

Textile Art from Mixed-Media on the Struggles of *Kayayie* in Ghana

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Abstract

Kayayie is the name of a leading portering activity by young Ghanaian girls making a living assisting people in transporting their goods from crowded market spaces and bus stations. These girls are under stress and the challenges being on the street. This study employed mixed-media and textile art with a studio-based design approach to effectively carry out the project highlighting their plight. The motivation is to showcase their struggles with their loads in making a living. It was revealed that accommodations remained a major problem facing these female porters as they tend to sleep in front of kiosks, lorry stations or other places along the street. Due to this, some are raped and give birth to fatherless children as they become single parents at a tender age. The creation of textile art pieces serves as a skill-based trade to generate income for their well-being and promote creative artistic development. The artistic process incorporates various techniques, including applique (both sewing and gluing), yarn doodling and others. Further experiments of the various adhesives reveal that some adhesives such as super glue, super adhesive glue, fevicol SH has a very high cohesion bond with the materials and dries faster thereby improving production, while some adhesives do not bond well with certain materials.

Keywords: *Kayayie, Textile Art, Mixed-media, Struggles, Head Porters, Adhesives, Ghana*

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Introduction

According to Graven (1994), the Dadaists of the time used mixed media to disprove what he calls "high art" and to fuse the worlds of art and reality. In terms of mixed media, pottery artists have few options for personal expression. According to Dona (1969) Dona, mixed media offers artists a variety of choices with materials and concepts that may be easily explored by artists of all ages. Mixed media allows the artist to take a fresh look at the most ordinary item and separate them from their everyday environment and uses. Peter & Murray (1983) explain mixed media as an oil painting which includes combining different media in a single art piece to create unique effects on a substrate such as canvas, walls and other suitable substrates.

The aim of this study is to make expressions using mixed media techniques with three-dimensional patterns as textile art. The researcher seeks to make expressions of female head porters (*Kayayie*) as they carry out their daily business in the street of Kumasi using waste fabrics pieces that are picked from the waste bins of dressmakers and other waste products from dust bins and landfills. The decision to use waste materials was defined by the essential need to manage and dispose of fabric and other waste products to solve the country's current issues such as environmental problems. The idea was developed in a way to put back to use a lot of waste generated in the country that ends up in landfills.

Concept of Mixed Media Art

The examination of several techniques or materials to create a single artwork or art form is the main concept behind mixed media. In order to create an artistic work, caught moments in photos combined with photographs or cassettes are used, which is a craft technique. According to Adiamah (1995), the aforementioned materials are recognized as such when they are used to create pottery, textile, and painting works of art. A belief in this philosophy, according to Field (2004), would justify ideas that are assigned to craft and art because of the medium used in creation. The concept of this type of art, known as mixed media, was most prominently displayed and used in sculpture and painting, but in the current period, it refers to a variety of art forms that make use of several elements to produce an artistic composition. According to Appiah-Ofori (1995), using mixed media is a liberating form of self-expression and creativity where the artist may experiment with and employ many methods to convey his ideas. This opens up a wide range of potential uses for expertly adapted textiles produced from yarns, wood, twine, and metal combined with other objects to create works of art with distinctive aesthetic and practical characteristics. According to Peter & Murray (1983), the employment of such materials in a single unit that generate distinctive effects defining its surface is a way to recognize such art by combining factors.

Adhesive Bonding

Bonding basically serves as a means of securing two disparate elements together to form a single entity. In this method, many substrates are combined with the main objective of making them tough to break. These adhesives come in a variety of materials, including plastic, paper, metal, wood, and textiles. Such substrates must be pre-dried on their surfaces before being joined together in order to apply glue bonding, which enables full bonding (Hoke, 2005). According to Dorn (1994), glue bonding is the addition of materials using non-metallic compounds (glue), which undergo chemical or physical reactions to cause the two dissimilar materials to harden through surface adherence and cohesion (tensile strength). However, because the surfaces are permanently joined by this process, it is extremely difficult to separate them without destroying some of them (Ebnesajjad 2006). Given the

advantages of glue bonding, it was essential to use it during the creative and manufacturing processes when adhering elements to the canvas substrate.

Migration Pattern in Ghana

Early in the twenty-first century, most migration in Ghana took the form of seasonal or semi-permanent rural-to-rural migrations as people moved there to work on gold and cocoa fields (Brydon 1992). While the significance of permanent migration has grown over the past forty years, the amount of data that is now accessible on the magnitudes and patterns of seasonal and temporary movement has significantly decreased. According to (GSS 2010), internal migrants make up 52% of Ghana's adult population, with the corresponding percentages for men and women being approximately equal (51.4% and 52.2%). Population mobility in Ghana is fairly significant given that these numbers do not account for temporary and seasonal migration. Temporary and seasonal migration are common in Ghana, and they are mostly related to agricultural activities. Beals & Menezes (1970), who made their observation more than 40 years ago, noted that Ghana's primary method of labor mobility is temporary migration.

Although there is no reason to deny the significance of temporary migration, even though it is not now Ghana's most prevalent form of migration, the rise in manufacturing and other non-agricultural sectors may be the main factor contributing to an increase in permanent migration. Seasonal migration, which is influenced by the differing farming calendars in Ghana's northern and southern regions, is a key part of temporary movement. The busiest time of year is during Ghana's lax season in the north. In this sense, migrants frequently go to Ghana's southern areas to work on cocoa and coffee fields as a means of diversifying their sources of income. Short-term migration from the savannah to the forest was therefore a natural adaptation, especially because the labor needed in the cocoa and coffee regions, such as harvest [labour] and the clearance of new plantings, suited themselves to seasonal or casual performance (Berg 2000). Migration from northern Ghana has also increased due to the concentration of economic development projects on the southern metropolitan areas and the resulting emerging employment prospects. Greater Accra, Ashanti, and Western are the primary geographic areas of destination, according to Tutu (1983). In terms of economic and social growth, these areas have gotten significant attention from several administrations, luring immigrants from other parts of the country, notably the destitute north (Van der Geest 2011). The significant number of immigrants, especially from rural areas.

According to prior estimates from the Ghana Statistical Service (GSS 2010) and the World Urbanization Prospects, in 2010 there were slightly more people living in urban regions of Ghana than in rural ones (GSS 2010). Since urban regions primarily provide non-agricultural opportunities, such those in the construction and service industries, they demonstrate the growing relevance of non-farm livelihood choices (Ellis 2000). This is seen in the expanding rural-urban movement trend from northern Ghana to the south. A temporary or permanent exodus of men, and occasionally women, from rural communities to urban areas in search of wage employment opportunities has occurred in the majority of developing countries, especially in sub-Saharan Africa (Deshingkar and Grimm 2005). Youth migrants make up the majority of migrants in Ghana and are seen to represent the most promising human resource prospects that may significantly contribute to a country's enormous growth.

Rural-urban migration is a major type of livelihood diversification that households and individuals undertake as a means of survival (Ellis 2000). A report by the United Nations Population Fund (UNFPA) stated that the world was undergoing the largest wave of urban growth in history. The report also indicates that for many people, cities represent a world of new opportunities, including jobs. There is a powerful link between urbanization and economic growth. "The opportunities there extend beyond just jobs. Cities also offer greater opportunities for social mobilization and women's empowerment. Many young people, especially young women, regard the move to cities as an opportunity to escape traditional patriarchy and experience new freedoms" (Mirror 2017). This and many reasons why there is a high rate of unemployment in the country.

Laws Impacting on Operations of Kayayie

The Labour Act 2003 (Act 651) and Workmen Compensation Act (1984) generally provide for workers/employers and employees respectively in Ghana. A worker is interpreted by Section 175 of the Labour Act as a "person employed under a contract of employment whether on a continuous, part-time, temporary or casual basis." Like many self-employed persons, the Act does not provide for *Kayayie*. The National Pensions Act (Act 766) provides for voluntary enrolment of self-employed workers on social security schemes. Self-employed persons can voluntarily join the mandatory first two tiers as well as the voluntary third tier. However, practically, the voluntary third tier is more compatible with the earning patterns of *Kayayie*. Local authorities' bye-laws do not have specific provisions barring the activities of *Kayayie*. However, as street people, *Kayayie* may be affected by the development initiatives of local authorities. *Kayayie* assemble at public places in the markets and lorry parks in wait for customers. They sleep at lorry stations, market stalls and on pavements, obstructing the public while they use these facilities. As gathered by the study, *Kayayie* who dwells at the Adum station in Kumasi Central faces harassment and extortion from the station's masters.

Methodology

The study employed the Studio-based research in art and design, which according to De-Freitas (2002) refers to those research projects in which creative practice plays the most important role. It is usually initiated by the artist or designer in response to his/her own particular studio or design practice. Art and design studio practice results in artists and designers acquiring knowledge about concepts, materials, processes and applications. The studio is a space and artistic laboratory where artists' ideas materialize and take form. It is commonly used as a space where artists get to reflect, display, research, store and make art. To have your own studio is a way for artists to maintain individual production and making, and is central to how they stabilize and participate in a professional discourse and identity (Bain, 2004). Both conventional and non-conventional textile materials were used. Some of the materials were collected as waste from the floor of garment making shops. Other materials used include paper card, wood, acrylic paint, high density foam and thin foam, saw dust and shavings, polythene, paper carton and jute among others.

Experimenting in the Art Studio Context

Finding out the working properties of the materials to be employed in the final production is extremely imperative. This phenomenon evidently provides two-distinct categories; variables that worked and variables that did not work. These results clearly exposed the designers or artists on combining variables that worked or did not to produce the required

quality or value. It is at this core reasons that studio experiments or tests are conducted to understand the working properties of the combined variables. Aside from such creative knowledge to the designer or artist, it further adds to the practice knowledge of other craftsmen. It is however worth noting that, experimenting in the studio context must be adhere to strict regulations and guidelines Howard et al. (2019) for an injurious free studio practice. With such core focus, a survey was conducted in the market to sample five key adhesives that are widely employed by craftsmen in the craft industry in Kumasi, Ghana. These adhesives were applied to mixed media in the context of producing textile art forms. The adhesive choice is influence by the high cohesion bond of the adhesives and the substrates.

Adhesive choice plays a crucial role in the application of materials, as it directly affects the integrity, durability, and overall quality of the final product. Different adhesives have varying properties and characteristics that make them suitable for specific applications. Cyanoacrylate adhesive, commonly known as super glue, is valued for its fast bonding capabilities and strong adhesion to various materials such as plastics, metals, and rubber. It is particularly useful in situations where quick and reliable bonding is essential. The adhesive forms a strong and durable bond, ensuring that the materials stay securely attached. On the other hand, Fevicol SH is a popular adhesive known for its versatility and suitability for a wide range of materials, including wood, paper, and fabric. It is often used in craft and woodworking projects. Fevicol SH provides a strong bond, allowing for long-lasting and secure attachments. The choice of adhesive depends on the specific requirements of the application. Factors such as the materials being bonded, the desired bond strength, flexibility, and the environmental conditions the bond will be subjected to should all be considered. Proper adhesive selection ensures that the materials are effectively joined together, minimizing the risk of failure or detachment.

As a result of this, the project employed the two adhesives (fevicol SH and cyanoacrylate adhesive) in the production as shown in figure 1 below.

Context for Students and Artists

The practice of employing adhesives in assembling variables on a substrate clearly influences its durability and aesthetics in the short to long term. In order not to be frustrated and disappointed in the outcomes, it is practically imperative to conduct experiments with the items to be employed in the project or assignment with the appropriate adhesives. It was however key from the experiment that, fevicol SH and super glue combined items firmly which are to be applied for textile art forms. This essentially ensured permanent bonding to the substrate to produce the needed form and effect necessary for unique qualities. The outcomes of this studio-experiment is relevant in teaching students and artists on appropriate adhesives to employ in their textile art forms in the studio-context. This draws the point that, in adopting such materials, relevant test should be conducted in reporting working and non-working variables. Another critical point worth mentioning is that, the choice of ecofix 100E, fine glue and golden gum produce fragile bonds that affected the stability of the items on the surface of the substrates. These materials would however fall-off when a force or sudden movement is applied on the textile art form. In understanding the working properties of the combined materials in art forms by students and artists, they would end up producing works without faults.

Material	Adhesive	Performance	Results
Silk with polyester	Golden gum	Poor	Low bonding strength
	Fevicol SH	Average	Improves peel strength
	Cyanoacrylate adhesive	Excellent	High cohesion bond
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength
Wood with cotton	Golden gum	Poor	Low bonding
	Fevicol SH	Average	High cohesion bond
	Cyanoacrylate adhesive	Excellent	Strong bond with high resistance
	Fine glue	Poor	Poor cohesion
	Ecofix 100E	Poor	Low bonding strength
Leather with cotton	Golden gum	Poor	Low bonding
	Fevicol SH	Average	Flexibility improves peels
	Cyanoacrylate adhesive	Excellent	High adhesion
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength
Jute with silk	Golden gum	Poor	Poor adhesion
	Fevicol SH	Average	Improves peels strength
	Cyanoacrylate adhesive	Excellent	Bonding with high cohesion
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength
Polythene with wool	Golden gum	Poor	Poor adhesion strength
	Fevicol SH	Average	Adheres better upon drying
	Cyanoacrylate adhesive	Excellent	Strong bond with high resistance
	Fine glue	Poor	Poor adhesion
	Ecofix 100E	Poor	Low bonding strength

Figure 1. Experimental Results of Materials and their working Performance. Source: Studio Experiment, 2023.

Production Stages

Techniques Employed in the Production

A canvas was prepared to a size measuring 2 x 3 feet. A sketch of the image was transferred to it. According to Caulfield (2009) as cited by Buami et al. (2021) what may be discarded by one party may be of use to another. The materials used were pieces of fabrics collected from dressmakers, thin foam, cyanoacrylate adhesive, fevicol SH glue, saw shavings, wood, acrylic paint, sand paper, and tools used include scissors, sharp knife, a scroll saw piercing machine. The techniques employed were applique, modelling, doodling, yarn scribbling, twisted plied yarn, carving and painting. Fabric pieces were carefully selected and modelled on the sketched image whilst stuffing it with thin foam and pieces of fabric

to reveal the details of the expressions. Wood was carved and stacked at the section to represent the human body. Studio-based research in the fields of art and design encompasses research projects where creativity is the central focus within the chosen research methods (De Freitas 2002). According to Frayling (1993), the concept of "Design as Research" entails a research path that aims to discover innovative outcomes in the creation of unique products. In this practice, a "design as research" approach was adopted in the studio to bring out the research outcome-based on observation from the field as shown in Figures 2 – 4 below are the procedures undertaken. The final work was finished by fixing the paper carton with rubber containing waste materials from dust bin and landfills.

Project One (Trade trader)



Figure 2. Working Procedure series for Project One. Source: Studio Practice, 2023.

Project Two (Dryness in Life Cycle)



Figure 3. Working Procedure for Project Two. Source: Studio Practice, 2023.

Project Three (Dream)



Figure 4. Working Procedure for Project Three. Source: Studio Practice, 2023.

Discussions and Philosophies Underpinning the Textile Art Works

Project One (Trade trader)

Figure 5 below, measuring 2 feet by 3 feet and titled “Trade trader” represents a female head porter carrying a load on her head for a fee. She is carrying products to be sold. Once a while one may perceive the porter as the seller rather. She is just the facilitator of movement for the products to get to its destination.

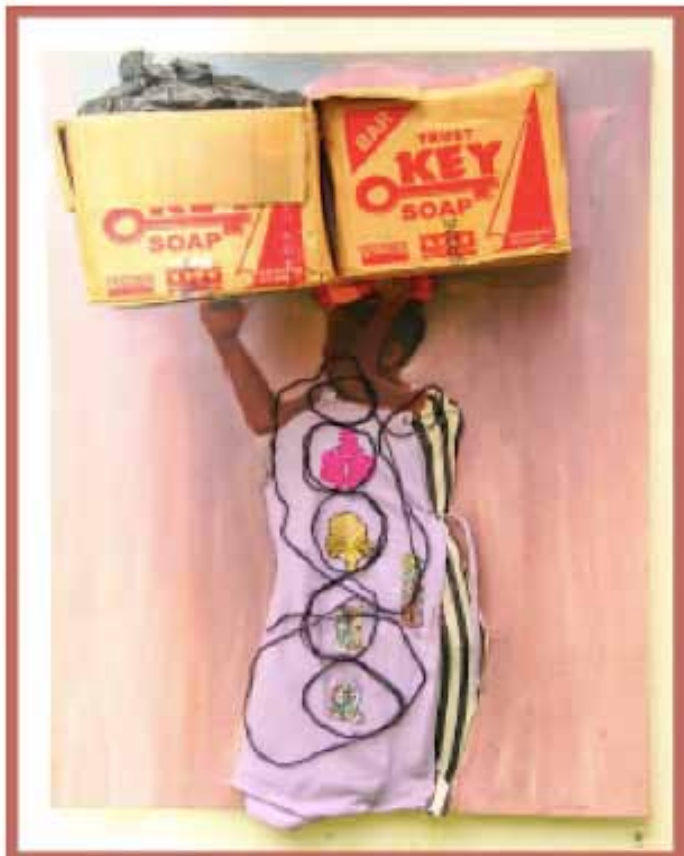


Figure 5. Trade trader. Source: Studio Practice, 2023.

Traders used the porters to reduce costs compared to other modes of transporting their products/items. There are some journeys where other modes of transport should be used but traders will insist on using the head porter instead. Since she needs the money she will also force herself to carry any volume of load for the peanut she will be given. They normally carry items of shoppers or market women. She is dressed in apron showing her commitment and passion for the job she does. The elements dominant here are color, texture and space. Unity and a variety of materials are the major principles of design employed by the artists to create meaning and mood in their work. Various geometric shapes arranged in a vertical manner are incorporated in the composition.

The face and the arms were carved with wood, the main body is clothed with fabric and stuffed with foam. The luggage is composed of a paper carton stuffed with polythene. This was done as a reference to Gardner (1948) who asserts that Dadaists, the German group were spotted to have been practising mixed media techniques mostly where they engage

different materials such as pictures with non-conventional materials into a design composition. Materials used in the production are foam (high density and soft thin foam), saw shavings, fabric pieces, wood, acrylic paint, paper card, crocheting thread and canvas fabric as the support. The techniques employed are: Carving, modelling, applique, yarn doodling, crocheting and scribbling of yarn, plied yarn cross-hatching, embroidery and painting. Embroidery designs in pink and gold colors are employed to bring out the aesthetic of the textile art piece. The work is suitable for wall hanging and can also be placed at the mall, recreational centres, and assembly halls in basic and second-cycle institutions to communicate their ordeals.

Project Two (Dryness in life cycle)

The textile art piece “Dryness in life cycle” in Figure 6 below is made up of varieties of materials and techniques. Many wooden masks and African sculptures according to Vansina (1984), made use of varieties of mixed media to serve the day-to-day needs of those who use them. These artworks have been used to meet the socio-cultural, spiritual, economic and philosophical needs of the users.



Figure 6. Dryness in life cycle. Source: Studio Practice, 2023.

Elements of design such as line, color, texture, shape among others and principles of design such as balance and dominance. The doodling technique on the art piece explains their ordeal in a foreign land as they go about their daily duties. Techniques employed in the work are: carving, applique, modelling, yarn doodling, scribbling of yarn, embroidery, crocheting and painting.

Project Three (Dream)

Figure 7 below measuring 3.8 inches by 3 feet showing a woman resting on a carrier bowl after a hard day's work along the street in Kumasi (central market). The back doodling thread on the image suggests the risk in their business as they are prone to dangers such

as sleeping along the road, lorry stations and sleeping in front of kiosks. It also depicts their struggle or entanglement and hoping to come out successfully after meeting their dreams. The image is a textile art titled "Dreams." Dreams essentially forms a series of images/pictures, sensations of one's cherished ambition, ordeal and aspiration in one's mind at a sleep. These thoughts could be negative or positive. The foreground color in the art piece coupled with the image denoted the struggler and challenges of the head porters on earth. The choice of color shade in blur state represent the hopes and ambitions of these head porters that have been in their minds. These thought of a better tomorrow keeps on recurring in their sleep. Just as its stated in Psychology, "if an individual keeps an image/thought in mind for a long time and live by it ends up becoming that."



Figure 7. Dreams. Source: Studio Practice, 2023.

The elements dominant here are color, texture, shape and unity and variety of materials is the principle of design used in the execution of the art piece. This gives artists different opportunities as opined by Dona (1969) with materials and ideas that can be explored easily by artists either young or old. The art piece is executed in three-dimensional patterns revealing the forms of the image. There are varieties of techniques employed in the illustration of the art piece. These are: embroidery, scribbling of yarns, twisted cross-hatching yarns, crocheting, doodling of yarns, carving, applique, modelling, and painting.

Findings from the Exhibition of the Textile Art Works

An art exhibition was organized on the campus of the Kwame Nkrumah University of Science and Technology (KNUST). Questionnaire was designed to solicit responses from patrons of the art exhibition and one hundred (100) copies were issued. Out of this, 94 (94%) were retrieved.

Out of the 94 copies retrieved, 70.2% were male while 29.8% were female. The ages of the respondents were predominantly youthful. Cumulatively, respondents below the age of 30 years were 79% as shown in figure 7 below. This could be partly due to the fact that in the University setting, many of the people are youthful and also the youth in the university are prone to attending art exhibitions and displays.

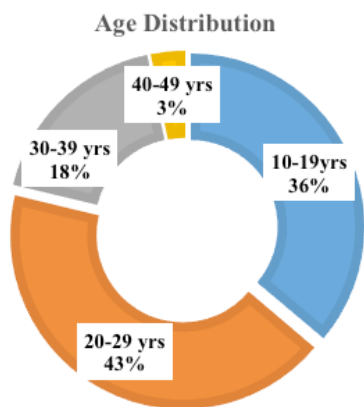


Figure 8. Age distribution of respondents.

The socioeconomic demographics of the respondents showed that 82.9% were students while the remaining were university workers and traders as shown in Figure 9 below. Students being the highest number of respondents makes it more effective since some female head porters are school dropouts and this will create the awareness of the menace effectively.

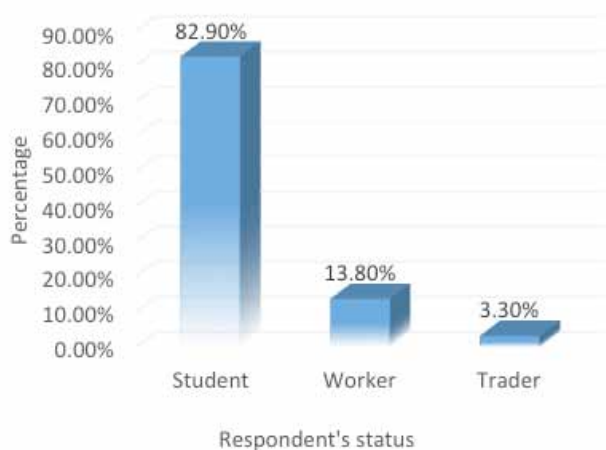


Figure 9. Socioeconomic demographics of respondents.

When the respondents were asked of where they heard about *Kayayie*, 86.2% indicated that they heard it first on the street, 7.4% said they got it from the newspapers while 6.4% said they heard it from Radio/TV. Since people encounter these head porters on the streets, it is not surprising that the results indicated such.

The researchers wanted to know if the respondents have had any prior experience from attending any *Kayayie* art exhibitions. This was to access how participants will situate the current exhibition in the content of others on the same subject. Only 20.2% of the respondents responded in the affirmative. Among the 20.2 % who had attended such exhibitions, the majority of the respondents (52.6%) indicated that they had attended such exhibitions in the Graphic Design subject area. The other areas included painting, play/drama and Textiles as shown in Figure 10 below.

Areas where respondents had attended Kayayie exhibitions in the past

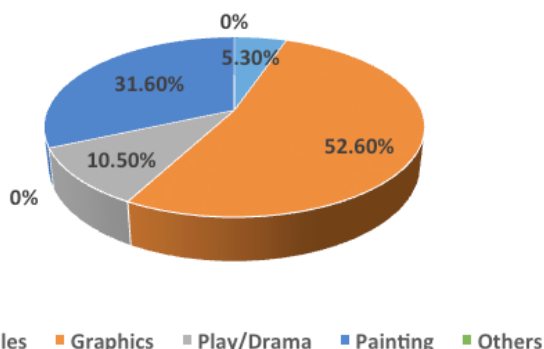


Figure 10. Art areas respondents had attended Kayayie exhibitions.

Using a Likert scale, the participants were asked to rate if the exhibition had had a positive impact or inspired them. As shown in figure 11 below, the majority of the respondents (63.8%) indicated that they agreed that the exhibition has inspired them. At the bottom of the table were people who disagreed (3.2%) or strongly disagreed (3.2%) that they had been inspired by the exhibition.

Responses	Percentage
Strongly Agree	6.4
Agree	63.8
Neither Agree or Disagree	23.4
Disagree	3.2
Strongly disagree	3.2
Total	100.0

Figure 11. Respondent's survey results: "I was positively moved/inspired by the Kayayie exhibition." Source: Fieldwork, February-June 2023.

It was important to know if the participants had been exposed to new concepts on Kayayie and Textile installation art. When the participants were asked if they were exposed to new concepts, 58.6% answered that they disagreed that they had been introduced to new concepts as shown in figure 12 below. This could stem from the fact that only 20.2% of the respondents had been to such an exhibition of such nature. So it not surprising that few people indicated that they agreed (10.6) or strongly agreed (4.3%) with the fact that they had been exposed to new concepts on the subject matter.

Responses	Frequency	Percentage
Strongly Agree	4	4.3
Agree	10	10.6
Neither Agree or Disagree	15	15.9
Disagree	55	58.6
Strongly disagree	10	10.6
Total	94	100.0

Figure 12. Respondent's survey results: "I was exposed to new concept of how *kayayie* can be executed in art." Source: Fieldwork, February-June 2023.

Although few people indicated that they got exposed to new concepts on the subject matter, the exhibition triggered an urge for people to want to know more about the *Kayayie* problem and try to offer help. This is evident from the analysis of the responses from the Likert scale in figure 13 below. Respondents who strongly agreed that they wanted to know more about *Kayayie* were 67%. This is significant and also shows that if more of such works were exhibited on the plight of the *Kayayie*, more people would know more about the situation and would also find ways to help salvage them.

Responses	Frequency	Percentage
Strongly Agree	63	67.0
Agree	15	15.9
Neither Agree or Disagree	16	17.1
Disagree	0	0
Strongly disagree	0	0
Total	94	100.0

Figure 13. Respondent's survey results: "It made me want to know more about *kayayie* and how we can help them out of the situation." Source: Fieldwork, February-June 2023.

On the relevance of the works exhibited to the development of the current society we live in, 75.5% strongly agreed that the work was relevant to the society's development as shown in figure 14 below. This is because when such issues are brought to the fore by artists, many well-meaning citizens and people in authority are able to act positively to minimise such occurrences.

Responses	Frequency	Percentage
Strongly Agree	71	75.5
Agree	19	20.2
Neither Agree or Disagree	4	4.3
Disagree	0	0
Strongly disagree	0	0
Total	94	100.0

Figure 14. Respondent's survey results: "I felt the work is relevant to our society and the times we live in." Source: Fieldwork, February-June 2023.

A total of 73.4% of the respondents strongly agreed that the mixed media work on *Kayayie* were very educational and it explained the plight of the *Kayayie* girls as shown in figure 15 below. Others who disagreed with this assertion were 4.3%.

Responses	Frequency	Percentage
Strongly Agree	69	73.4
Agree	18	19.1
Neither Agree or Disagree	3	3.2
Disagree	4	4.3
Strongly disagree	0	0
Total	94	100.0

Figure 15. Respondent's survey results: "The mixed media works are educative and self-explanatory." Source: Fieldwork, February-June 2023.

Comments from Respondents

1. The expressions exhibited speaks volume and so the Government and Non-Governmental Organizations (NGO) should come to the aid of this female head porters
2. It is high time we need to help these *Kayayie* people through education and finance. This will go a long way to ease the economic pressure on our major cities in Ghana hence improves economic growth.
3. The mixed media concept is very educative and so the exhibition should be mounted at places that include duty bearers and decision makers.

Main Findings

This study was designed to solicit information to ascertain the challenging issues about the female head porters (*Kayayie*) in the major market centers in Ghana specifically Kumasi in the Ashanti region. The following are some main observations made:

1. The finding shows that lack of accommodation is a major problem facing the female head porters and so they sleep in front of kiosk, lorry stations, some sleep along the street during the day creating uncomfortable environment for them. Due to this, some are raped and are having children without fathers and these young teenage girls becomes single parents.

2. The experiments of the various adhesives reveal that some adhesives such as super glue, super adhesive glue, fevicol SH has a very high cohesion bond with the materials and dries faster hence improves production of the art piece. Moreover, some adhesives do not have any bond with certain materials.
3. The canvas fabric (support base) was not primed before working and this have absorbed much of the acrylic paint due to the amorphous areas of the fabric canvas.
4. The researcher decided to use acrylic paint to move away from the normal medium (oil paint) to see the outcome of the work and it have been noticed that the finished work was not glossy as expected.
5. The modeling of fabric on the pencil sketch need a special skill in sculpture to bring out the various details (folds) for the expression and fabric selection is paramount in the production of the art piece.
6. Findings also reveal that majority of respondent to the questionnaires are students which the researcher believes that the *Kayayie* expressions exhibited will create effective sensitization of the menace in their business.

Conclusion

The services provided by *Kayayie* are in no doubt important to shoppers and market traders particularly in the urban centres such as Accra and Kumasi. *Kayayie* in turn make a living from the earnings made by providing the services and contribute to the economy by way of tax payment (ticket as referred). Yet, they are largely not accounted for by labour market surveys like many other informal sector workers. The involvement of young teenage girls into the *Kayayie* business and their exposure to strenuous and hazardous condition is a social problem, particularly against efforts by government and non-government organizations to step up girl child education. Again, it brings into focus failures of government to bridge the gap between the northern and southern parts of Ghana. Evidently, extreme poverty has pushed many of these children and young women into the activity. However, the demeaning nature of the economic activity as regarded by most Ghanaians stems from the poor working conditions. Safety issues of carrying heavy loads on the head cannot be understated; the result of which is the frequent headaches, Fatigue and back aches reported by *Kayayie* involved in the study. It is recommended that, the government, through the Ministry of Gender and Social Protection, can come out with a state-managed housing facility by putting up hostels for the poor in urban Ghana, particularly in Accra and Kumasi. These should be safe (from thieves and rapists), simple, low-cost structures, but with basic sanitary conditions. Ghana needs a comprehensive employment policy integrating the National Youth Employment Programme (NYEP) and vocational/technical training institutions. The concept of the Junior Secondary School to provide vocational and technical training skills need to be supported with adequate resources. Building linkages between school and enterprises could facilitate transfer of skills to basic school children before joining the labour force.

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