**

The study explores food photography to document the rich culinary heritage of the Fantes in the Komenda-Edina-Eguafo-Abirem (KEEA) municipality of Ghana. The major aim of the study is to generate a food photo book and digital image bank to preserve the traditional culinary heritage of the Fantes of KEEA municipality of Ghana. The objectives of the research include:

1. To identify what constitutes the notion of authenticity of culinary traditions among the Fantes of KEEA municipality of Ghana.
2. To explore ways visual technology can be used to project the authentic culinary heritage of the Fantes of KEEA municipality of Ghana.
3. To test the validity of the 7Cs model of IK preservation framework as an *in-situ* knowledge creation approach to document the traditional culinary practices of the Fantes of the KEEA municipality of Ghana.

As custodians of the traditional culinary knowledge, you and a host of other women will be invited to participate in interviews, focus group discussions and cooking events to be photographed and preserved as cherished culinary heritage for a visually-driven contemporary society. The queen mothers, who are the traditional women leaders, will be interviewed and consulted individually to identify capable women who are skilled in the culinary heritage. The rest of the women who will be purposively selected will be constituted into groups of 8-10 members for each traditional state of the municipality for focus group discussions. An appropriate venue will be chosen for the focus group discussion.

**Risks or Discomforts to the Participants:**

Your involvement in the cooking events is likely to result in fatigue and body pains due to the labour intensity of the cooking traditions of the municipality. As a safeguard, there will be helping hands available to assist with physically strenuous tasks.

**Explain to the participants the reasons he/she may be withdrawn from the Study:**

In case of a sudden bout of illness or family emergency that may affect your mental, emotional or physical fitness, you may be withdrawn from the group to ensure that your health and family safety are secured. Also, in case of irreconcilable conflict arising between you and any member of the group, I may decide to withdraw you from the group to ensure peace and harmony during the focus group discussion and cooking events. There will be a first-aid box available to care for any minor injuries. In case of any evidence of stealing of the ingredients, equipment and other resources provided for the cooking event, you will be withdrawn from the group and you will not receive the predetermined remuneration that will be given to the participants at the end of the cooking events.

**Benefits:**

You will be provided with lunch. Again, a copy of the approved food photo book will be presented to you as a benefit for being part of the research. If the food photo book gains acceptance and approval by the municipal authorities and I decide to publish it in commercial quantity, then you will be invited to discuss with your group members what percentage of benefit accrued will be given to each of you. This will be done in a follow-up meeting when the opportunity arises.

**Remuneration:**

For the time and energy spent in participating in the research, you will receive a remuneration of one hundred cedis (GHC100) immediately after the cooking events are over. This shall be presented to you during a final review meeting as a group.

**Costs of the Study:**

You will not have to cover any costs towards the study. The venue, ingredients and equipment costs will be covered by the researcher.

**Confidentiality:**

All gender norms and community protocols will be observed to secure the right to meet and undertake the cooking events. Also, a conducive venue will be chosen in consultation with the queen mothers and all covid-19 safety protocols will be observed at the venue. Collection of your biographical data is eliminated from this study and in case your face is to be captured in any photograph that depicts a cooking activity, your informed consent will be sought prior to the photo shoot. The knowledge you share during the focus group discussions and the cooking event will be treated as a shared local knowledge that indemnifies you from any legal or intellectual property battle.

**Results:**

The data collected will be published in a food photo book and digital image bank that will be hosted online for free access as a means to project the unique culinary heritage of the Fantes KEEA municipality of Ghana to the rest of the world. However, you will receive a printed copy of the book and a link to access the registered website of the result of the study.

**Research-related Injury:**

There is no anticipated research-related injury or adverse reaction since the participants will be engaged in activities of their everyday life.

**Storage of all electronic and hard copies including tape recordings**

Audio and video recordings will be stored on a USB stick and DVD to be stored in the DUT library. The transcribed notes from the audio and video recordings together with the photos will be Word-processed into a doctoral dissertation that will be submitted and kept at the DUT library in both hard and soft copy to be made accessible to all who will be given the right of access.

**Persons to Contact in the Event of any Problems or Queries:**

-

Please contact the researcher (020 9105787), my supervisor (031 373 6686) or the Institutional Research Ethics Administrator on 031 373 2375. Complaints can be reported to the Director: Research and Postgraduate Support, Dr L Linganiso on 031 373 2577 or [researchdirector@dut.ac.za](mailto:researchdirector@dut.ac.za).



## CONSENT

**Full Title of the Study:**

**Names of Researcher/s:**

**Statement of Agreement to Participate in the Research Study:**

☐ I hereby confirm that I have been informed by the researcher, Betty Faniyan, about the nature, conduct, benefits and risks of this study - Research Ethics Clearance

Number: \_\_\_\_\_,

☐ I have also received, read and understood the above written information (Participant Letter of Information) regarding the study.

☐ I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials and diagnosis will be anonymously processed into a study report.

☐ In view of the requirements of the research, I agree that the data collected during this study can be processed in a computerised system by the researcher.



- ☐ I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- ☐ I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.
- ☐ I understand that significant new findings developed during the course of this research which may relate to my participation will be made available to me.

_____	_____	_____	_____
<b>Full Name of Participant</b>	<b>Date</b>	<b>Time</b>	<b>Signature/ Right Thumb-print</b>

I, Betty Faniyan, herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

_____	_____	_____
<b>Full Name of Researcher</b>	<b>Date</b>	<b>Signature</b>

_____	_____	_____
<b>Full Name of Witness (If applicable)</b>	<b>Date</b>	<b>Signature</b>

_____	_____	_____
<b>Full Name of Legal Guardian (If applicable)</b>	<b>Date</b>	<b>Signature</b>

## Letter of Information in Fante Language



### KRATA A OKYERƐ NBRƐ NSƐM NO TSE

**Dzin a oda nhwehwɛ mu no do: “Mfonyintwa ɔfa Ghana hen tsetse edzibanyɛ mu kasa nyimdzee”**

**Nyimpa tsitsir a oreyɛ nhwehwɛ mu no dzin:** Betty Faniyan (B.A & M.A)

**Ma onye no reyɛ nhwehwɛmu/ nhwɛdo:** Folasayo Olalere (Nyimdzeenyi mapa)/ Rolf Gaede (Nyimdzeenyi okunyin)

**Nsɛm kakra a okyerɛ nwoma yi no botae**

Onua, megye dzi dɛ wenyi bɛgye krataa yi ho ndɛ.

M’enya afe kor wo nwomasua nsowdo wo Durban Esuapon a okyerɛ nsaano dwuma a mereyɛ nhwehwɛmu afa okunyin adzesua ho wo dza yɛdze nsa anaa nyimdzee ye. Moto nsa frɛ wo ma aka ho ma m’edzi dwuma yi.

Nkyerɛkyerɛmu kakra nye dɛ, nhwehwɛmu adzesua boa ma inya nyimdzee fofor.

Kwan a wɔfa do dzi dwuma no: Nhwehwɛmu no dze hɛn bɔkɔ amambra a ɔwɔ Komenda, Edina, Eguafo, Abirem mansin mu wɔ Ghana. Nhwehwɛmu yi no botae tsitsir nye dɛ ɔbɔnhwehwɛ mfantsefo a wɔwɔ KEEA amansin mu hɔn edzibanyɛ ho amambrɛ na ɔdze ayɛ mfonyin buuku nye abɛɛfo mfonyin kurabea. Nhwehwɛmu yi no botae no bi nye:

1. Yɛbɛhu nsusue a ɔma tsetse edzibanye amambrɛ ye mapa wɔ mfantsefo a wɔwɔ Komenda, Edina, Eguafo, Abirem mansin mu wɔ Ghana.

2. Kwan a yɛ dze abɛɛfo mfonyintwa mfiɛ dze beɔa tsitsi edzibanye amambrɛ mapɔ ɔwɔ mɛantsefo a wɔwɔ Komenda, Edina, Eguafɔ, Abirem mansin mu wɔ Ghana edzi.

3. Yɛbɛsɔ 7Cs nhyehyɛ akwan a wɔdze kyerɛw tsetse nyimdzeɛ na wɔ korado wɔ abɛfo Kwando hwe de otum dzi dwuma ma mɛantsefo a wɔwɔ KEEA mansin mu wɔ Ghana hɔn edzibanyɛ mu.

Dɛ wɔyɛ amambrɛ kurafo na wɔwɔ nyimdzeɛ fa edzibanyɛ ho, me to nsa frɛ hɔn na mbaa mpanyinfo dodow na matoto woano ebisabisa hɔn nsɛm fa edzibanye amambrɛ ho na yɛ ayɛ edzibannɔa na yɛ twitwa edziban mfonyin a yɛ bɛ kura ama ndɛmbafo a wɔpɛ mfonyin hwɛ. Mbaahennbafo hɔn nsɛmbisa no bɛyɛ ankorankor edwumadze, na woakyerɛ mbaa mpanyinfo a wɔwɔ nyimdzeɛ mapɔ fa tsitsi edzibanyɛ amambrɛ hon a woaka abom ayɛ kuw. Nyimpakuw dodow biara bɛyɛ 8 – 10 wɔ mansin biara mu ayɛ nsembisa dwumadzi.

### **Haw na Ahokyer**

Edzibanyɛ dwumadzi no botum dze ɔbrɛ na honam yaw abrɛ obiara a obedzi dwuma no bi ntsi yɛbɛ fa abofo a wobɛtaa hɔn ekɔir aboa wɔ edwumadzin biara mu.

### **Kyerɛkyerɛ kwan a obi botum afa do de obegyaɛ**

Sɛ yarba bi to obia, anaa fie nsɛmsɛm bi a ɔbɛhaw adwen, yaw anaa brɛ bi na obesia, ibotum egyaɛ ma ɔmmfa haw bi mmba. Demara so na sɛ obi so wɔ kuw no mu a no suban no nsɔ enyi a, metum dɛ mema woagyaɛ dwumadzi no. Me dze adakaba a ndur wɔ mu beba dwumadzi no ase ama yɛtum asow epira nkitsinkitsi biara ano. Demara so sɛ oda edzi pɛfee de obi ewia biribi a yɛdze ridzi dwuma a, metum yi no fi nyimpakuw no mu a ɔnnya mfaso biara.

### **Mfaso a ɔwɔ mu**

Aber a edzibanyɛ dwumadzi rekɔdo no, oibara bɛnya awiaber edziban. Sɛ yɛwie dwumadzi a, oibara bɛnya edziban mfonyin buuku a yɛ bɛyɛ no. Sɛ ɔba no dɛ mansin asɔɔe no hu dɛ nhwehwɛmu no a wɔyae no bɔboa mansin no a, no ho mfaso no obiara bɛnya ne kyefa.

## **Akatua**

Mber na mfifir a wɔahwer wɔ dwumadzi ho ntsi, obiara bɛnya sika akatua ɔha (GHC 100). Sɛ dwumadzi ba ɛwiewɛ a, yɛ bɛyɛ tsena ase dɛ edwumakuw na yɛ akyɛ sika no ama obiara.

## **Dwumadzi no kaw**

Kaw biara nda obiara ɔbɛdzi dwumadzi no bi, osandɛ me abɔ dwumadzi ho kaw biara.

## **Esumasɛm**

Yɛbɛ dzi mbra biara ɔda ho fa mbasiafo nhyiamudze ho wɔ mansin no mu ama edzibanyɛ dwumadzi no akɔdo. Yɛbɛdzi Covid-19 apowmudzin nhyehyɛe biara do ama edzibanyɛ dwumadzi no akɔdo wɔ mbrakwan do. Mengye kukuamu na ahyɛnsodzi nsem ɔfa obiara a obɛdzi dwuma wɔ edzibanyɛ dwumadzi mu, na sɛ ɔkɔban dɛ ohia dɛ wo enyim ba mfonyin bi mu a, ɔwɔ dɛ me ma etse ase na ɛma me ho kwan ansaana me etwa mfonyin no. Nyimdzee biara so a edzi bɛto gua wɔ nsembisa dwumadzi ase no, mɛfa no dɛ ɔyɛ nyimpakuw no nyimdzee, ama wo ho amba asɛm biara.

## **Nsunsuando**

Nyimdzee na mfonyin biara ɔbɛ fi edzibanyɛ dwumadzi no mu no, yɛdze bɛyɛ edziban mfonyin buuku na abɛɛfo mfonyin kurabea wɔ abɛɛfo anasentintan do ma ewiase nyinaa hu mfantsefo a wɔwɔ KEEA mansin mu ɔwɔ Ghana hɔn tsitsi edzibanyɛ amambrɛ mapa. Wo nsa bɛka edziban mfonyin buuku no bi, na enya akwanya so edze bɛhwɛ mfonyin kurabea wo abɛɛfo anasentintan do.

## **Haw a ɔbata Nhwehwɛmu yi ho**

Haw biara nnyi nhwehwɛmu dwumadzi yi mu osandɛ ɔnnyɛ edwumadzi fofor bi, na mbom adze a mbasiafo yɛ no hɔn daada fie dwumadzi.

## **Kwan a yɛbɛkora nyimdzee a nhwehwɛmu yi bɛnya**

Nyimdzee biara mEgye afi anokasa mu ana OyEkyerE mu biara, me dzi bEto USB dua na DVD do a mE kora no wO Durban AbEefor Nyimdzee Sukuupɔn (DUT) nwoma kurabea. Me dan nsEmka, mfoyin na nyEkyerE nyinaa to krata kyerEw mu a ObEyE nyimdzeenyi mapa krata wObE kura wO DUT nwoma kurabea ama amansan nyinaa akan bi.

### **Nyimpa a EbEtum afrE**

EbEtum afrE me (0209105787), ana me panyin a OhwE nhwehwEmu yi do (031 373 6686), ana suapon nhwehwEmu panyin wO (031 3732575). Fa ayawdze biara kO ma panyin a Oda nhwehwEmu na adesua do – Nyimdzeenyi mapa L. Linganiso wO 031 373 2577 anaa [researchdirector@dut.ac.za](mailto:researchdirector@dut.ac.za).

## Consent Form in Fante Language



### NGYENTUM

**Dzin a oda nhwehwɛ mu no do: “Mfonyintwa ɔfa Ghana hen tsetse edzibanyɛ mu kasa nyimdzee”**

**Nyimpa tsitsir a oreyɛ nhwehwɛ mu no dzin:** Betty Faniyan (B.A & M.A)

Nsem a ɔkyerɛ dɛ agyeatum dɛ ɛbɛboa nhwehwɛmu dwumadzi

- Me fua do dɛ osuanyi a ɔreyɛ nhwehwɛmu yi, Betty Faniyan, woama menya ntsiase fa nhwehwɛmu yi ne su, kwan a ɔbɛfado ayɛ, mfaso, na haw a ɔwɔ mu – Nhwehwɛmu mudzi krataa noma: \_\_\_\_\_
- Me nsa aka, na me akan na menya ntsiase wɔ nsem a odzikan (Krata ɔkyerɛ mbrɛ nsɛm no tse) fa nhwehwɛ mu yi ho.
- M’enya ntsease dɛ nhwehwɛmu yi nsusɔndo, me ho nsem ɔfa me bɔbea, mfe, awoda, dzin na apowmudzin ho nsem nyinaa biara nnyi hɔ a ɔbɛda edzi wɔ nhwehwɛmu krata biara mu.
- ɔnam dɛ ɔye ɔhyɛ wɔ suapon nhwehwɛmu ntsi me pin do dɛ me enum kasa ana me yɛkyerɛ biara wɔnfa nhyɛ abɛɛfo efir mu na wɔn dandan no krataa biara osuanyi no bɛkyerɛw.
- Metum eyi me ho efi nhwehwɛmu dwumadzi mu aber biara me pɛ na me atwe me ngyentum so asan.
- Me wɔ akwanya pii a metum ebisa nsem (na me fi me pɛ mu) me si do dɛ medzi dwuma aboa nhwehwɛmu dwumadzi.

- Me tsease dE nyimdzee fofor bia nhwehwEmu yi dze bEba biara Onam dwuma a medzi boa nhwehwEmu yi me nsa bEka bi.

_____	_____	_____	_____
Dwumadzinyi dzin	Mfie	Mber pOtsee	NsaanobO

Emi, Betty Faniyan, me fuado dE nyimpa yi a Oboa me enya ntsiase wO nhwehwEmu dwumadzi ho Ofa ne su, ndzeyE na haw biara OwO mu.

_____	_____	_____
NhwehwEmuyi ne dzin	Mfie	NsaanobO

_____	_____	_____
Dasefo a OwO aban mu (sE Eho hia)	Mfie	NsaanobO

_____	_____	_____
Mbram hwEdofo Dzin (sE ohia)	Da	NsanobO

## Gatekeepers Letter



21st March, 2022.

The Queen Mother,  
Edina Traditional State,  
KEEA Municipality.

Cc: Queen Mother of Komenda  
Queen Mother of Eguafo  
Queen Mother of Abirem

### **Request for Permission to Conduct Research**

Dear Madam (Nana Henbaa)

My name is Betty Faniyan, a PhD in Visual and Performing Arts student at the Durban University of Technology. The research I wish to conduct for my Doctoral thesis involves Visualizing the Oral Heritage of Traditional Ghanaian Culinary Arts.

I am kindly requesting for your participation in this study as the chief custodian of the culinary heritage of the KEEA municipality of Ghana. I would like to hold an interview with you at your convenient time and venue for my data collection.

I am also requesting your assistance in recruiting capable and experienced elderly women to



participate in this study. I am also seeking your consent to organize these women for focus group discussions and cooking events to be organized as part of my data collection in the four traditional states that constitute the municipality. I would also observe and carry out photoshoot of the authentic culinary traditions of your traditional states during the cooking event.

I have provided you with a copy of my proposal which includes copies of the data collection tools and consent and/ or assent forms to be used in the research process, as well as a copy of the approval letter which I received from the Institutional Research Ethics Committee (IREC).

If you require any further information, please do not hesitate to contact me on 0209105787 or [bettyfaniyan@gmail.com](mailto:bettyfaniyan@gmail.com). Thank you for your time and consideration in this matter.

Yours sincerely,

Betty Faniyan

Durban University of Technology



21st March, 2022.

Ɔhenbaa,

Edinaman,

KEEA Mansin.

Cc: Komenda Henbaa

Eguafo Henbaa

Abirem Henbaa

### **AKWANBISA MA NYIMDZEE MHWEHWƐ MU**

Nana Henbaa,

Me dzin dze Betty Faniyan, ɔbenfo mapa adzesuanyi wɔ ahwɛdze na yekyerɛ adze wɔ Durban Abɛɛfor Nyimdzeɛ Sukuupɔn mu. Nyimdzeɛ nhwehwe mu a me reyɛ no fa “**Mfonyintwa ɔfa Ghana hen tsetse edzibanyɛ amambra mu kasa nyimdzeɛ ho**”

Me resrɛ dɛ ɛbɛka nhwehwe mu yi ho dɛ ɛyɛ tsetse edzibanyɛ amambra hwɛdɔfo wɔ KEEA mansin a ɔwɔ Ghana. Mɛpɛdɛ m’ebisa wo nsem wɔ wo bia nye mbirpa mu dze agye nyimdzeɛ aboa nhwehwe mu yi.

Me resanso ɛbisa dɛ ɛbɛboa ma m’ɛnya mbasiafo mpanyinfo a wɔwɔ nyimdzeɛpa fa tsetse edzibanyɛ amambra mu ma w’aboa nhwehwe mu dwumadzi yi. Me rebisa kwan dɛ me tum aboaboa mbasiafo mpanyinfo yi ano ebisa hɔn nsem na yekyerɛ fa tsetse edzibanyɛ amanbra ho wɔ mansin yi mu dze aboa dwumadzi yi. Me dze m’ɛnyiwa bɔhwɛ na medze abɛɛfor mfir etwa mfonyin wɔ mbir a tsetse edzibanyɛ mapa yekyerɛ rekɔdo.

Me dze dwumadzi nhyehyee nyinara egu krataa fofor do a nsembisa dodow, ngyentum krataa nye adansedzi krataa ofi me sukuupɔn nhwehwe mu kuw dze aka krataa yi ho.

Sɛ asembisa bi wɔhɔ a ibotum afɛ me wɔ 0209105787 anaa enyam wɔ bettyfaniyan@gmail.com. Me daaase wɔ mbir nye akomapa ɛdze asɔ dwumadzi yi mu.

Wo ba,

Betty Faniyan

Durban Abɛɛfor Nyimdzee Sukuupɔn

Takoradi Technical University  
P.O. Box 256  
Takoradi  
Ghana

11 June 2022

Institutional Research Ethics Committee  
Research and Postgraduate Support Directorate  
2<sup>nd</sup> Floor, Berwyn Court  
Gate 1, Steve Biko Campus  
Durban University of Technology  
P.O. Box 1334, Durban, South Africa

Dear Chairperson,

**Report on Piloting of Data Collection Tool for Cultural Heritage in the Ghanaian Culinary Art:  
Exploring Indigenous Knowledge through Photo Documentation**

I am writing to report on the piloting of my data collection tool in my study area which occurred on 8<sup>th</sup> May, 2022. This is my Ethical Clearance number IREC 251/ 21.

I gathered from the responses that both the interview and focus group discussion questions were clear enough to be understood and to elicit responses from the participants. However, I had to make some modifications to two questions as follows:

1. **Original (8) question:** what feelings do you express when you cook and eat food prepared according to the authentic culinary traditions?  
**Modified question (8):** what memories are triggered when you cook and eat food prepared according to the authentic culinary traditions?

The modification was necessitated because describing memories was deemed more appropriate than feelings according to the respondents.

2. **Original question (9):** What modifications or alterations have occurred to the authentic cooking tradition due to visual communication technology  
**Modified question (9):** What modifications or alterations have occurred to the authentic cooking tradition due to colonialism and visual communication technology.

I inserted colonialism into the question so I could capture the acculturation due to colonial influence on their culinary heritage.

Thank you.

Yours Faithfully,

Betty Faniyan.

## Appendix 5

### Tenancy Agreement

#### TENANCY AGREEMENT

This is to ascertain that I, **KOBENA ACKON**, being the landlord of a 4-unit apartment property with GPS address **CK-0797-0253** at **Edina-Ampenyi** received Three-Thousand and Nine Hundred Cedis (GHC3,900) being the sum of money for both the rent and security deposit from **BETTY FANIYAN**, being the tenant for renting out an apartment on this day of 15 the month of October year 2021 with effect from 21st October, 2021.

This agreement is binding for one year beginning 21st October, 2021 and ending 20th October, 2022 upon which the tenancy agreement may be renewed or terminated and new regulations apply.

The rent per month for the property has been agreed as Three Hundred Cedis (GHC300) and should be payable on or before 3rd Day of the month. Failure to pay by this day will attract an additional charge 10% of the rent. However, failing to pay 30 days thereafter will lead to forceful eviction.

The agreement is subject to renewal after the expiration of the tenancy agreement period from which it ceases to be enforceable. Rent may then be reviewed upward or downward by the landlord. The tenant and the landlord can then determine if the tenant-landlord relationship should continue by signing a new tenancy agreement.

#### TENANCY REGULATION

It is hereby agreed as follows:

That the house will be painted and ready for occupancy on 21st October, 2021 and the key will officially be handed over to the tenant. The keys should be returned to the landlord when the tenant vacates the premises.

The monthly rent of 300 Ghana Cedis is payable to the landlord on or before 3rd of every month and should be paid in cash.

That rent is subject to payment even in advance to avoid inconveniences.

That the rent for the apartment may be adjusted upward after the duration of tenancy has expired.

That the apartment cannot be rented out to another person or sub-rented without a written consent from the landlord.

That the property should always be in a good state as it was during the time of tenancy agreement issuance and should hand back the property free of damage or destruction just as it was when issued.

That the property should only be used as a residency alone and should maintain peace with neighbours.

That no additions, fixtures or alterations should be done on the property without the consent of the landlord.

That tenants are to maintain peace and harmony within the premises both with the landlord and other tenants and should help the landlord to achieve this.

That tenants should be persons of high integrity; bad behavior such as stealing, insulting, quarreling is discouraged.

That either party can give three months' notice of their intention to renew or terminate the agreement in this tenancy agreement termination clause to avoid either party being inconvenienced.

That regarding utility bills, tenants should ensure prompt payment of monthly water bill which will be shared according to the number of people living in each apartment. However, with each apartment having separate prepaid meter, tenants are responsible for the electricity consumed.

The security deposit of 300 Ghana Cedis is refundable in full if the tenant did not temper with the landlord's property.

That dated 15th October, 2021 this agreement is binding for one year.

Date: 15th October, 2021

Name of the landlord: KOBENA ACKON

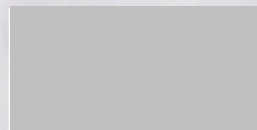
Sign



Tel. +233245211537

Name of the tenant: BETTY FANIYAN

Sign:



Tel. +233209105787



## Appendix 6

### Archival Documents From PRAAD

(42)

Ref. No.  
Department of Agriculture,  
P.O. Box No. 57,  
Dunkwa.  
2nd December, 1940.

DISTRICT COMMISSIONER  
DUNKWA  
10.54/9/25  
Red 3/12/40

NATIVE FOODSTUFFS.

The supply of food stuffs in the market during the month was just enough to meet the local demand, but the prices slightly varied depending upon a quantity of any one kind which was marketed at a time.

2. The number of cassava tubers for 3d was reduced from three to two and the ~~same~~ demand at times appeared comparatively high. Yams were not plentiful and the price was above normal. Local rice was fairly plentiful at 3 cigarette tins for 3d. The number of tubers of cocoyams for 3d ranges from 8-12 according to sizes.

3. Owing to one or two cases of prosecution in the market some of the women sellers feel reluctant in giving correct information on the prices of articles; but it is hoped that an explanation by the Native Authorities may remove any misapprehension.

[REDACTED]

THE INSPECTOR OF PLANTS & PRODUCE,  
DEPARTMENT OF AGRICULTURE,  
DUNKWA.

②  
D. C.  
Dunkwa

A copy for your information please

[REDACTED]



SECOND SCHEDULE

MARKET FOODSTUFFS-DINKWA

Bananas, fingers for 3d.....	31	28
Bambara nuts, cig.tins for 3d.....	3	
Cassava(fresh) Tubers for 3d .....	6	5
Cassava(garri), cig. tins for 3d....	6	
Cassava(kokonte), cig.tins for 3d....	6	
Cassava(starch), cig. tins for 3d....	3	
Coconuts, no. for 3d.....	3	
Coconut Oil, pence per bottle.....	15	
Cocoyams, tubers for 3d.....	15	
Cola, nuts for 3d.( .....	15	
Cola(white), nuts for 3d.....	9	
Corn (green), cobs for 3d.....	10	
Corn(shelled),cig.tins for 3d.....	3	
Corn(ground),cig.tins for 3d.....	3	
Cow-peas, cig.tins for 3d.....	12	
Garden Eggs, Fruits for 3d.....	16	
Ginger, roots for 3d .....	3	
Groundnuts(shelled) cig.tins for 3d....	12	
Ground nuts Oil, pence per bottle .....	60	
Limes, fruits for 3d.....	24	
Mangos, fruits for 3d.....	30	24
Okros, fruits for 3d.....	9	
Onions, bulbs for 3d.....	9	
Oranges, fruits for 3d.....	7	
Palm-fruits, cig. tins for 3d .....	6	
Palm Oil, pence per bottle .....	6	
Palm-kernel Oil, pence per bottle.....	6	
Pawpaws, fruits for 3d.....	6	
Pears (avocado),fruits for 3d .....	6	
Pepper (dried chillies), Cig. tins for 3d....	2	
Pineapples, fruits for 3d.....	18	16
Plantains, fingers for 3d .....	2	
Sweet Potatoes, tubers for 3d.....	2	
Tiger-nuts, cig.tins for 3d.....	6	
Tomatoes, fruits for 3d.....	5	
Water Yams, pence per bottle .....	1/-	
Yams, pence per tuber.....	1/-	
Mutton, price per lb.....	1/-	
Beef, price per lb.....	1/6d	
Eggs, price per dozen .....	9d	1/6d
Liver, per lb.....	9d	
Kidney, per lb.....	3	
Agusie soup, cig. tins for 3d.....	3	
Beans, cig.tins for 3d.....	-	
Pigeon Peas, cig.tins for 3d.....	-	
Guinea Corn. cig.tins for 3d .....	-	
Millet, cig.tins for 3d .....	5	
Dried Fish, per Lb. ....	3	
Milk per quart .....	6	
Rice, cig.tins for 3d.....	1	
Salt, do. do. ....	1/6d	
Shea Butter, cig.tins for 3d.....	2/-	
Oxtail .....	-	
Chickens .....	12/-	
Guinea Fowls .....	-	
Corn(shelled) per bag of 180 lbs. ....	-	
150 " .....	-	
220 " .....	14.	
Sugar(Tate's)Cubes for 1d .....	-	

LOCAL MARKET PRICES.  
STATION... *Sambo* MONTH *November* 1940

Produce.	Unit.	Week ending			Average for Month.
1 Bananas ...	Fingers for 3d. ...	9	12	33	
2 Bainbarra nuts ...	Cig. tins .. 3d. ...	60	58	24	48
3 Cassava (fresh) ...	Tubers .. 3d. ...	172	2	2	
4 Cassava (garri) ...	Cig. tins .. 3d. ...	6	6	6	2
5 Cassava (kokonte) ...	" " 3d. ...	6	6	6	6
6 Cassava (starch) ...	" " 3d. ...	2	2	2	2
7 Coconut ...	No. for 3d. ...	-	-	-	-
8 Coconut Oil ...	Pence per bottle ...	-	-	-	-
9 Cocoyams ...	Tubers for 3d. ...	12	10	13	12
10 Cola ...	Nuts .. 3d. ...	15	15	15	15
11 Cola (white) ...	" " 3d. ...	9	13	9	10
12 Corn (green) ...	Cobs .. 3d. ...	-	-	-	-
13 Corn (shelled) ...	Cig. tins .. 3d. ...	-	-	-	-
14 Corn (ground) ...	" " 3d. ...	3	3	3	3
15 Cow-peas ...	" " 3d. ...	-	3	3	3
16 Garden Eggs ...	Fruits .. 3d. ...	18	30	36	28
17 Ginger ...	Roots .. 3d. ...	24	18	18	20
18 Groundnuts (shelled) ...	Cig. tins .. 3d. ...	3	3	3	3
19 Groundnut Oil ...	Pence per bottle ...	13	13	13	13
20 Limes ...	Fruits for 3d. ...	72	-	66	69
21 Mangos ...	" " 3d. ...	-	-	-	-
22 Okros ...	" " 3d. ...	36	30	36	34
23 Onions ...	Bulbs .. 3d. ...	30	27	18	25
24 Oranges ...	Fruits .. 3d. ...	9	12	13	11
25 Palm-fruit ...	Cig. tins .. 3d. ...	12	9	8	10
26 Palm Oil ...	Pence per bottle ...	7	7	7	7
27 Palm-kernel Oil ...	" " " ...	6	6	6	6
28 Papaws ...	Fruits for 3d. ...	6	6	6	6
29 Pears (avocado) ...	" " 3d. ...	-	-	-	-
30 Pepper (dried chillies) ...	Cig. tins .. 3d. ...	3	3	3	3
31 Pineapples ...	Fruits .. 3d. ...	-	1	-	1
32 Plantains ...	Fingers .. 3d. ...	12	18	15	15
33 Sweet Potatoes ...	Tubers .. 3d. ...	-	-	18	18
34 Tiger-nuts ...	Cig. tins .. 3d. ...	2	17	17	17
35 Tomatoes ...	Fruits .. 3d. ...	6	6	9	7
36 Water yams ...	Pence per tuber ...	-	-	4	4
37 Yams ...	" " " ...	9	8	12	9
38 <i>Neri Seed.</i> <i>Cig. tins for 3d.</i> ...	...	3	3	3	3
39 <i>Millet.</i> ...	...	3	3	3	3
40 <i>Rice Local.</i> ...	...	3	3	3	3
41 <i>Salt.</i> ...	...	3	3	3	3
42 <i>Shea-butter.</i> ...	...	2	2	2	2
43 <i>Beans.</i> ...	...	3	3	3	3
44 <i>Eggs.</i> <i>No. for 3d.</i> ...	...	2	2	2	2
45 <i>Corn Oil.</i> ...	...	10	10	10	10

H11a.—Govt. Printer, Accra.—208/350.

Agricultural Form No. 28.

TO THE OFFICER-IN-CHARGE,  
DIVISION OF STATISTICS AND SURVEYS,  
DEPARTMENT OF AGRICULTURE,

Signature: \_\_\_\_\_

Rank: \_\_\_\_\_

*2nd Nov. 1940*