

## HOSPITALITY INDUSTRY AS A CATALYST FOR CULTURAL TOURISM IN KUMASI, GHANA: TEXTILE INTERIOR DECORATION WITH ADINKRA SYMBOLS

Nancy Bour-Peprah<sup>1</sup>, Daniel Kwabena Danso<sup>2</sup>, Dickson Adom<sup>3\*</sup>,  
Josephine Aboagyewaa-Ntiri<sup>4</sup>

Department of Fashion Design and Textile Education, Akonte Appiah-Menka,  
University Skills Training and Entrepreneurial Development, Kumasi, Ghana<sup>1,2,4</sup>

Department of Educational Innovations in Science and Technology,  
Kwame Nkrumah University of Science and Technology, Ghana<sup>3</sup>

\*Correspondence: adomdick2@gmail.com

### Abstract

*The hospitality industry is one of the fastest-growing industries compared to the other sectors of the global economy and it has become a competitive environment and drives the search for new ways and elements of efficient performance. Interior decoration deals with decorating a commercial business accord or a residential home to a customer's personal preferences and styles. Clients of hotels and guest houses choose to lodge at places where they consider interior designs with cultural interpretations. Adinkra symbols have distinct meanings for supporting and transmitting a complex nuanced body of practices and belief systems. A studio-based practice research method under the qualitative research approach was employed for this study to observe how hotel rooms were decorated in twenty-five (25) selected hotels in the Kumasi Metropolis, Ashanti Region, Ghana. The study found that a large number of hotels purchase foreign fabrics and already made artefacts to decorate their hotel interiors. The few hotels interior decorators who decorate their hotels with Adinkra symbols just use them with little or no consideration of their meanings. Six (6) products were produced by the researchers which were exhibited and used for the interior decoration of a hotel room. The study contends that hospitality industries in Kumasi must tactfully use cultural symbols in their interior decorations to boost their patronage.*

**Keywords:** Adinkra symbols, cultural tourism, hospitality industry, interior decoration, textiles, Ghana

### INTRODUCTION

The hospitality industry is one of the fastest-growing institutions compared to other sectors of the global economy. Since the industry is fast growing, it has become a competitive environment and drives the search for new ways and elements of efficient performance (Dzhandzugazova et al., 2016). Crick and Spencer (2011) confirm that the hospitality industry is dynamic and highly competitive in that the guest dictates the pace and type of service rendered to them. This has led to increasing competitiveness and has resulted in satisfactory service being the minimum expectation of guests. The hospitality industry, as a catalyst for cultural tourism, assists visitors in learning, discovering, and experiencing the tangible and intangible cultural heritage of a place (Machado, 2019). However, the design priorities of the hospitality industry must reflect the cultural ideals of its place. Hence, Alonso (2008) avers that it is important to maintain the place identities of local communities where a hospitality facility is located by propagating its cultural heritage and traditions through interior decorations that reflect these cultural iconographies. Interior decoration is the art of decorating a residential home or commercial business according to a client's

personal preference and style. It includes a selection of colour schemes, floor materials, furniture, fabrics, artworks, and accessories (Milks, 2021). It is an art and science of making the interiors of buildings healthier and aesthetically pleasing reflecting the sense of place and cultural identity of the local community where it is stepped (Li, 2016). If hotel managers do not give due attention and relevance to hotel interior decorations, it can mar a guest's experience. The first impression created on an individual who walks into a hotel is its interior decorations. To make guests have an experience that is rewarding, pleasant, and comfortable to make them return for repeat patronage, the interior must be beautiful and lively. For instance, a well-designed reception area or front desk is an indication of a well-designed room. In the same way, an outdated reception area or front desk with old furnishings can turn off guests who are seeking clean and modern amenities. Potential visitors search hotels online where they want to stay based primarily on the design before considering the price for lodging or for using any of the hotel services. Most hotels operating in Kumasi in the Ashanti region of Ghana have not given adequate attention to the interior decorations of the hotels to sustain the revenue generation to keep them going as is obtainable in developed countries such as the United States, United Arab Emirates, Spain, France, South Africa, and many others. These countries place a high priority on interior decorations when constructing hotels because they believe more customers will be attracted by the hotels through their designs, which is guest satisfaction (Ryu & Han, 2018). On the contrary, the lack of interior decorations that depict the sense of place and cultural identity in most of the hotels in Kumasi has resulted in the loss of revenue, guest rejection of rooms, and lower customer patronage. Yet, Ghana can boast of various traditional cultural symbols such as Adinkra symbols that represent concepts or aphorisms that reflect the place's identity and cultural heritage of the people (Adom et al., 2016). It is on this premise, that this study aims to explore various interior decorations using traditional Ghanaian cultural symbols to enhance the hospitality industries in Kumasi while promoting the place's identity and cultural heritage. The objectives of the study were to:

1. Identify and discuss the types of fabrics and Adinkra symbols used in the hospitality industry in Kumasi.
2. Examine the extent to which Adinkra symbols of Ghana are effectively used in the interior decoration of products in the hospitality industry in Kumasi.
3. Design and produce samples of innovative symbolic made-in-Ghana fabrics by incorporating adinkra symbols for the hospitality industry.

## **LITERATURE REVIEW**

Dr. Kwame Nkrumah, the first president of Ghana built the first-class Ambassador Hotel in Accra in 1957, to host guests from far and near who were attending Ghana's Independence Day celebration (Asiedu, 1997). This decision was a success because the guests from countries like the United Kingdom and the Diaspora to attend the memorable event were accommodated in the hotel. There is an increase in the number of international tourists visiting Ghana, coupled with the corresponding increase in the number of hotels. In 2019, the government of Ghana announced to the world that Ghana hosting a program called

"A Year of Return" where most people from the US and the diaspora toured Ghana to see and experience our rich culture. These people are marveled when they see our culture such as our clothing, food, artworks, tourist sites, etc. However, most of our interior decorations are made of foreign materials which they have already seen. There are a handful of hotels that decorate their interiors with a touch of African culture.

Ghana has gone through a lot of socio-economic reforms since it gained independence in 1957. The philosophy was that the government had to be engaged in day-to-day business activities which were dominated by the private sector in many areas. The government thought it right to invest in sector business which was expected to boost the economy. The then government built and operated multiple state-owned enterprises which consisted of hotels and guesthouses across the length and breadth of the country with the above-stated philosophy. The government took control over all businesses in the country and applied a regimented system concerning foreign exchange which led to the failure of promoting private-sector investment. Like other sub-Saharan countries that were in the period of the post-colonial period, the involvement of socialist command and economy had disastrous economic consequences for Ghana. Ghana's economy collapsed during the mid-1980s and needed to rise. Guests were no longer patronizing the state-owned hotels because the hotels were in a state of deterioration. Hotels owned by private entities did not meet the standard of a structure called a hotel. For this and other reasons, a stop was put to the over-reliance on state enterprises as an economic development tool. The government had to consult the World Bank and the International Money Fund for an intervention which led to the launching of the Economic Recovery Programme (ERP). This was done to showcase the decline in the economy at the time State-owned hotels, namely Continental Hotel (now Golden Tulip) Accra, City Hotel in Kumasi, Golden Tulip in Kumasi, and a host of government-owned hotel-related facilities were sold to the private sector in 1983 by the government of Ghana (Amankwaa-Amoah, Debrah, Honeyenuga and Adzoyi, 2017). Selling out state-owned hotels to private entities was seen as an intervention that could cause a change in the hotel sector (Amankwah-Amoah et al, 2017).

The government of Ghana by the time threw him on the operating of hotels and drew his attention to establishing a hospitable atmosphere and environment in which the sector could rise on its feet again. Novotel and Holiday Inn broke into the sector with state-of-the-art technologies as multinational chain enterprises for the first time in Ghana (Amankwah-Amoah et al, 2017). The hotel industry can show off local four-star hotels which consist of Fiesta Royal, African Regent Hotel, Cocoa Bean Hotel, etc., and multinational chains such as Movenpick and Kempinsky. The then PNDC government passed the PNDC Law 116 in 1985 to ensure that tourism development is a prime concern sector of the economy as part of the economic reforms (Amankwah-Amoah et al; 2017). This reform helped the growth of the economy by introducing competition into the industry as there was a rise in business travelers who were staying in Ghana. Ghana has merchandised itself as a "Gateway" into the Economic Community of West African States (ECOWAS) territory for businesses and tourists (Debrah, 2002, as cited by Amankwa-Amoah et al., 2017). The hotel industry in

Eastern African and Southern African countries is way ahead of Ghana's hotel industry in terms of competitiveness in prices, facilities, and services rendered for this reason. This called for the government of Ghana to intervene by creating several initiatives aimed at improving the skills base and reputation of local hotels. In 2003, the government formed the Ministry of Tourism, to construct the hotel, travel, and hospitality-related firms and communities at the centre of the industry in Ghana to achieve the objective stated above. The Ministry was created by the former president who reigned during the early 2000s to improve tourism and hospitality facilities in Accra and later in the other regions of the republic.

These hotels in the capital city of Ghana, Accra, were put up with modern features to attract potential investors to the country. This ministry redrew the focus of the government on the promotion and development of the domestic hotel industry (NDPC, 2005 as cited in Amankwaa-Amoah et al., 2017). Government involvement in the hospitality and tourism industry helped the growth of the economy, created employment for the youth, and strengthened the local infrastructure. Numerous agencies like Ghana Hoteliers Association (GHA), Ghana Tourist Board (GTB) Ghana Tourist Board (GTB), and Ghana Tourist Development Company (GTDC), which the new ministry brought together to promote the growth of the industry. Specialists from Morocco and Egypt came to assist and support the industry with skills and capacity development.

## **METHOD**

The qualitative research design was employed in this study to identify, understand, and assess the significance of Ghanaian traditional symbols and how best they can be used to promote and sell our rich Ghanaian culture. The purpose of qualitative research is based on "researcher immersion" in the phenomenon to be studied, gathering data that provides a detailed description of events, situations, and interactions between people and things, providing depth and detail (Creswell & Creswell, 2018). Studio-based research method (Figure 1) under the qualitative research design was adopted for the study. It is wealthy with prospects for contributing to the body of data regarding artistic processes, primarily as a result of its core the "making" disciplines (Marshall, 2010). It has lately gained increasing admiration within qualitative research. This method of research design was extensively adopted in this study. McNiff (2008), defines art studio-based research as a research design that can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of art, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies.



Figure 1: Studio Practice Design Procedure

The stratified random sampling technique was used in selecting a sample size of 25 interior decorators in 25 hotels in the Kumasi Metropolis for the study. The hotels were categorized into five strata: Northern, Southern, Eastern, Western, and Central parts of Kumasi. Five hotels were selected from each stratum.

**Table 1. Stratified Random Sampling of the Hotels for the Study**

Stratum	Sector of Kumasi	Hotels Studied
Stratum 1	Northern	Nurom, Okubi, Grovenest, Swaggart, Promising Star.
Stratum 2	Eastern	Noda, Royal Basin, Mapplewood, Treasureland, Silicon.
Stratum 3	Central	Joyflux, Golden Tulip, Ceeta-kel, Golden Bean, Castle More.
Stratum 4	Western	Wadoma, Senator, Hasta logde, Bekegg, Pelican Hotel.
Stratum 5	Southern	Rosewood, Okumah, Four Villages inn, To-Be, Swatson.

The researchers used semi-structured interview techniques as well as direct observation as tools to gather information from the interior decorators of hotels in Kumasi on interior decorations with fabrics and adinkra symbols in hotels in Kumasi. Table 2 shows the list of equipment, tools, and materials used for the studio-based research.

**Table 2. Equipment, Tools, and Materials Used for the Studio-Based Research**

<i>Equipment</i>	<i>Tools</i>	<i>Materials</i>
Industrial sewing machine	Squeegee	Fabric
Digital camera	Coating trough	Wooden frame
Developing box	Stapling machine	Mesh
Padded table	Pencil	Printing paste
Laptop	Eraser	Sensitizer
Pressing iron	Cutting shears	Masking tape
Sandbag	L-shaped ruler	White glue
Jigsaw	Tape measure	Sewing thread
Nail gun	Machine needles	Sack Linen
Full-Length Mirror	Hand needle (Crewels)	Plywood
	Brush	Acrylic yarn
	Sandpaper	Graph sheet
	Metre rule	Glass frame
		A4 sheets
		Nails
		Wood lacquer
		Wood Sanding Sealer
		Standard Cellulose Thinner

## RESULTS AND DISCUSSION

### Demographic Characteristics of Study Participants

Table 3 shows the demographic characteristics of the study participants. Out of the 25 interior decorators recruited for the study, 21 were males while 4 were females. This indicates that the field of interior decoration in the Kumasi Metropolis of Ghana may be male dominated. Also, the larger age range of the interior decorators for the study was pegged between 26-35 years. This is a good indicator that the youth in the Kumasi metropolis are very much interested in the profession, and it may be a good sign for the sustainability of the interior decoration profession. Moreover, a greater majority of the interior decorators (i.e. 19 out of 25) have had formal education with secondary education on the higher side (12 out of 25). This may be a positive indicator of higher literacy among interior decorators which may offer fertile grounds for them to respond positively to future training workshops in the field.

**Table 3. Demographic Characteristics of Respondents**

<i>Items</i>	<i>Options</i>	<i>Frequency (f)</i>	<i>Percentage (%)</i>
Status/Position/Rank	Professional	12	48
	Advance	8	32
	Beginner	5	20
	Total	25	100
Gender of Respondents	Male	21	84
	Female	4	16
Total		25	100
Age	16 – 25 years	6	24
	26 – 35 years	11	44
	36 – 45 years	7	28
	46 years and above	1	4
	Total	25	100
Educational Background	Basic School	7	28
	Second cycle	12	48
	Tertiary	5	20
	Others	1	4
Total		25	100
Formal Education in Interior decoration	Yes	19	76
	No	6	24
Total		25	100
Working experience	Below 5 years	4	16
	5years – 10years	6	24
	11years – 15years	6	24
	16 years and above	9	36
Total		25	100

Source: Researchers' fieldwork, 2021

### **Types of Fabric Used in the Hospitality Industry in the Kumasi Metropolis**

The study revealed that in terms of the type of fabrics used by the interior decorators in the hospitality industry, polyester fabric was mentioned by 44% of the interviewees, 32% made mention of Cotton fabrics, 4% said they use Viscose, another 4% use Nylon, Rayon is received 4% and 12% of the respondent could not mention the names of the fabrics they use. They choose cotton pillowcases, bedspreads, arm cushions, curtains, etc., and polyester fabrics for curtains, arm cushions, bed runners, etc. Polyester and Cotton were the most mentioned fabrics used by several interior decorators. They will choose cotton pillowcases, bedspreads, arm cushions, curtains, etc., and polyester fabrics for curtains, arm cushions, bed runners etc., Viscose Rayon and Nylon were also mentioned by a few of them. With the above mentioned, they gave various reasons to this effect. Appiah (personal communication: 9/08/2021) averred that he chooses to work with cotton fabrics due to the characteristics possessed by the fabric. He indicated that it is cool to touch making it suitable for making

bedspreads, pillowcases, etc., absorbent, dries quickly, strong and durable, easy to launder, attractive, and above all, it is suitable for the weather in Kumasi. On the other hand, Gyamfi (personal communication: 15/09/2021) comments that “Polyester is his preferred choice of fabric. It is strong and durable, drapes well which is suitable which makes it a good choice for making curtains, it does not fade which makes it last longer, and it has good light and weathering resistance which makes it attractive, and not easily stained. For these reasons, he chooses polyester fabric for his interior decorations.”

Aboagye, (personal communication: 20/08/2021) says “Viscose rayon is absorbent, soft to touch, drapes well which makes it a good choice making curtains, attractive and possess some properties of cotton. It's soft to touch nature makes it preferable”. Opoku, (personal communication: 30/09/2021) comments that “he always uses a blend of nylon fabrics for making decorations in hotel rooms because it is extremely strong, does not shrink, and does not crease, easy to launder and dries quickly. Others did not know the names of the fabrics but could describe the fabrics they usually use for their work and the name of the fabric described was Polyester. Boatemaa (personal communication: 18/10/2021) comments that “she does not know the name of the fabrics. She purchases a fabric which is strong and durable that drapes well for making curtains, soft to touch fabrics for the bedsheets and chair backs, and fur fabrics for doormats”. The above revelations from the interior decorators showed that the properties and characteristics of cotton and polyester fabrics influenced their selection as the most preferred type of fabrics.

### **Types of Adinkra Symbols Used for Interior Decorations in the Hospitality Industry in the Kumasi Metropolis**

The study participants pointed out that they use some of the traditional Adinkra symbols namely "Gye Nyame", "Dua fe", "Bi nnka bi" "Akofena", " Mate Masie", "Nyame Dua", "Nkyinkyin", "Bese saka", Sankofa", " Akoma", "Adinkra hene", "Sunsum", Dwennimmen", Fofoo", "Biribi wɔ suro", "Dame dame", "Owuo foro Adobe", and "Nyame nnwu na mawu". A few of the interviewees who mentioned these symbols knew their meanings and they always chose to work with the meanings of the symbol. The others who knew just the names of the symbols and had no idea about their meanings said they just used any symbol to work with so far as it would assist in providing a beautiful design.

Appiah (personal communication: 9/08/2021) said “he has never used any traditional symbol ever since he ventured into this business. He buys the finished products (curtains, furniture, bedspread and sheets etc.) from the market and uses them”. Gyamfi (personal communication: 15/09/2021) comments that he uses the traditional symbols, adinkra symbols to be precise, for decorating but the funny thing is that he doesn't even know their names. “Nyame dua” is popular amongst the adinkra symbols so he is aware of it”.

(Aboagye, personal communication: 20/08/2021) indicated that “he works with traditional symbols (adinkra symbols). He knows the names of “Gye Nyame”, “Nyame dua”, “Mate Masie”, etc. The meanings can be difficult to memorize but he knows the meanings of “Gye Nyame” and "Mate Masie". The reasons why he uses these adinkra symbols are



because of their meanings. "Gye Nyame" means "the supremacy of God" while "Mate masie" wisdom". Opoku, (personal conversation: 30/09/2021) mentioned that "once, a client whom I worked for briefed me on how he wants his place to have a feel of the Ashanti culture. He mentioned to me that the researchers needed to incorporate adinkra symbols in the interior decoration she was about to do. That was the first the researchers had to sit down, read, and understand the meanings of the symbols to be chosen for the work. The researchers looked at "Sunsum" which means we can always learn from the past, "Sankofa" which also means greatness, and "Akoma" which means patience". From the above stated, the interviewees made it known how well they know the symbols, names, and meanings of Adinkra symbols.

### **The Extent of Using Adinkra Symbols in the Hospitality Industry in Kumasi Metropolis**

The results of the study (Table 4) revealed that 12% representing 3 interviewees opted for "very often", 8% representing 2 interviewees chose "often", 4% representing 1 interviewee opted for "sometimes", 20% representing 5 interviewees chose "occasionally" and 56% representing 14 interviewees said they have never thought of adding an Adinkra symbol to their decoration.

**Table 4. The Extent of Using Adinkra Symbols in the Hospitality Industry in Kumasi Metropolis**

Items	Options	Frequency(f)	Percentage (%)
	Very often	3	12
	Often	2	8
	Sometimes	1	4
	Occasionally	5	20
	Not at all	14	56
<b>Total</b>		<b>25</b>	<b>100</b>

Source: researchers's fieldwork, 2021.

### **Designing and Production of Innovative Made-in-Ghana Fabrics with Ghanaian Cultural Symbols for the Hospitality Industry in the Kumasi Metropolis**

The researchers searched for appropriate Ghanaian cultural symbols that could be used for the textile interior decoration designs using made-in-Ghana fabrics. The first thing to do was to assemble the selected Adinkra symbols, use one symbol at a time and develop them into several motif arrangement styles and colours with Corel Draw software, and choose the best designs for the production of screens to be printed on the selected fabric for the articles. In all, seventeen different Adinkra symbols were examined of which seven of them were chosen by the researchers for the work. The selected symbols include; "Gye Nyame", "Ma te m'asie", "Bese saka", "Sankofa", "Dua fe", "Nyame Dua", and "Obi nka bi". These selected symbols were chosen and used to produce artefacts that corresponded to the meanings.

“Mate masie” was the symbol for the fabric print to be sewn into a pillow and the bed runner.



Figure 2: Mate Masie

“Gye Nyame”, was also used for the fabric print to be sewn into the armrest.



Figure 3: Gye Nyame

“Bi nka bi” and “Bese saka” were used for the fabric print to be sewn into curtains.



Figure 4: Obi nka bi

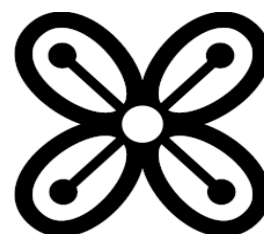


Figure 5: Bese saka

The remaining three adinkra symbols were used to produce different articles in various ways. “Sankofa” symbol was stitched into a Sack of Linen cloth and was hung on the wall in the room.



Figure 6: Sankofa

“Duafe” was carved out of wood which was attached to a mirror pasted on the wall.



Figure 7: Duafe

“Nyame Dua” was carved out in a piece of plywood and polished which was used to produce a pelmet for the windows.



Figure 8: Nyame dua

### **Sourcing for Fabric**

The fabric/material was designed and produced by the researchers to suit the concept of the project. The fabric that was used was Duchess Satin. Duchess Satin is a graceful and glossy fabric made from Polyester fibres, mostly used for couture bridal gowns and lingerie,

special from other types of Satin by its higher thread count. In centuries gone by Duchess Satin was only attainable by those blessed with great wealth and was the chosen fabric for royal garments. The designs were printed using screens (Figure 9).



Figure 9: Sample design for the bed runner and pillows

The screen-printed fabric was sewn into bed runners and curtains to be used for the interior decoration. A wooden pelmet design of Nyamedua was designed and produced (Figure 10 and Figure 11). These images show the two sides of the pelmet in an opposite direction. This is because the windows on which the pelmet will be hung are opposite to each other.



Figure 10: Right window pelmet



Figure 11: Left window pelmet

Another wooden mirror-framed design using the Duafe Adinkra symbol was produced (Figure 12). Plywood was cut to the required size needed by the researchers for the production of the mirror which will come out in the form of the “Duafe” adinkra symbol and a mirror fixed on it to serve the purpose of a wall mirror.



Figure 12: Wooden Framed Mirror in the Duafe Adinkra Symbol

### **Analysis and Appreciation of the Set of Pelmet**

Figure 13 shows the pair of wooden pelmets designed and created by the researchers. They were made out of plywood which depicts the adinkra symbol “Nyame Dua”. The shape of the pelmet is a diagonal form with asymmetrical curves at the edges for aesthetic purposes. The adinkra symbol called “Nyame Dua” has been projected out of the middle part of the Pelmets. Pelmets are erected on top of windows and door frames.



Figure 13: Wooden Pelmets

The researchers thought it wise to choose the Adinkra symbol "Nyame Dua" because of the meaning of the symbol. "Nyame Dua" which means "God's tree" also has a symbolic

meaning that reads "God's presence has been recognized", and was adopted and used by the ancestors of the Akans to tell God's presence in their homes. They usually erected the symbol at vantage points in their homes during the olden days. It is believed that their prayers were heard when they faced the carved-out Adinkra symbol "Nyame Dua" which was erected in their homes. For this reason, the researchers sought to use the said symbol out of the chosen symbols for the pelmet to be erected in hotel rooms to serve the purpose for which it served in the olden days. To create a woody effect and an African touch, the researchers maintained and polished the pelmet to maintain the plywood's original colour and to protect the plywood from being destroyed by insects and pests.

### **Analysis and Appreciation of the Curtain**

Figure 14 shows the curtains made through screen printing processes. It comprises two traditional Adinkra symbols namely, "Obi nka bi" and "Bese Saka" respectively, which were used as motifs, and Greek wall design which was used as the textures for the production of the curtains. The Adinkra symbols have been printed in wine together with the names of the symbols and their textures are in deep Blue.

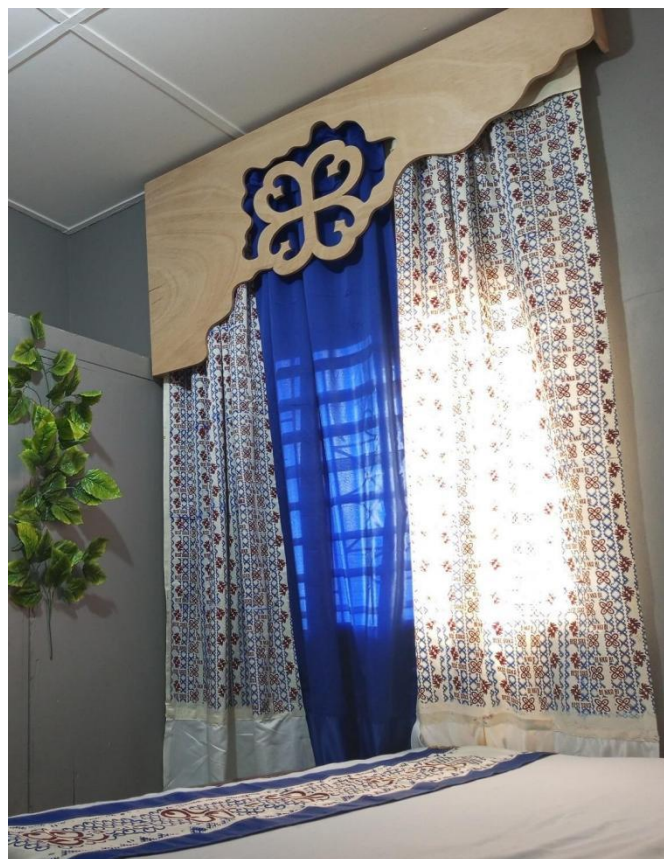


Figure 14: Curtain from Screen Printed Adinkra Design

The composition and arrangement of the motifs and their names boldly written beside them, together with the textures, emphasize the identification of the print which is to educate the foreigners who visit our country for various reasons. There is a feeling of lengthwise direction in the arrangement of the motifs and textures. "Obi nka bi" which means "Bite, not one another" symbolically suggests peaceful coexistence. As human beings living in society, we must try as much as possible to live peacefully to be able to grow our communities. Living in a community devoid of wars elevates the face of the community or the country at large. A nation becomes mighty when there is peace. This Adinkra symbol educates us to live a peaceful life.

"Bese saka" literally means a bag of kola nuts which signifies unity and together since all the kola nuts have accepted to be in the same bag. The texture of the cloth design comprises of Greek wall design printed in wine colour to create a unique design pattern. The colours are arranged and used in a way to create rhythm, harmony, and balance in the curtain design of the Greek wall design in wine colour to create a unique design pattern and a bag of kola nuts which signifies unity and togetherness since all the kola nuts have accepted to be in the same bag.

Also, the arrangement of motifs and textures with their names written boldly under them "Obi nka bi" and "Bese saka" creates a unique concept that aids the viewer in knowing the name of the symbol without being told their names. For these reasons, the researchers chose these two symbols for the curtains. Colours that can be seen in the design for the curtains are cream which forms the background colour of the fabric, wine, and deep blue. The reasons for the choice of these colours stems from the fact that the researchers used the colour cream to suggest competition. Thus, the world has become competitive in this era. Competition has paved the way into our lives in our daily activities. Wine symbolizes love and passion. Ghanaians are known to be hospitable towards foreigners. Hospitality is shown towards these foreigners because of the love and passion Ghanaians possess towards these foreigners from all walks of life. Aside from the wine colour symbolizing love, it also blends well with the other colours seen in the curtains. Deep blue was colour was selected to represent stability, inspiration, and health. Two plain deep blue fabrics were sewn into curtains and placed in the middle to match the printed curtains. With all these stated above, the curtains made with two Adinkra symbols fit for all type of hotels, guesthouses, homes, offices, etc. which will give their rooms a taste and feel of Ghana and also educates foreigners about the Akan traditional symbol.

### **Analysis and Appreciation of a Pair of Pillows and Bed Runner**

The design in the pillows (Figure 15) comprises the Adinkra symbol named "Mate masie" which was used as a motif and the name "Ntesie" which is written boldly under the big Adinkra symbol placed at the centre of the pillow. They come in colour Wine. Also, the sides of the pillows were designed with smaller sizes of "Mate masie" Adinkra symbol in a full-drop pattern which appears in deep Blue. The same colours were used for the printing of all the fabrics. The bed runner has the Adinkra symbol "Mate masie" in a full-drop pattern

which is also smaller and blue. It has a border design made with Greek wall design in colour deep Blue and also has a border band which has the same colour. It has a border design made with Greek wall design.

Big sizes of the “Mate masie” Adinkra symbol together with the name “Ntesie” has been placed side by side in the middle of the bed runner with colour Wine. The reason behind the use of this symbol for the pillows and bed runners is its symbolic meaning. It means "I have kept what I have heard". This symbol signifies intelligence, understanding, and wisdom. Elderly people are said to be wise because of the experiences they have had while living on this earth and their maturity to keep things to themselves which helps them to live peacefully with others. It is believed that the best time to think and make plans for one’s life is at dawn. When we sleep, we usually put our heads on pillows. There is a proverb in Akan that goes “Sumye ma adwene” which means the pillow helps the head of the body to relax the mind for future reasoning. The researchers could not have chosen any other Adinkra symbol for designing the pillows other than “Mate masie”. Bed runners always complement the pair of pillows which was the main reason why the same symbol was chosen for the two articles.



Figure 15: The Pillows and bed runner

The visible colours seen in the pillows are Cream for the background colour of the fabric, Wine for the big symbol, and the inscription "Ntesie" placed. Whereas the visible colours depicted in the bed runner are cream, wine for the big symbols with the inscription “Ntesie” placed side by side at the centre of the article, and deep Blue colour for the smaller



sizes of the “Mate Masie” adinkra symbol, in full-design pattern, border design in Greek wall art design.

### **Analysis and Appreciation of the Pair of Arm Rests**

Figure 16 is a picture of the finished pair of armrests or arm cushions produced by the researchers. It features the Adinkra "Gye Nyame" which means "except God". The fabric used for the arm cushion was printed in Cream, Wine, and deep Blue. Gold trimming was used to finish the raw edges to prevent them from fraying. The fabric for the articles entails a Cream background, the full-drop pattern of smaller sizes of the “Gye Nyame” symbol in deep Blue, one large motif has been centered with the inscription “Gye Nyame” which is coloured in Wine. Out of the numerous Adinkra symbols of the Akan ethnic group in Ghana, “Gye Nyame” was adopted by the researchers for the project work. This symbol symbolizes God’s authority over all living beings and for that reason, people should have faith in Him alone and no one else.



Figure 16: A pair of armrests or Arm Cushions

Oftentimes times we sit in sofas and usually rest our arms on these articles known as arm cushions. If the symbol stands for God's authority in our lives, it means we have to lean on God alone to help us solve our daily problems. This symbol is telling us not to rest our hands or arms on just the arm cushions. This symbol stands for God’s authority who is the Supreme being and capable of helping us solve our everyday crisis if we lay them on Him. The Gold trimming signifies riches and wealth. God created everything in this world, He is more than able to make us rich and wealthy only if we have faith in Him.

### **Analysis and Appreciation of the Mirror**

Figure 17 shows a mirror framed in plywood shaped into an adinkra symbol called "Duafe". It comprises a plywood cut into the shape of a comb with a mirror fixed on it. "Duafe" is an adinkra symbol which means a comb made from wood. The Adinkra symbol symbolizes beauty and cleanliness. The comb is useful in our homes for keeping our natural hair neat which projects the face and makes it look cheerful and adorable. Ghanaians like Africans have afro-textured hair which is characterized by kinks, tight curls, and more dried and coiled. This looks unkempt when it is not combed. In the olden days, "Duafe" was found in every home. As the symbol signifies beauty, the hair is combed before a mirror to make sure every section of the hair is combed nicely. The researcher chose "Duafe" for the mirror because of its symbolic meaning. The mirror helps us to have an idea of how we look. It communicates to us in diverse ways; it makes us aware of the information we are sending out about ourselves. "As the saying goes, one's dressing says a lot about him". The mirror projects our true reflection of how we look. Our reflection in the mirror informs us if we look dirty or tidy before we move from our various places of abode and workplaces.

This symbol also educates us on how we as Africans must embrace our beautiful black complexion and put a stop to using creams that contain chemicals like Hydroquinone which causes skin cancer to the body. It also depletes the foreskin. Our natural hair is beautiful and for that matter, we have to adopt a way of combing and keeping it clean, neat, and tidy. The researcher exaggerated the handle of the "Duafe" comb to create a sense of feminine touch. These are the reasons why the researcher chose "Duafe" for the production of the mirror. This mirror can be used in hotels, guest houses, homes, and washrooms of recreational centres.



Figure 17: A Mirror Framed in Plywood with the Duafe Adinkra Symbol

## **CONCLUSIONS AND RECOMMENDATIONS**

Interior decoration is a way of beautifying the interiors in our homes, hotels, offices, or workplaces. It simply gives a facelift to a space with the items one prefers to use. Interior decorating can be done by professionals and non-professionals according to the taste and preferences of an individual. Professional interior decorators are usually hired to uplift the interiors of mansions and hotels. The hospitality industry plays a vital role in the promotion of the tourism industry. Foreigners always choose to stay in hotels during their visit to the country. There is a need for these foreigners to know and appreciate the Ghanaian tradition and culture. The inclusion of the Ghanaian traditional symbols (Adinkra symbols) in a hotel room will be beneficial to the hospitality industry in Ghana and the promotion of Ghanaian culture to the other side of the world. According to the findings of the study, Polyester fabric was used by most interior decorators of hotels in Kumasi. Interior decorators of hotels in Kumasi do not usually use made-in-Ghana fabrics for their work. It is just a few of them who use fabric made in Ghana for their works. A few of Adinkra symbols were adopted and used as motifs for the printing of fabrics for the curtains, pillows, bed runners, and armrests. The other symbols were used for the production of pelmets, mirrors, and wall hangings. At the end of the study, six products were produced which were exhibited and used for the interior decoration of a hotel room. To conclude, the main aim of the study was achieved which made the work a successful one. All these articles were made and used for interior decoration to educate foreigners about the rich Ghanaian culture. Given the results of the findings, the researchers recommend that interior decorators in Kumasi should use made-in-Ghana fabrics in decorating the interiors of the hotel rooms where they work. These fabrics can be used for the production of sofas, arm cushions, curtains, pillows, bed runners, etc. Also, they must ensure that the use of foreign materials in decorating hotel rooms is only promoting Western culture which deters foreigners from booking their hotels. Moreover, the stakeholders in the hospitality industry must ensure that they invest in the production of made-in-Ghana articles which will make their hotels unique from the others. They must request the services of interior decorators who are willing to use Ghanaian cultural symbols such as Adinkra symbols that help maintain the place's identity history of the Ghanaian people while boosting patronage through cultural tourism. Future researchers must explore the use of other Ghanaian cultural symbols in producing interesting interior and exterior decorations to boost cultural tourism in the numerous hospitality industries in the country.

## **ACKNOWLEDGMENT**

The researchers are grateful for the support of the managing directors, staff, and all the interior decorators who work in the 25 hospitality industries for voluntarily supporting the study.

## **REFERENCES**

Acquaye, N. E. A. (2021). Improving the service delivery of Tenack Beach Resort and Hotels through specific operational intervention. Afribary, 23 March 2021,

- <https://afribary.com/works/improving-the-service-delivery-of-tenack-beach-resort-and-hotels-through-specific-operational-intervention>. (Accessed 24 October 2023).
- Agbo, H. A. (2011). Values of Adinkra Symbols: Kumasi: Delta Designs and Publications.
- Allen, M. (2017). The SAGE Encyclopedia of Communication Research and Publications. Retrieved from DOI: <http://dx.doi.org/10.4135/9781483381411.n297> on 3/05/2021.
- Agyekum K. (2006). Aspects of language, culture, and family issues in Ghana (W/A) Muenchen: Lincom pp.121-135.
- Amankwaa-Amoah J., Debrah Y. A., Honeyenuga B. Q. & Adzoyi P. N. (2017). Business and government interdependence in emerging economies: insights from hotels in Ghana. *International Journal of Tourism Research* 20(6). Retrieved from DOI: 1002/jtr2154. [https://www.researchgate.net/publication/319015686\\_Business\\_and\\_government\\_in\\_emerging\\_economies\\_Insights\\_from\\_hotels\\_in\\_Ghana](https://www.researchgate.net/publication/319015686_Business_and_government_in_emerging_economies_Insights_from_hotels_in_Ghana) on 25/05/2021.
- Amankwah-Amoah, J. & Lu, Y. (2018). Historical Evolution of Entrepreneurial Development in the Global South: the Case of Ghana, 1957-2010. *Science and Public Policy*
- Argyle, M. (1988). *Bodily communication: (2nd Ed.)*. eBook Published 1st March, 1988; Pub. London; Imprint Routledge. Retrieved from <https://doi.org/10.4324/9780203753835> on 4/05/2021.
- Asiedu, A. B. (1997). Prospects for an Emerging Tourism Industry in Ghana: Research Review (New Series), University of Ghana. Vol. 13, Nos. 1 and 2.
- Asmah, A. E., Mate, M. M. & Daitey, S. T. (2016). Tourist art: a prime phase of Sirigu art. *European Journal of Research in Social Sciences*. Vol. 4 No.2, 2016
- Blakemore. R. G., & Rabun, J. L. (1997). *History of Interior Design and Furniture: From ancient Egypt to the nineteenth century*. Europe: Van Nostrand Reinhold.
- Brannas K. & Nordstrom J. (2006). Tourist Accommodation Effects of Festivals. *Tourism Economics* 12(2):291-302.
- Candy, L. (2006). *Practice-Based Research: A Guide* University of Technology, Sydney. Creative & Cognition Studios. Retrieved January 2, 2015, from <http://www.creativityandcognition.com>
- Colien, M. V., Indra, P. & Ann, B. (2003). *Designing and Conducting Health System Research Projects*. Amsterdam: Kit Publishers, International Development Research Centre.
- C Reswell, J., & Plano Clark, V. (2007). *Designing and Conducting Mixed Methods Research*. Thousand Oaks, CA: Sage. <https://doi.org/10.1177/1094428108318066>
- Crick A. P., & Spencer A. (2011). Hospitality: new directions and new challenges, "International Journal of Contemporary Hospitality Management, Vol. 23 No. 4, pp. 463. Retrieved from [https://doi.org/10.1108/0959\\_96111111129986](https://doi.org/10.1108/0959_96111111129986) on 28/03/2021.
- Dzhandzugazova E. A., Blinova E. A., Orlova N, & Romanova M. M. (2016), Innovation in Hospitality Industry, *International Journal of Environmental and Science Eductaion* 2016, Vol. 11, No. 17, 10387-10400

- Easwaramoorthy M. & Zarinpoush F. (2006). Interviewing for Research. *European Journal of Research in Social Sciences*, 4(2), 1–14. [www.idpublications.org](http://www.idpublications.org) on 18/05/2021.
- Gamble T. K & Gamble M. (1999). *Communication Works* (6th Ed.) New York: McGraw—Hill Companies Inc.
- Gyekye K. (2002). *African Cultural and Values: An Introduction*. Accra: Sankofa Publishing Company.  
<https://doi.org/10.4135/9781483381411>
- Kuwornu-Adjattor, Appiah G. & Nartey M. (2015). The philosophy behind some Adinkra symbols and their communicative values in Akan. Vol. 7(3), pp. 22-33;
- Marshall A. L. (2010). Measuring total and domain-specific sitting; a style of reliability and validity. Retrieved from <https://pubmed.ncbi.nih.gov>. Retrieved from 8/11/2021.
- McDonough, E. F, Kahn, K. B. & Barczark, G. (2001). An investigation of the use of global, virtual, and collocated product development teams. Retrieved from <https://doi.org/10.1111/1540-5885.1820110>
- McNiff, S. (2008): 3 art-based research. In J.G. Knowles, & A. L. Cole *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples and Issues*. Chapter DOI: <https://dx.doi.org/10.4135/978452226545.n3>
- Milks, C. (2021). *Interior Decorating: Definition, styles & Tips*. Updated: 25\03/2021
- Mukherjee, M. (2017). A Review of Research Design To cite this version: A Review of Research Design. 2(3), 56–59.
- Okeckukwu, C.O & Alozie, E. N. (2019). Interior Design of Hotel Rooms as a factor affecting Customer Satisfaction in Hotels. *International Journal of Advanced Studies in Ecology, Development, and Sustainability*, 6(1): 22-45.
- Owusu-Minta S. B. & Dacosta F. D. (2017). A study of events organized by hospitality industries in Accra, Ghana. Retrieved on <https://www.researchgate.net>. Retrieved on 8/11/2021.
- Rutkin, K. M. (2005). User preference of interior design elements in Hotel lobby spaces. <https://ufdcimages.uflib.ufl.edu> . Retrieved on 4/04/2021.
- Ryu, K., & Han. H. (2018). Influence of the quality of food, service, and physical environment on customers satisfaction and behavioural intentions in quick casual restaurants: the moderating role of perceived price. *Journal of Hospitality & Tourism*, 8,98
- Siguaw, J., Simpson, P., & Enz, C. (1990). The Brand Personality Scale: An application for Restaurants. *Cornel Hotel and Restaurant Administration Quarterly* 40(3): 48-55
- Taherdoost H., (2016). Sampling Methods in Research Methodology; How to Choose a Sampling Technique for Research. *International Journal of Academic Research in Management (IJARM)*, 2016, 5. hal-02546796. Retrieved from <https://hal.science/hal-02546796>.
- Tarafder, P. N., Collcutt, T. E., Godwin, E. W., & Barry, C. (2019). Interior Design and Interior Decoration with Textiles. 1(2), 5–14.

Tarasewich, P. (1996). "Design for Success." *Industrial Management*, Vol 38. No.2.  
March/April 1996, pp 28-32