



INNOVATE TO ELEVATE

**Our first
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comes home
to Fetu Afahye

Oguaa welcomes
**the Warri
Kingdom**

**Celebrating
Oguaa's
Creatives**

**A history of the
Emintsimadze
Palace**



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li	Programmes of Activities
iii	Programme for the Durbar Durbar of Chiefs
1	Welcome to the 2025 Oguaa Fetu Afahye
4	Goodwill Message from Her Excellency the Vice President Prof Naana Jane Opoku-Agyemang
5	Message from Oguaa Omanhen- Osabarimba Kwesi Atta II
6	Oguaa Appellation
9	A short history of Oguaa
13	Message from Oguaa Omanhembaa – Nana Ekua Abookye VI
15	Goodwill Message from Ogiame Atuwatse III & Olori Atuwatse III
17	The Emintsimadze Palace
21	The Guardians of Tradition: Cape Coast's Seven Asafo Companies
25	The 61st Oguaa Fetu Afahye celebrates creativity and Innovation
27	Feature on Oguaa Creatives
35	Goodwill Message From the Central Regional Minister, Hon. Eduamoah Ekow Panyin Okyere
37	Goodwill Message from the Mayor of Cape Coast
40	The Oguaa Project: A Call to Action for a Brighter Future
42	“ Stop Waiting, Start Building”. Message from Oguaa Sanaahen
45	Goodwill Message from Hon. Kweku George Ricketts-Hagan, MP for Cape Coast South
47	Cape Coast's Creative Explosion- Charlotte Osei Esq
51	Directory of Some Oguaa Creatives
53	Afahye Planning Committee Members & Volunteers



Programmes of Activities

2025 Oguaa Fetu Afahye

PRE-AFAHYE EVENTS

26th July, 2025 (Saturday)

Omanhen's Ahobaa Festival and Eguadoto

5th August, 2025 (Tuesday)

Ban on Drumming and Fishing on Nana Kobina Fosu Lagoon

21st August, 2025 (Thursday)

Lifting of Ban on Drumming and Noise only

28th August, 2025 (Thursday)

General communal labour in Oguaa Traditional Area sanctioned by CCMA

AFAHYE WEEK

31st August, 2025 (Sunday)

Akwaaba Carnival

1st September, 2025 (Monday)

Akom's Night

2nd September, 2025 (Tuesday)

Bakatue. Asafo Regatta & Lifting of Ban on Fishing in Fosu Lagoon

3rd September, 2025 (Wednesday)

Emuntumadze (Health Day)
Health Screening @ Ato Austin Gardens
Omanhembaa cooking competition @ Chapel Square.

4th September, 2025 (Thursday)

Osabarimba, Omanhembaa, Chiefs & Queenmothers sit in state to receive the 1st Harvest of the Land

Arrival of Special Guests of Honour:
The Olu and Olori of Warri

Youth Colloquim

Akom's Night at Nana Praprata's Shrine

Women Allying Women Conference @ Lush on the coast.

5th September, 2025 (Friday)

Oguaa Commemorative mass at Christ Church Anglican Diocese @ 7am **(Dress Code-RED)**

Oman Purification

Osabarimba, Omanhembaa Chiefs & Queenmothers sit in state to receive guests

Orange Friday

The Luckiest Afahye Rave @ Robert Mensah Sports Stadium

6th September, 2025 (Saturday)

Procession of Chiefs & Grand Durbar at Victoria (Jubilee) Park

7th September, 2025 (Sunday)

Afahye Thanksgiving Service at Jubilee Park @9am

Afahye Cup Football Match at Robert Mensah Sports Stadium @3:00pm

POST- AFAHYE EVENTS

13th September, 2025 (Saturday)

Asafo Company display at all Asafo Company Posts

19th September, 2025 (Friday)

Lifting of Ban on Funeral Activities



EMINTSIMADZE
PALACE

Oguaa Fetu Afahye

Durbar of Chiefs - September 6, 2025

1. Turn-out of Asafo Companies/ Procession of Omanhen, Omanhembaa and Chiefs and people of Oguaa Traditional Area from Siwdu Ebiradze Royal House to Mfantshipim through to Victoria Park
2. Arrival of invited guests 1pm
3. Cultural performance (until arrival of chiefs)
4. Arrival of Special Guests 2pm
5. Arrival of Chiefs of Oguaa Traditional Area 2.30pm
6. Arrival of Special Guests of Honour, HRM Ogiame Atuwatse III, the Olu of Warri and the Olori of Warri
7. Opening Prayer
Rt. Rev. Richardson Aboagye Andam
Bishop, Methodist Church of Ghana, Cape Coast Diocese Regional Chairman,
National Peace Council, Central Region
8. Libation by Kyeame Kofi Benya and Kojo Awotwe
9. Fontomfrom Interlude
10. Omanhen and Chiefs receive greetings
11. Omanhen and Chiefs return greetings
12. Welcome by Mrs. Charlotte Osei,
Chairperson, Afahye Planning Committee
13. Asafo Display
14. Goodwill message from Her Excellency, Prof. Naana Jane Opoku-Agyemang, Vice President of the Republic of Ghana
15. Asafo Display II
16. Goodwill Message from HRM Ogiame Atuwatse III, the Olu Of Warri
17. Fontomfrom Interlude
18. Address by Oguaa Omanhen, Osabarimba Dr. Kwesi Atta II
19. Presentation of gifts by Oguaa Traditional Council
20. Vote of thanks - Nana Amba Eyiaba I (Krotsirhembaa of Oguaa and QueenMother of Efutu)
21. Departure of Omanhen, Chiefs and Special Guests



Her Excellency the Vice President of the Republic of Ghana
Prof Naana Jane Opoku-Agyemang,

Osabarimba Kwesi Atta II, Omanhen of Oguaa, Nana Ekua
Abookye VI, Omanhembaa of Oguaa, Chiefs and Queen-
mothers of the Oguaa Traditional Area,

Your Royal Majesties, His Majesty Ogiame Atuwatse III,
the Olu of Warri, and Her Royal Majesty, the Olori of Warri,
distinguished guests from the great Kingdom of Warri,
Nigeria,

The Central Regional Minister, Ministers of State, Honour-
able Members of Parliament,

Supis, Safohens and members of our seven illustrious Asafo
companies—Bentsir, Anarafo, Ntsin, Nkum, Brofomba,
Akrampafo, and Amanful,

Our generous sponsors and partners, fellow indigenes of
Cape Coast, creative artists and cultural ambassadors,
distinguished visitors from near and far, friends from the
media.

Ladies and gentlemen, Akwaaba!

Welcome to the ancient and historic city of Oguaa, known
to the world as Cape Coast, as we gather to celebrate the
61st edition of our cherished Fetu Afahye under the inspir-
ing theme: “Innovate to Elevate: Harnessing the Creative
Economy for Sustainable Growth.”

The Significance of Our 61st Celebration

For sixty-one years, we have consistently gathered to
honor our ancestors, celebrate our heritage, and renew
our commitment to the values that define us as the people
of Oguaa. This festival, which colonial administrators once
called the “Black Christmas” due to its grandeur, continues

to be a beacon of cultural pride and unity that illuminates not just Cape Coast, but the entire African continent.

The Fetu Afahye is more than a festival; it is a living testament to our resilience, creativity, and unwavering connection to the spiritual and cultural foundations laid by our forebears. Whether interpreted as an ancestral thanksgiving festival or an agricultural celebration of September's bountiful harvest, the essence remains the same: we are a people who honor our past while embracing our future.

Cape Coast: The City of Firsts and Endless Possibilities

Our beloved Oguaa stands unique among African cities, proudly bearing the title of Ghana's "City of Firsts." We are home to the first substantial European structure in Sub-Saharan Africa—the magnificent Cape Coast Castle, now a UNESCO World Heritage Site. We established Ghana's first formal school, the Philip Quaque Boys' School, in 1765, and our prestigious institutions—Mfantsipim School (1876) and Wesley Girls' High School (1836)—were the first of their kind, producing generations of leaders who have shaped not only Ghana but the entire African continent.

This legacy of being pioneers and innovators is precisely why our theme "Innovate to Elevate" resonates so deeply with our identity. It is not just a slogan but a call to action that echoes through our history and challenges us to continue the tradition of excellence our ancestors established.

Honoring Our Distinguished Guests

We are deeply honored by the presence of Her Excellency Prof Naana Jane Opoku-Agyemang, whose leadership and vision continue to inspire our nation's women and our development. Your presence here today demonstrates the government's commitment to preserving our cultural heritage while fostering innovation and economic growth.

We extend our profound gratitude to their Royal Majesties from the Kingdom of Warri, whose presence strengthens the bonds of brotherhood that unite African peoples across borders. The Kingdom of Warri, with its rich history spanning over five centuries, shares with Cape Coast a deep appreciation for tradition, cultural preservation, and ancestral heritage. This visit represents a bridge between two great African civilizations and inspiration for creative collaborations that can emerge when African people unite in common purpose.

We acknowledge our government leaders—the Central Regional Minister, Ministers of State, and Members of Parliament and our Mayor whose policies and support are crucial for the development of our creative economy and the preservation of our cultural heritage.

Celebrating Our Seven Asafo Companies

Our seven magnificent Asafo companies—the Etsikw Esuon—have been the backbone of our festival for over three centuries. These companies are not merely cultural organizations but the living embodiment of our democratic tradi-

tions, military heritage, and community spirit. Each company represents a creative enterprise that has contributed to Cape Coast's cultural economy through their flags, emblems, costumes, music, and performances—expressions of creativity that have had economic value and cultural significance long before the term "creative economy" was coined.

The Creative Economy: Our Pathway to Sustainable Growth

Cape Coast is uniquely positioned to become a leading hub for the creative economy in West Africa. Our rich cultural heritage, historic monuments, educational institutions, and artistic traditions provide the foundation for a thriving creative economy encompassing traditional crafts, performing arts, visual arts, music, literature, film, digital media, and cultural tourism.

The creative economy offers multiple pathways for development: expanding cultural tourism through innovative approaches that combine traditional attractions with contemporary creative expressions, transforming traditional crafts into sustainable enterprises, leveraging digital platforms for global reach, and establishing creative hubs and innovation centers.

As the educational capital of Ghana, Cape Coast has a special responsibility to lead in creative economy development. The University of Cape Coast, Cape Coast Technical University, with their strong programs in arts, technology humanities, and social sciences, can play a leading role in research, training, and development. Our secondary schools can integrate creative economy education into their curricula, ensuring young people understand the economic potential of their creative talents.

Economic Impact of Afahye: National and Local Significance Local Economic Impact

The Fetu Afahye festival generates substantial economic benefits for Cape Coast and the Central Region:

Tourism Revenue: The festival attracts over 200,000 visitors annually, generating approximately GHS50 million in direct tourism revenue. Hotels, restaurants, transport services, and local vendors experience peak business during the festival period, with occupancy rates reaching 95% and restaurant revenues increasing by 300-400%.

Employment Creation: The festival creates over 5,000 temporary jobs and supports 15,000 indirect employment opportunities in hospitality, transportation, security, event management, and retail sectors. Local artisans, performers, and service providers earn significant income during the festival period.

Small Business Development: Local entrepreneurs benefit through increased sales of traditional crafts, textiles, food, and souvenirs. Market vendors report revenue increases of 500-800% during the festival week, with many earning their annual profits during this period.

Infrastructure Development: Festival preparations drive improvements in roads, utilities, and public facilities, benefiting

the entire community year-round.

National Economic Impact

Foreign Exchange Earnings: International visitors contribute approximately \$8 million annually in foreign exchange, supporting Ghana's balance of payments and currency stability.

Cultural Export: The festival promotes Ghana's cultural brand globally, attracting international media coverage worth millions in advertising value and positioning Ghana as a premier cultural tourism destination.

Creative Industry Growth: Afahye serves as a platform for showcasing Ghanaian creativity, supporting the growth of the national creative economy valued at over GHS2 billion and employing more than 300,000 people.

Regional Integration: The festival strengthens cultural and economic ties with other African nations, promoting intra-African trade and cooperation.

Why Government and Business Support is Critical Government Investment Imperative

Economic Multiplier Effect: Every cedi invested in festival support generates 4-5 cedis in economic activity through the multiplier effect. Government investment in infrastructure, marketing, and cultural preservation yields substantial returns through increased tourism revenue and job creation.

Cultural Preservation: Government support ensures the preservation of intangible cultural heritage, increasingly recognized as a valuable economic asset in the global creative economy.

Destination Marketing: Afahye serves as Ghana's most effective cultural marketing tool, requiring government investment in promotion and infrastructure to maximize its potential for attracting international visitors and investment.

Youth Employment: Supporting the creative economy through festivals like Afahye addresses youth unemployment by creating opportunities in creative industries, among the fastest-growing sectors globally.

Business Community Engagement

Market Development: Local businesses benefit from expanded markets during festival periods and should invest in capacity building to maximize year-round opportunities.

Brand Association: Businesses supporting Afahye benefit from positive brand association with cultural preservation and community development, enhancing their corporate social responsibility profiles.

Supply Chain Opportunities: The festival creates demand for goods and services across multiple sectors, offering businesses opportunities to develop specialized products and services for the cultural tourism market.

Innovation Catalyst: Supporting creative economy initiatives through Afahye can drive innovation in traditional industries, creating new products, services, and business models.

Vision and Call to Action

We envision Cape Coast as a leading creative economy destination where our cultural heritage serves as the foundation for sustainable economic development. This requires collective action:

Young People: Embrace creativity as a viable career path and develop entrepreneurial skills for creative industries success.

Traditional Authorities: Continue supporting cultural heritage while embracing innovation and change.

Educational Institutions: Integrate creative economy education and support student innovation.

Business Community: Invest in the creative economy and support local artists and entrepreneurs.

Government Partners: Create supportive policies, invest in creative infrastructure, and position Cape Coast as a leading creative destination.

As we commence this 61st Fetu Afahye, let us celebrate not just our past, but invest in our future. The creative economy represents a pathway to sustainable development that builds on our strengths, honors our heritage, and creates opportunities for all. With economic impact generating over GHS50 million locally and \$8 million in foreign exchange nationally, Afahye demonstrates the immense potential of cultural festivals as economic drivers.

The support of government and businesses is essential for maximizing this potential and ensuring our cultural heritage continues to serve as a foundation for economic prosperity. Let this festival launch Cape Coast into a new era of creative economy development, where innovation and tradition combine to elevate our community to new heights of prosperity and cultural significance.

The presence of Her Excellency the Vice President, our traditional rulers, distinguished guests from Warri, government officials, and all stakeholders demonstrates the unity and commitment needed to achieve this vision. Together, we can transform Cape Coast into Africa's premier creative economy hub.

Welcome to the 61st Fetu Afahye.
Afehyia pa !

Ms Charlotte Osei
(Nana Ama Kesson)
Nkum Ankobiahembaa & Chairperson,
2025 Afahye Planning Committee



A GOODWILL MESSAGE FROM HER EXCELLENCY THE VICE PRESIDENT, PROF. NAANA JANE OPOKU-AGYEMANG

TO THE PEOPLE OF OGUA ON THE OCCASION OF THE 61ST FETU AFAHYE

Osabarimba Kwesi Atta II, Omanhembaa Nana Ekuabookye VI, our Chiefs and Queen mothers, Your Royal Majesties the Olu and Olori of Warri, the Central Regional Minister, Honourable Members of Parliament, Invited Guests, Ebusuafo, My Dear Oguaaman:

I extend my warmest greetings to you all as we gather to celebrate the 61st Fetu Afahye. As for many of you, this is an annual activity for me, and it is far more than a duty. It is always good to come home.

The Fetu Afahye stands as a cherished cultural treasure. It is a symbol of our refusal to relinquish our cultural practices and an acknowledgement of our forebears' wisdom and fortitude. It has consistently served as a unifier, bringing together our sons and daughters from across the globe to honor our ancestors, celebrate our heritage, and chart a course for our future.

The theme, "Innovate to Elevate," resonates with our government's commitment to transforming Ghana through creativity, innovation, and the boundless potential of our people. In the creative economy,

we have launched the transformative Black Star Experience Initiative, a flagship program designed to drive cultural rebranding and economic transformation while showcasing Ghana's rich artistic heritage to the world. Through the Creative Arts Agency under our Ministry of Tourism, Arts and Culture, we are creating unprecedented opportunities for our creatives to flourish, earn sustainable livelihoods, and represent Ghana with pride on the global stage.

Our tourism sector continues to benefit from strategic investments through the Ghana Tourism Development Company and our comprehensive Tourism Development Fund, which has already disbursed over 30 million Ghana Cedis to support tourism, the arts, and culture stakeholders. These initiatives are investments into our very identity, ensuring that festivals continue to attract visitors from around the world while providing sustainable employment for our youth.

Our youth, of course, remain at the heart of our development agenda. Through the Youth Employment Agency and our comprehensive skills development programs, we are creating pathways from training to meaningful employment, ensuring that every young Ghanaian has the opportunity to contribute to our nation's progress. The creative industries, tourism sector, and cultural enterprises emerging from celebrations like this one are providing new and innovative avenues for youth employment.

Ladies and gentlemen, let us remember that innovation does not mean abandoning our traditions; rather, it means finding new ways to honor them and to ensure that they remain relevant. The Fetu Afahye, with its sacred rituals, vibrant Asafo processions and other colorful practices, demonstrates how we can successfully integrate our cultural identity into our development.

I commend the chiefs and people of Oguaaman for your steadfast commitment to preserving our ways of life. To our visitors: you are welcome to our Region and to be a part of this celebration. And to my brothers and sisters from the Central Region: let us continue to be ambassadors of our heritage wherever life may take us.

May this 61st Fetu Afahye bring abundant blessings to Oguaaman, prosperity to our various communities, and renewed unity to our people. May we "innovate to elevate" our economic fortunes as well as our resolve, our pride in our cultures, and our commitment to building the Ghana we all deserve.

Afehvia pa!



My beloved people of Oguaa,

It is with immense joy and profound gratitude to the Almighty God that I extend my warmest greetings to you all as we gather once again to celebrate the 61st Fetu Afahye. This sacred festival, which has bound our community together for generations, stands as a testament to our enduring heritage, our unwavering unity, and our collective commitment to honoring both our past and our future.

As we commemorate this year's festival under the inspiring theme "Innovate to Elevate - Harnessing the Creative Economy for Sustainable Growth," I am reminded of the remarkable journey our ancestors embarked upon when they first established Oguaa as a beacon of progress and enlightenment. Today, as we stand at the crossroads of tradition and modernity, we are called upon to embrace innovation while remaining firmly rooted in the rich cultural soil that has nourished our community for centuries.

I extend my heartfelt appreciation to our distinguished special guests who have honored us with their presence during this momentous celebration. To His Royal Majesty, Ogiame Atuwatse III, the Olu of Warri, and Her Royal Majesty, Olori Atuwatse III, we are deeply grateful for your gracious presence, which strengthens the bonds of traditional leadership across our beloved continent. Your participation in our festival exemplifies the spirit of unity and cultural exchange that has always characterized the great kingdoms of Africa.

To Her Excellency, the Vice President of the Republic of Ghana, Prof Naana Jane Opoku-Agyeman, our own daughter, we express our sincere gratitude for your continued support and the support of President His Excellency, John Mahama and the government to Oguaa. We are gladdened that you recognize the vital role that traditional festivals play in preserving our cultural identity and promoting national development.

Cape Coast, our cherished Oguaa, rightfully bears the distinguished title of the "City of Firsts." We are the proud custodians of the first castle built in Sub-Saharan Africa, the birthplace of formal education in Ghana, and the home of our nation's oldest secondary schools. These achievements are not mere historical footnotes; they represent the innovative spirit that has always defined our people. From the establishment of the first formal school to the pioneering educational institutions that have shaped countless leaders, Oguaa has consistently demonstrated that progress and tradition can flourish together in perfect harmony.



Our amazing heritage extends far beyond these remarkable firsts. The Fetu Afahye itself embodies the creative genius of our ancestors, who understood that celebration, spirituality, and community building are essential elements of sustainable development. The festival's rich tapestry of drumming, dancing, ritual purification, and thanksgiving to our gods represents a sophisticated understanding of cultural economy that modern development theorists are only beginning to appreciate.

As we embrace this year's theme of harnessing the creative economy for sustainable growth, we must recognize that our traditional arts, crafts, music, and storytelling are not relics of the past but powerful engines of economic transformation. The creative economy offers unprecedented opportunities for our youth to build meaningful careers while preserving and promoting our cultural heritage. From traditional textile production to contemporary music, from cultural tourism to digital storytelling, the creative industries provide pathways for innovation that honor our roots while reaching toward the future.

The wisdom embedded in our traditional governance systems, our environmental stewardship practices, and our community-centered approach to development offer valuable lessons for sustainable growth in the 21st century. As we innovate to elevate our community, we must ensure that our progress is inclusive, environmentally conscious, and culturally authentic.

I call upon all sons and daughters of Oguaa, both at home and in the diaspora, to embrace the spirit of innovation that has always characterized our people. Let us harness the power of technology, creativity, and entrepreneurship to create opportunities that will benefit not only our immediate community but also serve as a model for sustainable development across Ghana and Africa.

As we celebrate the 61st Fetu Afahye, let us renew our commitment to the values that have sustained us through the centuries: unity, respect for our elders, care for our environment, and dedication to the collective progress of our community. May this festival strengthen the bonds that unite us, inspire the innovations that will elevate us, and ensure that the legacy we leave for future generations is one of prosperity, cultural pride, and sustainable development. I take the opportunity to express the immense gratitude of the Oguaa Traditional Council to the Fetu Afahye planning committee chaired by Mrs Charlotte Osei Esq (Safohen Nana Ama Kesson) and all volunteers for the hard-work and dedication to the cause of Oguaa and for delivering another excellent Oguaa Fetu Afahye.

May the 77 gods of Oguaa and the almighty God continue to bless our land, protect our people, and guide us toward a future that honors our past while embracing the limitless possibilities that lie ahead.

Afehyia pa to all the people of Oguaa! Long live Oguaa Fetu Afahye! Long live our cherished traditions! Long live the innovative spirit of the City of Firsts!

Osabarimba Kwesi Atta II Omanhen of Oguaa Traditional Area Cape Coast, Ghana

OGUAA APPELLATION

This is Oguaa.

Oguaa Akoto
Akoto dwerdwerba a
Woda ban etu ano;
Eduasa a wanye apem Roe a,
Apem enntum han. Eyee Oguaa

Den Na Oguaa annye wo bi!

English Translation

Oguaa Crabs, tiny nimble crabs guarding their hole.
The thirty that triumphed over the thousand.
What would you do to Oguaa that Oguaa would not
return in kind?





2024 Afahye Gallery



History of Oguaa

Cape Coast, traditionally known as Oguaa, stands as one of Ghana's most historically significant cities and serves as the capital of the Central Region. Located along the Atlantic coastline approximately 80 miles from Accra, this ancient settlement has earned the distinguished title of "City of Firsts" for its pioneering role in Ghana's educational, political, and cultural development. With a population of about 108,374, Cape Coast represents a living testament to the complex interplay between indigenous African traditions and European colonial influence that shaped modern Ghana.

As the former capital of the British Gold Coast from 1821 to 1877, Cape Coast served as the epicenter of colonial administration, education, and the transatlantic slave trade. Today, its UNESCO World Heritage Sites, prestigious educational institutions, and rich cultural heritage continue to attract visitors across the globe, making it essential for understanding Ghana's historical trajectory.



Traditional Origins and the Legend of Oguaa

The traditional name “Oguaa” derives from the Guan Awutu word “Gua,” meaning “market,” reflecting the settlement’s early commercial significance. Another traditional name, “Koto-Kuraba,” meaning “crab-hamlet,” survives today in Kotokuraba Market, one of the city’s most important commercial centers.

The founding legend centers around a Guan hunter named Gua, who originated from the Eguafu kingdom under Nana Amankwah of the Fetu Kingdom. According to oral tradition, hunter Gua established a rest-hunt where the Wesley Methodist Church Cathedral now stands at Chapel Square. When European ships appeared on the horizon, Gua’s friendly exchange with the crew—providing meat in return for European food—marked the beginning of European-African contact in the region.

When Gua took these visitors to Eguafu for trade, news reached Nana Amankwah, who strategically moved his capital from Efutu to present-day Oguaa to facilitate commerce with Europeans. This transformed a simple hunter’s rest-stop into one of West Africa’s most important trading centers.

An equally important factor in the capital’s relocation was Nana Amankwah’s fondness for crabs, abundant in the Oguaa area. His people discovered a sheltered bay perfect for crab catching, settling there and naming it “Kotoworaba” (crab hamlet). The prominent rock formation was named “Tabir,” one of the seven titular gods of Oguaa, demonstrating the spiritual connection between environment and traditional beliefs. As commerce expanded beyond crab catching, the settlement became known as Oguaa, establishing its reputation as a major market center.

European Arrival and Colonial Development

Portuguese navigators first arrived in 1555, naming the settlement “Cabo Corso” (Short Cape), from which “Cape Coast” derives]. Significant European presence began in 1650 when Hendrik Carloff purchased land from the King of Fetu for Dutch privateers. The Swedish established Carolusborg trading lodge in 1652, expanded into a fort in 1655, but control changed hands frequently until 1664 when the British captured it.

The English named Cape Coast headquarters of the Royal African Company in 1678, transforming it into the administrative center of British Gold Coast operations. The British systematically expanded the original Swedish structure into the imposing Cape Coast Castle, reaching its present appearance by 1795. Additional fortifications included Danish Fort Frederiksborg (later British Fort Royal), Phipps Tower, Smith’s Tower, and Fort McCarthy.

The Slave Trade Era and Cape Coast Castle

By British control, enslaved African trade had become the most lucrative commerce along the West African coast. The British added extensive dungeons beneath Cape Coast Castle, capable of holding up to 1,500 Africans awaiting Atlantic transportation. The horrifying dungeon conditions contrasted sharply with comfortable British quarters above, creating a physical manifestation of the slave trade’s dehumanization.

Cape Coast Castle was part of approximately forty slave castles along the Gold Coast, demonstrating the systematic nature of the transatlantic slave trade that transported 10-12 million enslaved Africans to the Americas between the 16th-19th centuries. Although Britain officially abolished the slave trade in 1807, it continued in Ghana until approximately 1870.

The early 19th century brought significant challenges, including the 1806 Asante

invasion threat and the 1817 burning of much of the town [Cape Coast faced a second Asante threat in 1824 following British military defeats, but despite these challenges, it served as the Gold Coast capital from 1821-1877 before the capital transferred to Accra.

Cape Coast as the “City of Firsts”

Cape Coast’s designation as Ghana’s “City of Firsts” reflects three primary pioneering achievements:

First Castle in Sub-Saharan Africa: Cape Coast Castle, originally built by (Swedes) and expanded by the British, was the first substantial European structure in Sub-Saharan Africa, serving as a multifunctional hub for trade, education, and colonial administration.

First Formal School in Ghana: The Philip Quaque Boys’ School, established in 1765 and named after the first African Anglican priest, laid the foundation for formal Western education in Ghana.

Birthplace of Ghana’s Oldest Secondary Schools: Mfantipim School (1876), established by the Methodist Church as Ghana’s oldest high school, and Wesley Girls’ High School (1836), founded by Harriet Weston, were the first institutions of their kind, setting educational standards and producing many of Ghana’s prominent leaders and intellectuals.

Notable People and Historical Figures

Cape Coast has produced numerous influential figures who shaped Ghana’s development. John Mensah Sarbah (1864-1910), a distinguished lawyer and political leader, played crucial roles in early Gold Coast politics and legal development. J.E. Casely Hayford (1866-1930), a prominent journalist, barrister, and political leader, significantly influenced African nationalism and the independence movement.

King Joseph Aggrey Essien (1809-1869) holds particular significance as the first 19th-century traditional ruler to seriously challenge British authority, representing early anti-colonial activism. Philip Quaque, the first African Anglican priest and namesake of Ghana’s first formal school, established important precedents for African leadership in previously European-dominated institutions.

Monuments and Historical Landmarks

Cape Coast’s landscape features numerous monuments telling its complex history. Cape Coast Castle, designated a UNESCO World Heritage Site, stands as the most prominent monument due to its central role in the transatlantic slave trade. As the largest slave castle building, it contains extensive dungeons, administrative quarters, and fortifications providing comprehensive views of colonial architecture and slave trade realities.

Educational monuments hold special significance. The Philip Quaque Boys’ School represents Ghana’s educational birthplace, while Mfantipim School and Wesley Girls’ High School campuses showcase educational institutional evolution. The University of Cape Coast represents the continuation of educational tradition into the modern era.

Religious and cultural sites contribute significantly to the monumental landscape. Wesley Methodist Cathedral at Chapel Square stands where hunter Gua first established his rest-hunt, marking the traditional founding location. Kotokuraba Market preserves memory of the original crab hamlet settlement while serving as a major commercial center. Tabir Rock represents the persistence of traditional spiritual beliefs alongside colonial and modern developments.

The remnants of various fortifications—Fort Frederiksborg, Phipps Tower, Smith’s Tower, and Fort McCarthy—demonstrate European competition and military strategy throughout different colonial periods.

Modern Development and Cultural Heritage

Following Ghana’s 1957 independence, Cape Coast transformed while maintaining its historical character. Cape Coast Castle opened as a museum in 1974, with further restoration in the early 1990s enhancing preservation and accessibility. The establishment of the University of Cape Coast brought educational opportunities and economic development while reinforcing the city’s educational reputation.

Tourism has emerged as a significant economic sector, with visitors drawn to historical sites, cultural festivals, and educational institutions. The annual PANAFEST and other cultural events celebrate African heritage while acknowledging complex historical legacies. These festivals provide opportunities for cultural exchange, education, and economic development.

Cape Coast’s role as Central Region’s capital brings modern administrative functions and infrastructure development, though the city balances modernization with heritage preservation. The challenge of maintaining historical authenticity while accommodating contemporary needs continues shaping urban planning policies.

Conclusion

The history of Oguaa Cape Coast represents a microcosm of Ghana’s broader historical experience, encompassing indigenous traditions, European colonialism, the slave trade, educational development, and modern nation-building. From its origins as a hunter’s rest-stop to its role as colonial capital and modern educational center, Cape Coast has consistently shaped Ghana’s development.

The city's "City of Firsts" designation reflects pioneering contributions to education, architecture, and institutional development that established regional precedents. Its educational legacy, from Philip Quaque Boys' School to Mfantsipim and Wesley Girls' High School, continues influencing Ghana's educational landscape and producing future leaders.

Cape Coast's historical monuments serve as powerful reminders of past achievements and tragedies. Cape Coast Castle particularly symbolizes both the transatlantic slave trade's African impact and African peoples' resilience and survival. Preserving and interpreting these sites contributes to global understanding of African history and ongoing human rights struggles.

Today, Cape Coast continues evolving while honoring its complex heritage. The city's combination of historical significance, educational excellence, and cultural vitality ensures continued importance in Ghana's development. Cape Coast's experience offers valuable lessons about preserving cultural heritage, learning from historical experiences, and building inclusive institutions serving all society members.

The story of Oguaa ultimately demonstrates African societies' dynamic nature and their ability to adapt, survive, and thrive despite enormous challenges. From legendary hunter Gua to modern University students in Cape Coast, the city's history reflects the creativity, resilience, and determination characterizing Ghana's people and their ongoing journey toward prosperity and justice.





As we mark this year's Afahye, I extend heartfelt greetings and blessings to the chiefs, people, well-wishers and the entire Oguaa family and fraternity far and near. Oguaa Fetu Afahye is not only a time of celebration but also a moment for deeper reflection and a collective call to action.

The theme for this year, "Innovate to Elevate," challenges us to embrace the power of innovation as a tool for inclusive development. In today's rapidly changing world, shaped by information and communication technology, digital economies, and artificial intelligence - our ability to thrive depends on how well we adapt, especially in equipping our people with the skills and opportunities to participate meaningfully.

In this regard, I make a passionate appeal for the empowerment of women, girl-child education, and children particularly in the areas of science, technology, engineering, and vocation. As emerging global trends continue to shape the future, we must ensure that our girls are not left behind. I am reminded of the powerful words of a great son of the region, who schooled and had his formative years on our land, Dr. James Kwegyir Aggrey, who once said: "if you educate a man, you educate an individual, but if you educate a woman, you educate a nation." These words speak directly to the heart of transformation. By investing in the digital literacy and technological advancement of our girls, we are not just empowering individuals - we are securing the future of families, communities, and our nation.

Let us harness innovation not only in infrastructure and enterprise, but in human capital, especially the women, girls, and children whose dreams and abilities must be nurtured to meet the demands of a modern world.

May this year's Afahye inspire us all to elevate through innovation and to build an Oguaa that is prosperous, inclusive, and ready for the future.

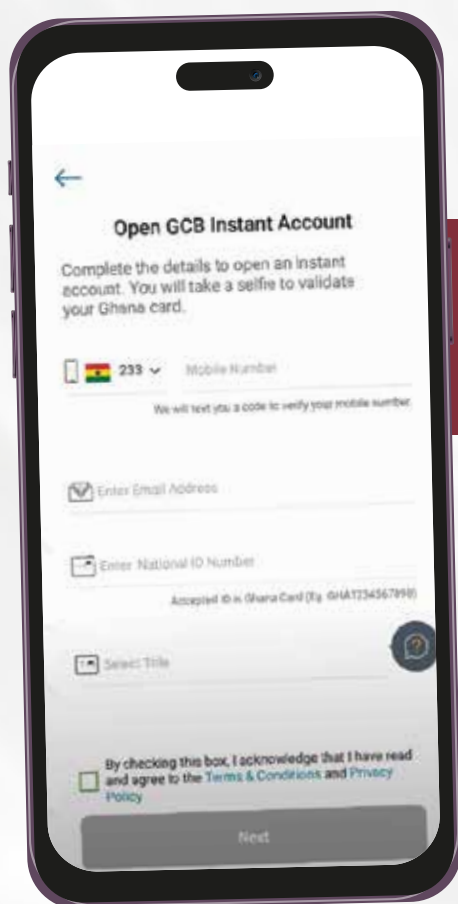
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Goodwill Message

from Ogiame Atuwatse III and Olori Atuwatse III the Olu and Olori of Warri

We bring you greetings from the ancient and enduring Kingdom of Warri.

It is with great honour and joy that we extend our heartfelt felicitations to the people of Oguua Traditional Area as you celebrate the 2025 edition of the Fetu Afahye. This festival is a luminous thread in the rich cultural tapestry of Ghana and radiant expression of heritage, unity, and continuity.

The Fetu Afahye is more than celebration—it is remembrance, a sacred pause in time to honour the past, steward the present, and prepare the path for generations yet to come. In Warri, we understand this deeply. Culture is our covenant, tradition our compass.

As your brothers and sisters from the Niger Delta, we stand with you in spirit—rejoicing in your dance, echo-

ing your drums, and blessing your forward march. May this year's festival ignite deeper purpose, healing, and renewed pride in our shared African identity.

Long may your traditions endure. Long may your light shine.

God bless Oguua.

God bless Ghana.

God bless Africa.

Ogiame Atuwatse III & Olori Atuwatse III

The Royal Palace, Warri Kingdom



The Warri Kingdom

The Warri Kingdom, seated in the oil-rich Delta State of present-day Nigeria, is one of the oldest and most culturally profound monarchical systems in West Africa. Founded around 1480 by Olu Ginuwa I—a prince from the Benin Empire—the kingdom has since evolved into a beacon of diplomacy, trade, and cultural sophistication.

Strategically located along the banks of the Warri River, the kingdom flourished through its early engagement with Portuguese and other European traders. This unique relationship introduced Western education and Christianity to the region centuries before colonisation.

The Itsekiri people, over whom the Olu reigns, are renowned for their rich cultural heritage, deep reverence for tradition, and remarkable adaptability. The throne of Warri has historically blended spiritual stewardship with modern statecraft, with each Olu serving as both a custodian of ancestral values and a voice for progressive transformation.

Today, under the reign of His Majesty Ogiame Atuwatse III, the kingdom is experiencing a renaissance—revitalising its heritage while championing economic growth, youth engagement, and pan-African solidarity.



EMINTSIMADZE
PALACE

A history of the Palace

The Emintsimadze Palace stands as one of Ghana's most significant historical landmarks, serving as the official palace of Oguaa State and the Oguaaahen (traditional ruler) in Cape Coast. This magnificent structure represents not only architectural heritage but also embodies the rich cultural legacy and traditional governance systems that have shaped the Central Region of Ghana for over a century.

Historical Background and Construction

The Emintsimadze Palace was built in 1875 by Jacob Wilson Sey, known locally as "Kwabonyi," as one of his many residences in Cape Coast. The palace's construction coincided with a pivotal period in Ghana's colonial history, when indigenous leaders were asserting their rights and preserving their cultural heritage against increasing British colonial pressure.

The palace is strategically located on Castle Road, Victoria Park, in Cape Coast, positioning it near other significant historical sites including the famous Cape Coast Castle. Its location reflects the importance of Cape Coast as a major commercial and administrative center during the late 19th century.

Jacob Wilson Sey: The Visionary Builder

To understand the significance of the Emintsimadze Palace, one must appreciate the remarkable life of its builder, Jacob Wilson Sey (1832-1902). Born into humble circumstances in the Central Region, Sey rose from being a carpenter and coffin maker to become Ghana's first recorded millionaire and one of West Africa's most influential figures.

Early Life and Entrepreneurship

Jacob Wilson Sey was born in 1832 to a carpenter father and farmer mother. Despite lacking formal education, he demonstrated exceptional entrepreneurial skills from an early age. He initially worked as a carpenter, following his father's trade, but soon discovered his talent for coffin making. His unique approach to this profession, combined with his wit and craftsmanship, earned him the nickname "Kwaa Bonyi" (the humorous coffin maker) and brought him local fame.

Rise to Prominence

Sey's business acumen extended far beyond carpentry and coffin making. Through various commercial ventures, he accumulated substantial wealth, eventually becoming the first recorded millionaire in West Africa. His success allowed him to build multiple residences throughout Cape Coast, with the Emintsimadze Palace being one of his most notable architectural achievements.

Champion of Land Rights

Perhaps Sey's most significant contribution to Ghanaian history was his role in defending indigenous land rights. In 1897, he founded the Gold Coast Aborigines' Rights Protection Society (ARPS) in Cape Coast, uniting educated Ghanaians and local chiefs against British colonial land policies that threatened to strip away traditional land ownership.

The most remarkable chapter of Sey's activism came in 1898 when he single-handedly funded a delegation to meet Queen Victoria in London. This historic mission successfully halted the implementation of the Land Bill of 1897, which would have placed all Gold Coast lands under British control. The Queen's official letter abrogating the land bill not only preserved Ghanaian land rights but also set a precedent that protected indigenous land ownership throughout West Africa.



Architectural Significance

The Emintsimadze Palace showcases a distinctive architectural style that reflects the cultural influences and building techniques of late 19th-century Cape Coast. The structure combines elements of colonial architecture with traditional Ghanaian design principles, creating a unique aesthetic that has been preserved for over 145 years.

Design Features

The palace features a predominantly white exterior with clean lines and geometric forms characteristic of the period. The building includes multiple levels with a distinctive tower-like structure that gives it a regal appearance. The entrance is marked by an impressive archway and steps, emphasizing the building's ceremonial importance.

The architectural design incorporates practical elements suited to the tropical climate, including covered verandas and strategic window placement for natural ventilation. The use of local materials combined with imported elements reflects the cosmopolitan nature of Cape Coast during the late colonial period.

Cultural and Political Significance Traditional Governance

As the official palace of Oguaa State and the Oguaaahen, the Emintsimadze Palace serves as the seat of traditional authority in Cape Coast. The palace continues to play a vital role in the cultural and social activities of the local community, hosting important ceremonies, traditional festivals, and meetings of the traditional council.

The palace represents the continuity of traditional governance systems that have survived colonial rule and continue to complement modern democratic institutions in Ghana. It serves as a symbol of cultural identity and traditional values for the people of Cape Coast and the broader Fante community.

Historical Continuity

The palace stands as a living testament to the resilience of Ghanaian culture and the vision of its builder. It represents a period when indigenous leaders like Jacob Wilson Sey successfully challenged colonial policies and preserved important aspects of traditional society for future generations.

Preservation and Maintenance

The Emintsimadze Palace has been remarkably well-preserved, maintaining its structural integrity and historical character. The building continues to serve its original purpose as a residence and ceremonial venue, while also attracting visitors interested in Ghana's rich historical heritage.

Cultural Activities

The palace regularly hosts traditional ceremonies, cultural events, and meetings of local chiefs. These activities ensure

that the building remains a living part of Cape Coast's cultural landscape rather than merely a historical monument.

Tourism and Education

The palace has become an important destination for cultural tourism, offering visitors insights into traditional Ghanaian governance, architecture, and the remarkable story of Jacob Wilson Sey. Guided tours provide educational opportunities for both local and international visitors to learn about this significant chapter in Ghana's history.

Legacy and Impact

The Emintsimadze Palace represents more than just a historical building; it embodies the vision, determination, and success of one of Ghana's most remarkable historical figures. Jacob Wilson Sey's legacy extends far beyond the palace walls, encompassing his contributions to land rights, traditional governance, and the preservation of Ghanaian cultural heritage.

The palace serves as a reminder of the importance of indigenous leadership in shaping Ghana's history and the ongoing relevance of traditional institutions in modern Ghana. It stands as a symbol of cultural pride and historical continuity for the people of Cape Coast and Ghana as a whole.

The Emintsimadze Palace in Cape Coast represents a unique convergence of architectural heritage, political history, and cultural significance. Built by Ghana's first millionaire and champion of land rights, Jacob Wilson Sey, the palace continues to serve its original purpose as a center of traditional governance while preserving an important chapter of Ghana's colonial-era history.

For visitors to Cape Coast, the palace offers a compelling glimpse into the rich tapestry of Ghanaian history, showcasing the vision and determination of indigenous leaders who successfully preserved their cultural heritage against colonial pressures. The palace stands not only as a monument to the past but as a living institution that continues to play an important role in the cultural and political life of Cape Coast.

The story of the Emintsimadze Palace and its builder serves as an inspiration for contemporary Ghana, demonstrating the power of entrepreneurship, cultural pride, and determined leadership in shaping a nation's destiny. As Ghana continues to develop and modernize, the palace remains a vital link to the country's historical roots and traditional values.

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The Guardians of Tradition: Cape Coast's Seven Asafo Companies and Their Enduring Legacy

Warriors Transformed into Cultural Custodians

In the ancient coastal city of Cape Coast, Ghana, where the Atlantic Ocean meets centuries of African heritage, seven remarkable institutions continue to shape community life, preserve cultural traditions, and embody the resilience of the Fante people. These are the Asafo companies—traditional warrior organizations that have evolved from military defenders into cultural custodians, maintaining their significance in contemporary Ghanaian society while adapting to the changing needs of their communities.

The word "Asafo" derives from the Fante terms "sa," meaning war, and "fo," meaning people, literally translating to "war people". Yet this translation barely captures the complexity and richness of these institutions, which represent one of the most sophisticated examples of traditional African military and social organization. In Cape Coast, known traditionally as Oguaa, seven distinct Asafo companies have operated for over three centuries, each with its own identity, colors, emblems, and proud traditions that continue to influence the social, cultural, and political landscape of this historic city.

These companies—Bentsir, Anafo, Nst, Nkum, Nkum Brofomba, Akrampafo, and Amanful—collectively known as the "Etsikuw Esuon" (the seven companies), represent far more than historical curiosities or tourist attractions [3]. They are living institutions that have successfully navigated the transition from pre-colonial military organizations to contemporary cultural and social entities, demonstrating remarkable adaptability while maintaining their core identity and values.

The story of Cape Coast's Asafo companies is intrinsically linked to the broader narrative of West African coastal societies' encounter with European colonialism, the transatlantic slave trade, and the subsequent struggle for independence and cultural preservation. Their evolution reflects the broader themes of resistance, adaptation, and cultural continuity that characterize much of African history, making them invaluable windows into understanding how traditional institutions can maintain relevance in rapidly changing societies.

Today, as Ghana continues to develop as a modern African nation while grappling with questions of cultural identity and heritage preservation, the Asafo companies of Cape Coast offer compelling examples of how traditional institutions can contribute to contemporary development while maintaining their authentic character. Their annual participation in the Fetu Afahye festival, their role in community governance, and their contribution to cultural tourism demonstrate the multiple ways in which traditional institutions can remain vibrant and relevant in the twenty-first century.



The origins of the Asafo system in Cape Coast can be traced back to the early interactions between the Fante people and European traders and colonizers along the Gold Coast. While the exact date of their establishment remains a subject of scholarly debate, evidence suggests that these military companies emerged in the seventeenth century as a response to the complex political and military challenges posed by European presence and the intensification of regional conflicts.

The development of the Asafo companies in Cape Coast was closely tied to the city's strategic importance as a major trading center and later as the capital of the British Gold Coast colony. Unlike many inland Akan societies where military organization was primarily based on age grades or territorial divisions, the coastal Fante communities developed a more sophisticated system that combined military efficiency with social organization, political representation, and cultural expression.

The original settlement of Efutu, from which Cape Coast developed, initially had only one Asafo company—the Nkum company—which migrated to the new settlement along with the paramount stool. However, as the town grew in size and importance, particularly with the establishment of European trading posts and later the construction of Cape Coast Castle, the need for additional military and social organization became apparent. The expansion of the town, the influx of new populations, and the increasing complexity of local politics necessitated the formation of additional companies.

The process of company formation was not arbitrary but followed specific principles related to geography, migration patterns, and social organization. Some companies took their names from the geographical areas they occupied, such as Aanafo, which means “Low Town,” reflecting their location in the lower-lying areas of the settlement. Others, like Amanful, meaning “New Town,” were named to reflect their origins as organizations for newer residents or immigrant groups.

The numbering system that characterizes the companies today was not part of their original organization but was introduced in 1909 by the British colonial administration for administrative convenience. This numbering system, while practical for colonial record-keeping, somewhat obscures the more complex traditional relationships and hierarchies that existed among the companies. The assignment of colors to each company, which occurred around the same time, helped to formalize and standardize what had previously been more fluid visual identities.

The colonial period brought significant challenges and changes to the Asafo system. While the British initially viewed these military organizations with suspicion, they eventually recognized their value for maintaining local order and facilitating colonial administration. The companies were gradually incorporated into the colonial system of indirect rule, with their leaders serving as intermediaries between the colonial government and local communities.

This period of colonial rule also saw the transformation of the companies' primary functions. As traditional warfare became obsolete under colonial rule, the companies shifted their focus toward cultural preservation, social organization, and community development. This transition was not always smooth, and there were periods of tension and conflict as the companies struggled to redefine their roles and maintain their relevance in the changing political landscape.

The independence period and the subsequent decades have seen the Asafo companies continue to evolve and adapt. While they no longer serve military functions, they have found new roles as cultural institutions, community organizations, and symbols of local identity. Their participation in national celebrations, their role in conflict resolution, and their contribution to cultural tourism have helped to ensure their continued relevance in contemporary Ghana.

The Seven Companies: Identity, Organization, and Symbolism

Bentsir Company (No. 1)

Bentsir Company (No. 1) holds the prestigious position of leading all processions and ceremonies, a role that reflects both their historical importance and their continued status within the Asafo hierarchy. Distinguished by their striking red attire trimmed with black, Bentsir members carry the grappel as their primary emblem—a symbol that speaks to their maritime heritage and their role as the first line of defense for the coastal community. The grappel, a multi-pronged anchor used in naval warfare and fishing, represents both the company's connection to the sea and their ability to “hook” and hold their enemies or prey. The red and black color scheme is particularly significant in Akan symbolism, with red representing strength, passion, and sacrifice, while black symbolizes maturity, masculinity, and spiritual energy.

Anafo Company (No. 2)

Anafo Company (No. 2) represents the “Low Town” area of Cape Coast, and their white costumes with blue trimmings reflect both their geographical location and their symbolic role within the community. The company's distinctive emblem consists of long iron hooks, typically carried by three or four members who swing them in coordinated movements during ceremonies and processions. These hooks serve both practical and symbolic purposes—historically used as weapons and tools, they now represent the company's ability to “catch” problems and pull the community together. The white and blue color combination symbolizes purity, peace, and the connection to water, reflecting both the company's coastal location and their role as mediators and peacekeepers within the community.



Nstin Company (No. 3)

Nstin Company (No. 3) is immediately recognizable by their green attire with black trim and the distinctive sound of their bell, which rings intermittently throughout their performances and ceremonies. The bell serves multiple symbolic functions: it calls the community to attention, announces important events, and represents the company's role as communicators and messengers. The green color in their uniforms symbolizes growth, fertility, and renewal, while also representing their connection to the land and agriculture. The intermittent ringing of their bell creates a rhythmic backdrop to community events and serves as a form of non-verbal communication that can convey different messages depending on the pattern and intensity of the ringing.

Nkum Company (No. 4)

Nkum Company (No. 4) holds special historical significance as the original Asafo company that migrated from Efutu to Cape Coast with the paramount stool. Their bright yellow costumes make them highly visible in any gathering, and their primary emblem is the bugle call, which serves both ceremonial and practical purposes. The yellow color symbolizes gold, wealth, and royalty in Akan culture, reflecting the company's prestigious position as the original military organization of the area. The bugle call represents their role as the official announcers and their responsibility for coordinating military and ceremonial activities. The sound of their bugle has historically been used to signal the beginning of important events, call meetings, and coordinate military movements.





Brofomba Company (No. 5)

Brofomba Company (No. 5) distinguishes itself through light green costumes and their impressive emblem of two cannons. The name “Brofomba” has historical significance related to their origins and composition, and the twin cannons represent their military prowess and their role as heavy artillery specialists in traditional warfare. The light green color of their uniforms symbolizes new growth and fresh beginnings, while also distinguishing them from the darker green of Nstin Company. The two cannons are not merely symbolic but represent the company’s historical role as the specialists in heavy weaponry and their responsibility for defending strategic positions during conflicts.

Akrampafo Company (No. 6)

Akrampafo Company (No. 6) presents one of the most visually striking and historically complex identities among the seven companies. Their use of the national flag as their standard and their leaders’ practice of dressing in white colonial governor uniforms reflect the complex relationship between traditional institutions and colonial influence. Rather than representing submission to colonial authority, this symbolism demonstrates the company’s sophisticated understanding of power dynamics and their ability to appropriate and reinterpret colonial symbols for their own purposes. Their use of a side drum instead of the traditional Asafo drum further emphasizes their unique position and their willingness to innovate while maintaining their essential identity.

Amanful Company (No. 7)

Amanful Company (No. 7) brings up the rear of all processions, but their position as the final company should not be interpreted as indicating lesser importance. Dressed in deep red or wine-colored attire, they carry the body of a whale as their primary emblem—a symbol that speaks to their connection to the sea and their role as the final guardians of the community. The whale emblem is particularly significant in coastal communities, representing abundance, strength, and the mysteries of the deep ocean. Their wine-colored uniforms symbolize maturity, wisdom, and the deep knowledge that comes from experience. As the final company in processions, they serve as the rear guard, ensuring that no one is left behind and that the community remains united and protected.



The leadership structure of each company reflects traditional Akan principles of governance and social organization. At the head of each company is the Supi, or superior captain, who serves as the primary leader and representative of the company in dealings with other companies, traditional authorities, and external organizations. Under the Supi is the Safohen, or captain, who assists in day-to-day management and serves as a deputy leader. This hierarchical structure ensures continuity of leadership and provides opportunities for members to develop leadership skills and advance within the organization.

The overall coordination of all seven companies falls under the authority of the Tufuhen, also known as the Twafohen or Master of Arms, who serves as the General Captain with responsibility for coordinating joint activities and representing the Asafo system as a whole. This position requires not only military and organizational skills but also diplomatic abilities, as the Tufuhen must balance the interests and traditions of all seven companies while maintaining unity and cooperation.



The 61st Oguaa Fetu Afahye celebrates creativity and innovation

Our very special guest this year, our beloved Vice President, Her Excellency Prof. Naana Jane Opoku-Agyemang exemplifies the theme for this year. She's a published writer, former fashion designer, an innovator and one who elevates others! Here are some fun facts about our cherished Vice President.

Our first female Vice President was born in the city of firsts, Cape Coast (of course!) She was also educated in Cape Coast (Wesley Girls High School: 1964-1971) She was appointed Head Prefect at Wesley Girls - a significant leadership role that showed her early leadership qualities

Even as a teenager, she was described as having "maturity and level-headedness". She maintains strong friendships - her year group still refers to themselves as "Sisters-for-life" more than 55 years after school.

She loves reading. She really loves reading.
She has authored several books and many academic publications.
She is known for her strong Methodist faith.
She loves her Methodist hymns and sings most hymns without a hymn book.
She has three children.
All her three children were born while she was studying for her doctorate degree
All her three children have doctorate degrees.
She has done significant research into the Trans-Atlantic slave trade and its legacy
Prof is passionate about literature by women from Ghana
She is very dedicated to improving writing skills and communication
Our VP is a strong advocate for education and women's empowerment
She is committed to preserving Ghanaian oral traditions through folktale collection
Her friends and peers describe her as a "jolly good lady" with a "heart of gold";
"Ready and willing to help, polished and dusted with gentleness, good humor, kindness, love and intelligence".
Prof loves to dance! And she is a good dancer. Highlife and James Brown will get her on her feet.





After secondary school, she wanted to pursue a career as a fashion designer until academia called. She used to make clothes for her friends after secondary school while waiting to start university studies. She took the path of academia and rose to become the first female Vice Chancellor of a public university in Ghana. She hates waste. And while she was Vice Chancellor at the University of Cape Coast, she put in place a system to convert the waste paper at the university into toilet roll. A true innovator. Aunty Naana is very health conscious and exercises very regularly. She loves to cook. And her fave food is fufu and palm nut soup, in small portions though! She is a loving grandmother to two future PhDs. She loves family and is a pillar for her children, siblings and extended family. She has previously served as a Minister for Education. She also served as the Chancellor Of the Women's University in Africa, Zimbabwe for many years. Her hometown is Komenda, 32km from Cape Coast





Aba Dope

From Online Content to Success



Kobina Addison

The Archivist's Touch: Preserving Ghana's Cultural Heritage Through Fetu Afahye



Amandzeka Nat Brew

The Cultural Renaissance Man



Ekow Simpson

The Power of Passion



John Dumelo

A Creative Force Beyond the Screen



Chidi

Al

Offline



Nana Ama Morton

From Oguaa to the World



Elicot

The Scribe of Oguaa



**Michelle McKinney
Hammond**

A Symphony of Style and Spirit



ef Justice Empire

Phemon and rising star



Okortor Perry

The Cape Coast Melody Maker



Tega Baah

**A Visual Tribute to African
Royalty and Womanhood**

Creative Economy Features

Profiles of 12 prominent creative professionals

Okortor Perry



Meet George Perry Atta-Mensah, popularly known as Orkortor Perry, a multi-talented artist, entrepreneur, and changemaker from Cape Coast, Ghana. With a music career spanning over a decade, Orkortor Perry has released five albums, boasting over 100 songs, and has won numerous awards, including multiple Central Regional Music Awards and Osabarimba Royal Awards.

Family Life

Orkortor Perry comes from a humble background and values his roots. Born to Mr. John

Arthur-Mensah and Madam Regina Eshun, he was named Nana Kwamina Ebia-Tawiah locally. He is engaged with six children and balances his family life with his passion for music, football, and community development.

Proud Son of Cape Coast

Born in Gyegyeano and raised in the vibrant city of Cape Coast, Orkortor Perry's music is deeply rooted in the city's rich cultural heritage. His artistry reflects the unique traditions, language, and history of Cape Coast, making him a true ambassador of the city's creative spirit.

Education

Orkortor Perry's educational journey began at Saint Joseph's Catholic Boys School (Amanful) for his elementary education. He later attended Mfantshipim School for his secondary education before completing at University Practice High School (UPSHS). He furthered his education at Cape Coast Technical University (formerly Cape Coast Polytechnic), where he studied Accountancy and earned an HND. He also earned a Degree in Commerce from the University of Cape Coast.

Profession

With a background in accounting, Orkortor Perry's entrepreneurial ventures have been numerous and diverse. He is the CEO of Perry's Rentals, Boutique, and Perry's Consult, which provides business advice, plans, youth career programs,

support for youth education, and apprenticeships.

A Creative Legacy

Orkortor Perry's impact extends beyond music. He's a successful entrepreneur and changemaker who is passionate about empowering the next generation. His initiatives promote good sanitation, local tourism, and youth participation in traditional systems.

Political Involvement

Orkortor Perry has also ventured into politics, contesting for parliamentary seats in the Cape Coast South Constituency. Although he lost in his bids, his commitment to public service and community development remains unwavering. He has served in various capacities in the NDC Party and remains an influential voice to many in his community.

Proud Son of Cape Coast

Born in Gyegyeano and raised in the vibrant city of Cape Coast, Orkortor Perry's music is deeply rooted in the city's rich cultural heritage. His artistry reflects the unique traditions, language, and history of Cape Coast, making him a true ambassador of the city's creative spirit.

Ayeeko Orkortor Perry!

Oguafuo salute your creativity, resilience, and dedication to the growth of our beloved land.

Amandzeba Nat Brew



Amandzeba Nat Brew, a Ghanaian highlife artist, is a true champion of cultural renaissance. Born Nat King Cole Brew to Mr. Ato Brew, Amandzeba discovered his musical talent at a young age, mimicking every song he heard. His father, ironically, had wished for him to pursue a more traditional career

in medicine, law, or engineering. However, Amandzeba's passion for music led him to learn acoustic guitar from Oliver Garshon and eventually form the group Nakorex with Akosua Agyapong and Rex Omar in 1992.

Early Career and Musical Style

Amandzeba's musical journey took off with Nakorex, and their hit song "Kpanlogo Ye De" catapulted them to fame. Although the group disbanded after their first album, Amandzeba's solo career soared with hits like "Wogbejeke," which became a national treasure and a musical emblem of African pride. His music blends traditional Ghanaian rhythms with modern styles, showcasing his command of languages like Ga, Hausa, and Fanti.

Family Life and Roots

Amandzeba hails from Cape Coast (Oguaa) through his father's lineage, and his connections to various Ghanaian families and

lineages are an integral part of his identity. He has roots in families such as the Brews, Dawson, Amoahs, and Caseley Hayfords, which reflect his broad sense of connection and heritage. Amandzeba is a father of four children and values his family life while pursuing his passion for music. His roots and cultural heritage play a significant role in shaping his music and artistic identity.

A Legacy of Cultural Renaissance

Amandzeba's impact extends beyond music; he's a cultural icon and advocate for African identity. His lyrics frequently address issues of identity, governance, unity, and tradition, distinguishing him from his peers. As a torchbearer of Highlife music, Amandzeba's work reminds us of the timelessness of tradition and the enduring power of authentic African expression.

Long Live the King of Highlife!

Here's to Amandzeba Nat Brew – a true legend in Ghanaian music!

Roland Sumani Seini (Yooku)



Roland Sumani Seini, also known as Mandiaya, is a Ghanaian researcher, self-taught filmmaker, and cultural producer. Born to a Fante mother and a Mamprusi father, Mandiaya's unique cultural background has significantly influenced his interest in researching and studying Ghanaian and African culture and history.

Documentaries

- The Forgotten Kingdom? Chronicles of the North - Explores the origins of Naa Gbewa,

founder of the Dagbamba Kingdom, tracing the roots and history of the Mossi-Dagbamba ethnic groups.

- Oguaaman: Delves into the historical narrative and perspectives on the political, spiritual, societal, and migration history of the Fante people of Oguaaman and Akan.

Achievements and Recognition

Mandiaya has made significant strides in preserving African culture and history. His achievements include serving as a strategist for the Ghana International Trade Fair 2016 in Tamale, where he leveraged his expertise to drive cultural and economic development. Mandiaya has also shared his knowledge with students and faculty at esteemed institutions like the University of Ghana and the University of Vienna through guest lectures.

Furthermore, his films have gained international recognition, screening at prestigious institutions and festivals worldwide, such as the Massachusetts Institute of Technology in the USA and the Goethe Institute in Accra, Ghana. Through these efforts, Mandiaya continues to promote African heritage and unity, inspiring a new generation of artists, researchers, and cultural enthusiasts the Massachusetts Institute of Technology (USA) and Goethe Institute (Accra, Ghana)

Impact and Legacy

Through his work, Mandiaya aims to promote African heritage, unity, and self-discovery. By documenting African history from an African perspective, he hopes to foster peace and unity among communities, particularly in Northern Ghana.

Here's to Mandiaya – a true champion of African



The Scribe of Oguaa

Elicot's Legacy of Cultural Preservation



Justice Johnson Junior, popularly known as Elicot, is a shining star in the literary world, leaving an indelible mark on Ghanaian culture and history. Elicot's remarkable body of work showcases his dedication to preserving the traditions and customs of the Oguaa people.

Early Life and Education

Elicot's early life was steeped in the rich cultural heritage of the Oguaa people. Born in the Commercial Street area of Cape Coast, he studied at George Ekem Ferguson Preparatory School, University Practice Senior High School, and Simtek Computer Institute. Elicot later earned a B.A. degree in Communication Studies from the University of Cape Coast. He is what you would describe as a true "made in Oguaa" creative, deeply rooted in the culture and traditions of his hometown.

A Passion for Storytelling

Through his four major books on Oguaa histories, including "Oguaa Ahemfo (15th -21st Century)" and "The Historic Oguaa Fetu Afahye", Elicot has demonstrated his expertise in documenting Ghanaian history and culture. His writing style is engaging, informative, and deeply rooted in his heritage.

Impact and Recognition

Elicot's contributions to literature have not gone unnoticed. He has received several awards and recognitions, including:

- Sustainable Development Excellence Awards 2023: Adjudged as the Sustainable Development Excellence Blogger of the Year and Overall Winner
- Osabarimba Royal Awards 2024: Recognised as "The Historian" and "Blogger" on Cape Coast History and Customs

Preserving Cultural Heritage

His work serves as a testament to the importance of preserving cultural heritage. Through his writing, he sheds light on the rich history and traditions of the Oguaa people, inspiring a new generation of writers and researchers.

We celebrate a scribe and a custodian of our heritage through storytelling!

Nana Ama Morton - a Culinary Ambassador



Nana Ama is a distinctive creative talent. Using the powerful tool of storytelling, she showcases Ghana to the world by blending her culinary skills with engaging digital content. Nana Ama Morton is a renowned Ghanaian food vlogger and cultural ambassador, promoting traditional Ghanaian cuisine and culture internationally. Her work bridges cultures, inspires pride, and fosters cultural exchange through her culinary work. By sharing Ghanaian traditions and cuisine with a global audience, she empowers communities and provides a platform for Ghanaian voices to be

heard. Born in Ola Estate, Cape Coast, Ghana, she is the third of five children to a Ghanaian mother and a father of French heritage.

Early Life and Education

Nana Ama developed an interest in cooking at a young age, helping her grandmother with baking in Tema Community 8. She attended various schools, including Wesley Girls' Basic School and Ghana National College, before pursuing Home Economics at Social Welfare Vocational Institute.

Career and Cultural Advocacy

Based in Connecticut, USA, Nana Ama Morton creates engaging content showcasing traditional Ghanaian dishes like fufu with palm nut soup and banku with okra stew. Her mission is to promote Ghanaian culinary heritage, encourage healthy eating, and advocate for food as a form of cultural tourism.

Influence and Legacy

Nana Ama Morton's influence extends beyond promoting Ghanaian cuisine; she inspires a sense of cultural identity and pride. By sharing traditional Ghanaian dishes, she educates her audience about the richness and diversity of Ghanaian culture. Her impact includes:

- Cultural Preservation - Preserving Ghanaian culinary traditions for future generations

- Promoting Local Ingredients - Encouraging the use of local produce to boost Ghana's economy
- Empowering Ghanaians - Fostering a sense of community and shared identity through cultural pride
- Healthy Eating Advocacy*: Promoting balanced eating habits and nutritious ingredients
- Food Tourism: Highlighting the potential of food tourism to boost Ghana's economy and promote cultural exchange

Recognition and Awards

Nana Ama's work has earned her numerous accolades, including:

- Best African Online Food Show at the 3G Awards (2019) in New York
- Most Viral Video - recognition by Highlife Radio in the US for her engaging cooking content

Celebrating a Unique Creative Style

With her vibrant personality, rich cultural heritage, and dedication to promoting Ghanaian cuisine, Nana Ama Morton has carved out a unique space in the world of food and culture. Her influence extends far beyond the kitchen, inspiring a new generation of food enthusiasts and cultural ambassadors. As she continues to share her passion with the world, her legacy as a culinary ambassador and cultural icon will undoubtedly continue to grow.

A Phemon and rising star

Chief Justice Empire



Meet Justice Masko Mackey Otoo, popularly known as "Chief Justice", a young boy with a big dream and an even bigger talent. Born on August 19, 2017, to Nana Otu, a renowned Frankaatunyi of Bentsir No.1 Asafo Company, and Maame Esi, Chief Justice is already making waves in the world of Fantse music and dance.

The Origin of a Legend

Chief Justice's nickname is a tribute to his father's elder brother, Kwabena Kaedabi, a respected figure in Oguaa Asafo and traditional Fantse music and dance, as well as a founding member of the Justice Masqueraders club in Cape Coast.

A Star is Born

At just four years old, Chief Justice began mimicking his father's dance movements during rehearsals, showcasing his natural talent and passion. With sticks and scraps of cloth, he would simulate stilt-walking and flag-hoisting, imitating every gesture with youthful enthusiasm. It was clear from

the start that this little boy was destined for greatness.

As Chief Justice continues to grow and hone his craft, one thing is certain - he is drumming up a legacy!



Michelle McKinney Hammond



Michelle McKinney Hammond is a multifaceted talent – author, speaker, singer, songwriter, and fashion designer. With a career spanning over four decades, Michelle has made a significant impact in various fields, inspiring countless people worldwide.

A Childhood of Faith and Music
Born in London to a Ghanaian father and a West Indian mother, Michelle's early life was marked by a strong sense of faith and music. After her

parents' divorce, Michelle's mother raised her in Muskegon, Michigan, where she developed a passion for music and a desire to serve in ministry.

Ministering through Music
Music has always been a vital part of Michelle's ministry. As a singer and songwriter, she has released several CDs, blending rock, reggae, jazz, and African rhythms to create a unique sound. Her music ministry, Relevance, aims to inspire and uplift audiences through the power of song.

Fashion with a Purpose
Michelle's fashion line offers stylish and modest clothing for women. Her designs reflect her Christian values and commitment to empowering women. Through her fashion brand, Michelle encourages women to embrace their individuality and inner beauty.

Literary Works
As an author, Michelle has penned over 40 books, including bestsellers like "What to Do Until Love Finds You" and "Secrets of an Irresistible Woman." Her books offer practical advice on relationships, spiritual growth, and personal development, inspiring readers worldwide.

A Life of Purpose
Michelle's life is a testament to the power of purpose and passion. She splits her time between Ghana and Chicago, Illinois, using her talents to inspire and uplift audiences globally. Her connection to Ghana remains strong, and she often incorporates African themes into her work. Through her work in music, fashion, and literature, Michelle contributes to the creative economy, inspiring others and promoting cultural exchange. Her passion for the arts and commitment to empowering women make her a valuable asset to the creative industry.

Michelle McKinney Hammond's life is a symphony of style and spirit, blending music, fashion, and ministry to create a unique and inspiring legacy. Through her various pursuits, Michelle continues to touch hearts and lives, leaving a lasting impact on the world.

Here's to Michelle McKinney Hammond – a shining example of faith, creativity, and determination. May her music, words, and designs continue to inspire generations to come!

A Visual Tribute to African Royalty and Womanhood

Tega Baah's Ohemaa Shoot



The Ohemaa Shoot is a signature project by Tega Baah, a highly acclaimed Creative Director, Producer, Photographer, and Brand Strategist. This visual tribute celebrates African royalty, womanhood, and identity, showcasing strength and elegance through regal styling, symbolic props, and rich cul-

tural textures.

Celebrating African Heritage
The Ohemaa Shoot project is more than just a photography series – it's a celebration of African heritage and womanhood. By incorporating traditional African elements and regal styling, the project promotes cultural exchange and understanding. Through her lens, Tega Baah captures the beauty and strength of African women, highlighting their importance in society.

A Symbol of Empowerment
The Ohemaa Shoot has become a symbol of empowerment for many, showcasing the elegance and strength of African women. The project's focus on African royalty and womanhood serves as a reminder of the importance of cultural heritage and identity. By celebrating African culture, Tega Baah's work inspires audiences to appreciate the beauty and richness of African heritage.

Tega Baah's Creative Vision

Through the Ohemaa Shoot, Tega Baah showcases her creative vision and passion for storytelling. Her expertise in photography and brand strategy has earned her recognition as a leading creative professional. The Ohemaa Shoot is a testament to her dedication to showcasing African culture and promoting cultural exchange.

The Ohemaa Shoot is a powerful visual tribute to African royalty and womanhood. Through her work, Tega Baah inspires audiences to appreciate the beauty and richness of African heritage. May the Ohemaa Shoot continue to empower and inspire generations to come.

Tega Baah is a shining example of creativity, passion, and purpose, and the Ohemaa Shoot celebrates the beauty and strength of African women and culture.

John Dumelo



John Dumelo, a name synonymous with Ghana's vibrant entertainment industry, has been making waves for over two decades. Born on February 3, 1984, in Cape Coast, John Dumelo has not only captivated audiences with his acting prowess but has also ventured into farming and politics, showcasing his multifaceted personality.

Early Life and Education

Dumelo was born to Mr. and Mrs. Dumelo. He attended University Practice Senior High School and later pursued a degree in Enterprise Development from Kwame Nkrumah University of Science and Technology (KNUST) and also studied Business Administration at the same university.

Early Beginnings and Creative Contributions

Dumelo's journey in the creative arts began with his passion for acting from a very young age. He rose to fame with his roles in various Ghanaian movies, becoming a household name and contributing significantly to the country's film industry. His talent and dedication earned him numerous awards and nominations, solidifying his position as one of Ghana's leading actors.

A Cape Coast Connection

Dumelo's roots in Cape Coast have played a significant role in shaping his identity. The city's rich cultural heritage and historic significance have influenced his work and perspective. He remains connected to his hometown, often expressing his love and appreciation for the community that nurtured him.

Beyond Acting: Farming and Politics

In recent years, Dumelo has diversified his interests, venturing into farming and politics. His foray into agriculture has not only showcased his entrepreneurial spirit but also highlighted the importance of farming in Ghana's economy. As a politician, he has used his platform to advocate for issues affecting his constituents, demonstrating his commitment to public service.

John Dumelo currently serves as the Deputy Minister of Agriculture in Ghana. As Deputy Minister, Dumelo has been actively involved in promoting agricultural development and supporting farmers in Ghana.

A Legacy of Creativity and Service

John Dumelo's story is a testament to the power of creativity and determination. From his early days as a budding actor to his current endeavours in farming and politics, he has remained true to his passion for serving others.

From Online Content to Offline Success

Aba Dope's Story



Aba Dope's rise to fame is a testament to the power of social media and online content creation. This Ghanaian socialite and entrepreneur has leveraged platforms like TikTok to build a massive following and achieve success beyond the digital realm.

Building an Online Presence

Aba Dope's online presence is characterised

by her entertaining content, which showcases her personality, style, and humour. She creates content that resonates with her audience. She shares videos of her visiting the market to select items for her restaurant, showcasing her dedication to her business, and creates humorous content that pokes fun at life's situations, making her audience laugh and relate. She occasionally shares aspects of her personal life, including her experiences with self-acceptance and body image. With close to a million followers on TikTok, Aba has cracked the code for using social media to promote her business and influence.

By leveraging her influence, she uses her social media presence to promote her restaurant business, food gist, and share updates about her entrepreneurial journey. Through her content, Aba Dope inspires young Ghanaians to work hard and pursue their passions, showcasing the potential for success through dedication and perseverance. Her online presence has created a community of fans who appreciate her authenticity and admire her entrepreneurial spirit.

The Power of Social Media as an Entrepreneurial Tool

Aba Dope's story highlights the potential of social media as a powerful tool for entrepreneurs. By building a strong online presence, entrepreneurs can:

- Reach a wider audience: Social media platforms provide access to a vast audience, allowing entrepreneurs to reach potential customers and promote their products or services.
- Build brand awareness: Consistent content creation and engagement can help build a strong brand identity and increase visibility.
- Drive sales and revenue: By leveraging their online presence, entrepreneurs can drive sales and revenue, ultimately growing their business.

Aba Dope's transition from online content creation to offline success is a remarkable achievement. Through her entrepreneurial spirit and creative endeavours, she continues to inspire and entertain her audience, solidifying her position as a leading figure in Ghana's creative industry.

Ekow Simpson's Story of Promoting African Culture and Education



Ekow Simpson, a Ghanaian YouTuber and teacher, has made a significant impact in his community through his passion for education and African culture. As the founder of Cape360, an online platform promoting the Central Region of Ghana, Ekow has

been able to share his vision with a wider audience.

Building a Library for a Rural Community
One of Ekow's most notable achievements is the construction of a library for a rural community in Ghana. This project showcases his commitment to education and his willingness to give back to his community. The library has become a hub for learning and intellectual growth, providing access to knowledge and resources for students and community members.

Promoting African Culture
Through Cape360, Ekow aims to connect Africans in the diaspora and those in the motherland by promoting African culture, lifestyle, and traditions. His YouTube channel features content that highlights the richness and diversity of African heritage, providing a unique perspective on the African experience.

Collaborations and Philanthropy
Ekow has collaborated with authors like Ekuwah Mends Moses, donating books to schools and promoting literacy among students. His philanthropic efforts have made a tangible impact on his community, inspiring others to follow in his footsteps.

A Role Model for Young Ghanaians
Ekow Simpson's story serves as a powerful reminder of the impact one person can have on their community. Through his dedication to education and cultural promotion, he has become a role model for young Ghanaians. His journey demonstrates that with hard work, passion, and a commitment to giving back, individuals can make a meaningful difference in the lives of others.

By sharing his story and promoting African culture, Ekow Simpson continues to inspire and educate his audience, solidifying his position as a leading figure in Ghana's creative industry.

The Archivist's Touch: Preserving Ghana's Cultural Heritage Through Fetu Afahye

Kobina Addison



Kobina Bentsir, also known as Augustus Kobina Addison, is a remarkable individual who has made significant contributions to Ghana's cultural landscape. As a Safohen of Nkum Asafo Company, he played a pivotal role in initiating the Afahye festival, now a national landmark in Cape Coast. But what's lesser-known is his dedication to archival work, preserving the rich history and cultural heritage of Ghana.

A Passion for Archiving
Kobina's love for archiving stems from his desire to document and preserve the stories, traditions, and customs of Ghana's past. His collection includes an array of old coins from around the world and a mini museum showcasing the history of Cape Coast and Ghana. This treasure trove of artifacts provides a unique glimpse into the country's rich cultural heritage.

Fetu Afahye: A Celebration of Culture and Tradition

The Fetu Afahye festival, celebrated by the chiefs and people of Cape Coast, is a testament to Ghana's vibrant cultural landscape. Kobina's archival work is crucial in preserving the history of Fetu Afahye and Ghana's cultural heritage. By collecting and preserving historical documents, photographs, and artefacts, he ensures that future generations can learn from and appreciate Ghana's rich cultural past.

Kobina's work is important for several reasons:

- **Preserving Cultural Heritage:** His archival work preserves Ghana's cultural

heritage, providing a window into the country's rich history and traditions.

- **Promoting Cultural Awareness:** By documenting and preserving cultural artifacts, Kobina promotes cultural awareness and appreciation, both locally and internationally.

- **Supporting Research and Education:** His collection serves as a valuable resource for researchers, historians, and students, providing insights into Ghana's past and its cultural significance.

- **Advocating for Archival Importance:** Kobina's work highlights the importance of archives in preserving history, culture, and knowledge, raising awareness about the significance of archival work.

Kobina Bentsir's dedication to archival work is a testament to his passion for preserving Ghana's cultural heritage. Through his collection, he provides a unique window into the country's rich history and cultural traditions. As Ghana continues to evolve, Kobina's archival work serves as a reminder of the importance of preserving our cultural heritage for future generations.

Goodwill Message

**From The Central Regional Minister,
Hon. Eduamoah Ekow Panyin Okyere**

I bring you warm greetings from the Central Regional Co-ordinating Council and extend my heartfelt congratulations to the Omanhen, Osaberima Kwesi Atta II, the Chiefs, Queen Mothers, Elders, and the good people of Oguaa Traditional Area on the celebration marking the 2025 Oguaa Fetu Afahye.

Let me first extend my special compliments to all the people who have travelled to Cape Coast from far and near, especially to those who are visiting the Central Region and for that matter Cape Coast, for the first time. Indeed, I am happy to be part of this historic celebration for the first time in my stewardship as the Central Regional Minister. With all admiration, I commend Nananom, the Afahye Planning Committee and the People of Cape Coast for the continuous hard work towards the successful celebration of this beautiful festival over the past sixty-one (61) years on steadfast to upholding the aspirations of our forefathers.

Our annual festivals serve as important occasions for the Chiefs and people to come together and reflect on the events of the past year. They provide a time for homecoming, where families reunite with relatives from far and near to share ideas, resolve differences, reaffirm traditional values, and collectively plan for a better future.

Cape Coast (Oguaa), is indeed a famous town in Ghana and beyond, owing to its strategic position as a coastal land, the colonial capital of the then Gold Coast, the tourism heartbeat of Ghana, and a citadel of education in our dear country. The celebration of Fetu Afahye is therefore an added advantage. It also continues to be a powerful reminder of the important role our rich cultural heritage plays in fostering social cohesion, communal progress, and national identity.

The government will continue to recognize the critical role that traditional institutions and festivals like Fetu Afahye play in advancing development at the grassroots level. As we reflect on the future of Oguaa and the Central Region at large, it is imperative to align our aspirations with the bold vision of President John Dramani Mahama. The Resetting the Nation Agenda, launched

by the President, sets a transformative path focused on reviving the economy, expanding job opportunities, and rebuilding national institutions. Central to this agenda is the implementation of a 24-hour economy that aims to stimulate productivity, attract investment, and reduce unemployment, especially among the youth. The government is also prioritizing infrastructure renewal, inclusive education, digital innovation, and enhanced support for tourism and the creative arts—all of which are directly relevant to Cape Coast's identity and economic prospects. I urge traditional authorities, youth groups, and all stakeholders in Oguaa to embrace this national agenda to reset and reposition our communities for sustained development.

The Regional Co-ordinating Council also pledges its continued support to collaborate closely with traditional authorities, the private sector, and the citizenry to unlock the full potential of our people and our heritage. Let me also use this opportunity to urge the youth of Oguaa to uphold the values of discipline, hard work, and respect for tradition. Indeed, our future depends on how well we protect and build on the legacy handed to us.

We must remind ourselves of our responsibility to always keep our environment clean, especially now that we are in the festive season. I would therefore entreat all the youth to come on board in leading this crusade of keeping the city clean. I also wish to encourage the people of Cape Coast to maintain the peaceful and congenial atmosphere that you are already noted for, to ensure the steady growth and development of our society.

Once again, I congratulate the Omanhen and all the people of Oguaa on a successful 2025 Fetu Afahye and wish all of us a memorable celebration.

Thank you and may God bless us all!





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Goodwill Message From The Mayor Of Cape Coast

On behalf of the Cape Coast Metropolitan Assembly and in my own name, I wish to extend a warm felicitation to Nananom, the Afahye Planning committee and the good people of Cape Coast as we celebrate the 61st Oguaa Fetu Afahye.

This festival is not only a moment of joy and reunion, but also a proud reminder of our rich cultural heritage, resilience of our Culture and our unity as a people. The festival offers us the opportunity to reflect on the sacrifices of our fore bearers, while inspiring us to renew our commitment to our shared goals towards development, peace and social cohesion.

As a mayor and the representative of the President of Ghana, I wish to commend the chiefs and elders for their continued leadership in preserving our traditions. I must also applaud the youth, citizens and all residents alike for their active participation in sustaining our culture. I also wish to extend my heartfelt welcome to all our visitors and tourists who have joined us in this historic celebration. Indeed you are most welcome to the city of firsts.

May this year's festival create the opportunity for all families to rekindle the spirit of togetherness, promote mutual respect, and energize our collective effort towards building a more prosperous Cape Coast.

I wish everyone a peaceful, joyous and memorable celebrations

Happy Oguaa Fetu Afahye to all of us

Hon. George Justice Arthur



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The Oguaa Project:

A Call to Action for a Brighter Future

Celebrating 25 Years of Leadership: A Legacy of Progress

In honor of his 25th anniversary as Omanhen of Cape Coast, Osabarimba Kwesi Atta II earlier this year established The Oguaa Project, a not-for-profit foundation dedicated to the expedited

development of our beloved city and its people. The Foundation was duly launched in February 2025 during the launch of the 61st Oguaa Fetu Afahye.

The Vision

Empowering Oguaa for a Sustainable Future

The Foundation envisions a thriving Oguaa where every individual is empowered with the skills, education, and resources to drive innovation, well-being, and environmental responsibility. Our goal is to build a prosperous and self-sufficient future for generations to come.

The Oguaa Project is committed to igniting change by equipping our people with the knowledge, skills, and support needed to thrive. Through focused initiatives in education, health, and environmental stewardship, we aim to inspire self-reliance and sustainable development.

Mission in Action

- **Education:** Providing access to quality education and fostering a culture of lifelong learning.
- **Skills Development:** Equipping our youth and workforce with practical skills for the jobs of tomorrow.
- **Environmental Stewardship:** Protecting and preserving our natural resources for a healthier community.

Your Role in Building a Better Oguaa

Together, we can create a lasting impact. The Oguaa Project calls upon all sons and daughters of Oguaa, both at home and abroad, to join us in shaping a brighter tomorrow. Your support is crucial to our success.

The Foundation is led and managed by a Board of Trustees comprising:



Nana Kweku Yensu I
Oguaa Sananhene, Chair



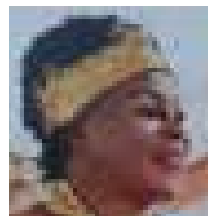
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Here's How You Can Help:

Donate: Your financial contributions will directly fund our programs and initiatives.

Volunteer: Lend your time and expertise to support our projects on the ground.

Attend Events: Participate in our fundraising and community events to show your support.

Pledge Your Support Today!

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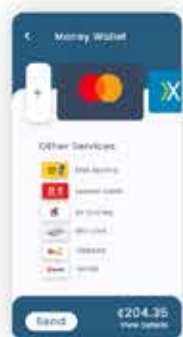
Let us work together for the development of Oguaa and its people.



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Message from the Sanaahen

- Nana Kweku Yensu I



Cape Coast's Development: Stop Waiting, Start Building!

My fellow citizens of Oguaa, distinguished guests, and cherished sons and daughters of Cape Coast:

As we gather once again to celebrate the magnificent Oguaa Fetu Afahye, I am filled with immense pride and boundless optimism for our beloved Cape Coast. This year's theme, "Innovate to Elevate: Harnessing the Creative Economy for Sustainable Growth," could not be more timely or relevant as we stand at the threshold

of unprecedented economic transformation.

Cape Coast, our historic "City of Firsts," has always been a beacon of progress and innovation. We are the proud home of the first castle in Sub-Saharan Africa, the birthplace of formal education in Ghana, and the cradle of our nation's oldest secondary schools. Today, we have the opportunity to add another "first" to our illustrious legacy – becoming Ghana's premier creative economy hub and the most attractive investment destination along Ghana's Coastal belt.

My fellow Cape Coast-ers, Every September, after Oguaa Fetu Afahye, the same complaints resurface: "Cape Coast is not developing." Too often, the blame is thrown at the traditional council or politicians. But here's the truth — our leaders have already given us the stage. The rest is up to us, the citizens.

Afahye alone draws at least 150,000 visitors in a single week. Add to that the 100,000-plus tourists who arrive annually, and Cape Coast has a ready-made market. Our chiefs preserve our traditions and give us Afahye. Our politicians provide laws and stability. That is more than

enough. What's left is simple: seize the opportunity or let it pass us by.

Opportunity Everywhere

Cape Coast should be buzzing with businesses. Hospitality, food, transport, retail, culture-driven enterprises — the potential is enormous. But instead of building, we wait. We expect "development" to be handed down like a government project. That is a dangerous illusion. Real development is built by citizens with vision, discipline and courage.

A City Perfectly Placed
Geographically,
45 minutes to Takoradi.
2 hours to Accra.
3–4 hours to Kumasi.

From Cape Coast, you can reach Ghana's three biggest markets faster than from anywhere else. Yet businesses avoid Cape Coast. Why? Because we make it hard to integrate, hard to operate, hard to grow. A city that looks welcoming may actually not be. That problem is ours to fix.

Pride Put to Work

We Cape Coasters are a proud people — and rightly so. But pride should not be disrespect. Pride should not block progress. True pride is turning our location, our festival, and our history into jobs, businesses, and wealth.

And here's the key: we must start thinking long term. Too many of us focus only on "making a daily living" instead of building sustainable careers and enterprises. Quick money fades. Institutions, skills, and businesses that endure are what truly lift a city.

Equally important, we must understand that the most valuable currency in business is not cash, but trust. Trust is built over time — through honesty, integrity, consistency, reliability and good relationships. If we can learn to treat each other and other investors with integrity, then we can work together, Cape Coast will grow and have the strongest foundation of all.

The Bottom Line

Cape Coast does not lack opportunity. It lacks action. Our traditional leaders have preserved our culture and created the platform. Our political leaders have provided the framework. The rest lies with us.

So let's stop blaming everyone. Let's stop knocking down each other. Let's stop expecting that others will hand us development. Let's start building. The future of Cape Coast is not in someone else's hands. It's in our hands.

Our Shared Vision

As we celebrate this Afahye, let us commit to making Cape Coast the creative economy capital of Ghana. Let us harness the innovation of our youth, the wisdom of our elders, and the resources of our investors to create a sustainable, prosperous future for all. The theme "Innovate to Elevate" is not

just a slogan – it is our roadmap to economic transformation. Together, we will elevate Cape Coast to new heights of prosperity while preserving the cultural values that make us unique.

I invite you all to join us in this exciting journey. Invest in Cape Coast. Believe in our youth. Embrace the creative economy. The future of our beloved city depends on the choices we make today.

May this Afahye bring renewed hope, increased prosperity, and strengthened unity to our great city.

Afehyya pa!

Nana Kweku Yensu I

Nana Kweku Yensu I is a respected entrepreneur and traditional leader who has built his reputation at the intersection of business and culture. With a strong background in Defence, Real Estate, Tourism and hospitality investments, he is known for his forward-looking approach to enterprise — emphasizing long-term growth, sustainable careers, and the power of trust in business relationships.

In his traditional role, Nana Kweku Yensu I has been a driving force behind the promotion and preservation of Oguua's heritage. He has worked tirelessly to strengthen the Oguua Fetu Afahye, positioning it not only as a celebration of culture but also as a platform for economic opportunity that attracts thousands of visitors each year.

Guided by the belief that true development lies in the hands of citizens, Nana Kweku Yensu I has consistently encouraged Cape Coasters to think beyond short-term survival and instead build lasting businesses and institutions. His leadership — in both business and tradition — continues to inspire a generation to embrace responsibility, unity, and vision for the future of Cape Coast. Nana Kweku Yensu I is also the chief of Korado in the Kwamankese Traditional area and serves as the Krontihen of Kwamankese

Cape Coast in numbers

- 1 former capital of the Gold Coast (1821-1877)
- 1 of only 6 metropolises in Ghana
- 122 square kilometers in area (47 sq mi)
- 1482 - the year the city was founded
- 189,925 - population as of the 2021 census
- 2 major universities
- 20+ secondary and technical schools
- 1 lighthouse (Fort William Lighthouse, built 1820)
- 5+ historic forts and castles (including Cape Coast Castle, a UNESCO World Heritage Site)
- 2 major hospitals (Cape Coast Teaching Hospital & Cape Coast Metro Hospital)
- 1 major sports stadium (Cape Coast Sports Stadium)
- 8 major FM radio stations
- 77 traditional gods/deities
- 7 Asafo companies (traditional military groups)
- 1 major traditional festival (Fetu Afahye)
- 1928 - year St. Francis Cathedral was dedicated (first Catholic Cathedral in Ghana)
- 1 major river in the region (Pra River - 150 miles long)
- 1 large market in the city (Kotokuraba Market)
- 71% of the employed population works in the service sector

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Good energy



MESSAGE FROM HON. KWEKU GEORGE RICKETTS-HAGAN, MP FOR CAPE COAST SOUTH AND DEPUTY MAJORITY LEADER OF GHANA'S PARLIAMENT.

Afehyia Paa! My Warmest greetings and appreciation, firstly, to our spiritual and cultural leader, Osabarimba Dr. Kwesi Atta II, and to all the chiefs of Oguaa Traditional Area, to whom we all owe so much. To the planning committee, which excellently put together this fantastic Afahye, headed by the Safohen Nana Ama Kesson (AKA Charlotte Osei).

And of course, to each and every one of you gathered to celebrate this Afahye, I wish you all again, Afehyia paa!

As we come together once again for the 61st edition of the Afahye since its restoration, our hearts are still filled with the joy and memories of last year's historic 60th Afahye celebrations. It was a truly eventful occasion that reflected the openness, warmth, and hospitality of Cape Coast not only to our fellow Ghanaians but to the world. It marked the monumental 25th anniversary of our Osabarimba on the stool of Oguaa. It also saw the welcoming of the Asantehene Otumfuo Osei Tutu II, the first time the Asantehene has been present on the soil of Oguaa for our storied Afahye festival. This gathering was not only a celebration of culture and tradition, but also a reminder of the everlasting community that holds us all together in this great city.

Following on from such a monumental and transformative Afahye, the only way to continue is to fully embrace the theme of this year's Afahye: Innovate to Elevate: Harnessing the Creative Economy for Sustainable Growth. This theme calls us not just to celebrate our heritage, but to actively harness creativity and innovation to elevate the lives of Oguaafo to

make Cape Coast a city that thrives economically, socially, and spiritually.

With this in mind, the message I bring you today is twofold. The first is directed towards the artists, the innovators, the musicians, the writers, the creators, and the dreamers of Cape Coast. You are the lifeblood of our culture. You hold the keys to a spiritually and culturally vibrant Oguaa. When you bring your talents together, and when you dare to imagine and create—you open boundless possibilities for our city's cultural growth. And in doing so, you honour all that has come before us while reimagining the future.

But creativity cannot flourish without knowledge. That is why education must remain a pillar of our cultural development. Institutions such as the soon to be completed Ekon's children Library remind us of the power of learning to raise the potential of our talents and to ensure that every child of Oguaa has the foundation to innovate and contribute to our shared future.

The second part of this message is directed to Cape Coasters from all walks of life, to every dreamer of Oguaa—from the fisher people whose nets bring life from the sea, to the entrepreneurs who nurture industry and finance, the call to innovate is for all of us. We must each embrace the creative spirit within us and imagine the Cape Coast we want to see. A future where the toil of our hands today strengthens not just ourselves, but our children, our neighbours, and generations to come.

Afahye enables us to reflect on what we have done well, and what we can improve on as a community. To show respect and pride for what has been but also understand what we must do to continue moving forward. To grow our potential, while preserving our environment, our traditions, and our commitment to each other. To be a creative economy is not simply a slogan, but a lifestyle.

Together, let us commit ourselves to innovation that elevates; to tradition that teaches; to creativity that builds. Let us make Cape Coast not only a city of history, but a city of the future. A city where the seeds of today build the trees of tomorrow. A city we can continue to be proud of and call our home.

Many thanks and a bountiful Afahye to all!



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CAPE COAST'S CREATIVE EXPLOSION

Ghana's Historic Gem is about to Become Africa's Hottest Creative Economy Powerhouse

THE GAME-CHANGER MOMENT

Forget Lagos. Forget Nairobi. Forget Accra. The next African creative economy boom is brewing in an unexpected place: Cape Coast, Ghana's historic coastal jewel. This UNESCO World Heritage city is sitting on a creative goldmine worth over \$10 million annually and ready to unleash 2,000+ new jobs for young entrepreneurs hungry for success.

While the world knows Cape Coast for its powerful historical legacy, savvy investors and creative visionaries are discovering something revolutionary: this city has all the ingredients for Africa's most explosive creative economy transformation. We're talking about a perfect storm of heritage tourism, digital innovation, and untapped creative talent that's about to reshape Ghana's economic landscape forever.

THE BILLION-DOLLAR OPPORTUNITY HIDING IN PLAIN SIGHT

Heritage Meets Hustle: Cape Coast Castle attracts hundreds of thousands of visitors annually, creating an instant market for creative products and experiences. But here's the kicker—nobody's fully capitalizing on this massive opportunity yet.

Education Powerhouse: With the University of

Cape Coast pumping out 210+ programs and Cape Coast Technical University's cutting-edge School of Applied Arts, this city has the intellectual firepower to fuel a creative revolution. We're talking fashion design, multimedia studies, tourism management—all the skills needed for creative economy domination.

Festival Central: PANAFEST and Fetu Afahye already bring international artists and cultural enthusiasts to Cape Coast. These aren't just events—they're proof-of-concept for the city's ability to command global creative attention.

THE GLOBAL TRENDS WORKING IN CAPE COAST'S FAVOUR

The timing couldn't be more perfect. Netflix is investing heavily in African content. Afrobeats is conquering global music charts. Heritage tourism is exploding as travelers crave authentic, meaningful experiences. Digital platforms have democratized access to worldwide markets.

Cape Coast sits at the intersection of all these mega-trends, with its deep African-American heritage connections creating emotional bonds that support premium pricing for creative experiences and products.

THE CREATIVE GOLDMINE: WHERE THE MONEY IS

Music Production & Performance: Building on Ghana's Afrobeats success, Cape Coast's cultural significance and festival infrastructure create perfect launchpads for emerging artists.

Fashion & Textile Innovation: Traditional Ghanaian designs meet contemporary fashion markets. Sustainable, ethically-produced fashion with compelling cultural stories? That's pure gold in today's market.

Digital Content Creation: Young entrepreneurs are already creating content about Cape Coast's history and culture for global audiences through YouTube and social media—generating direct revenue while marketing other creative products.

Cultural Tourism Experiences: Immersive historical experiences, traditional craft workshops, cultural performances, and culinary adventures that go way beyond conventional tourism.

Heritage-Based Storytelling: From documentaries to podcasts to interactive media, Cape Coast's stories are ready for global consumption across multiple platforms.

THE CHALLENGES (AND HOW TO CRUSH THEM)

The Reality Check: Traditional banks don't understand creative industries. Infrastructure needs upgrading. Skills gaps exist in digital marketing and business planning. Market access remains limited.

The Solution: A comprehensive \$15 million investment strategy that tackles every barrier simultaneously through five game-changing pillars.

THE FIVE-PILLAR TRANSFORMATION STRATEGY

• FINANCIAL FIREPOWER

- Cape Coast Creative Economy Fund providing grants, microloans, and growth capital
- Creative enterprise incubator with workspace, mentorship, and business development
- Community investment cooperatives enabling local residents to invest in creative businesses

• INFRASTRUCTURE REVOLUTION

- Designated creative district in Cape Coast's historic center

- Renovated historical buildings converted to creative studios
- Shared production facilities and enhanced digital infrastructure
- Equipment and technology access centers

• SKILLS ACCELERATION

- Cape Coast Creative Academy for comprehensive entrepreneurship training
- Expanded university partnerships integrating creative economy education
- Master artisan programs preserving traditional knowledge while adapting for contemporary markets
- Digital skills initiatives ensuring all entrepreneurs can leverage technology

• MARKET DOMINATION

- Unified Cape Coast creative brand emphasizing authenticity and quality
- Integration of creative industries into tourism ecosystem
- Systematic approaches to accessing international markets
- Comprehensive digital marketing capabilities

• POLICY & INSTITUTIONAL SUPPORT

- Creative economy policy frameworks with appropriate incentives
- Cape Coast Creative Economy Authority coordinating development efforts
- International partnerships providing market access and financing

THE IMPACT: TRANSFORMING LIVES AND COMMUNITIES

For Young People: Meaningful alternatives to unemployment or migration. Career opportunities in their home community while contributing to cultural and economic vitality.

For the Economy: 2,000 new creative jobs. \$10 million annual revenue. Multiplier effects throughout the local economy.

For Culture: Economic incentives for cultural preservation. Bridges between local communities and diaspora populations. Strengthened community cohesion and cultural pride.

THE PERFECT STORM IS BREWING

Ghana's new National Cultural Policy creates a supportive environment. Global recognition of African creative content is exploding. Digital platforms enable global market access. Sustainable tourism emphasis creates favorable conditions.

The Bottom Line: Cape Coast isn't just another African city with potential—it's a creative economy revolution waiting to happen. The assets are there. The global trends are aligned. The strategies are proven.

The Question: Who's going to be first to capitalize on Africa's next creative economy powerhouse?

Cape Coast's creative renaissance isn't coming—it's already here. The only question is whether you're going to be part of the transformation or watch it happen from the sidelines.

READY TO JOIN THE CREATIVE REVOLUTION? THE FUTURE OF GHANAIAN INNOVATION STARTS IN CAPE COAST



By Charlotte Osei Esq

Charlotte Kesson-Smith Osei is a distinguished Ghanaian lawyer and public servant.

She made history as the first female Chairperson of the Electoral Commission of Ghana and the first female Chairperson of Ghana's National Commission for Civic Education.

Osei presided over the country's 2016 presidential and parliamentary elections acclaimed by international observers as 'one of the world's best elections'.

In 2019, the United Nations appointed her an International Elections Commissioner to Afghanistan.

Osei holds a Master of Laws from Queen's University, Canada and a Master of Business Leadership from the University of South Africa.

She is a recipient of the prestigious Woman of Courage Award from the US Government.

Her career spans corporate law, banking, and academia at the University of Ghana.

Her contributions to Ghanaian public life remain significant.

She is a mother and a trailblazer for women in leadership across Africa. She also holds the traditional title of Nkum Ankobiahembaa of the Nkum Asafo Company of Cape Coast.



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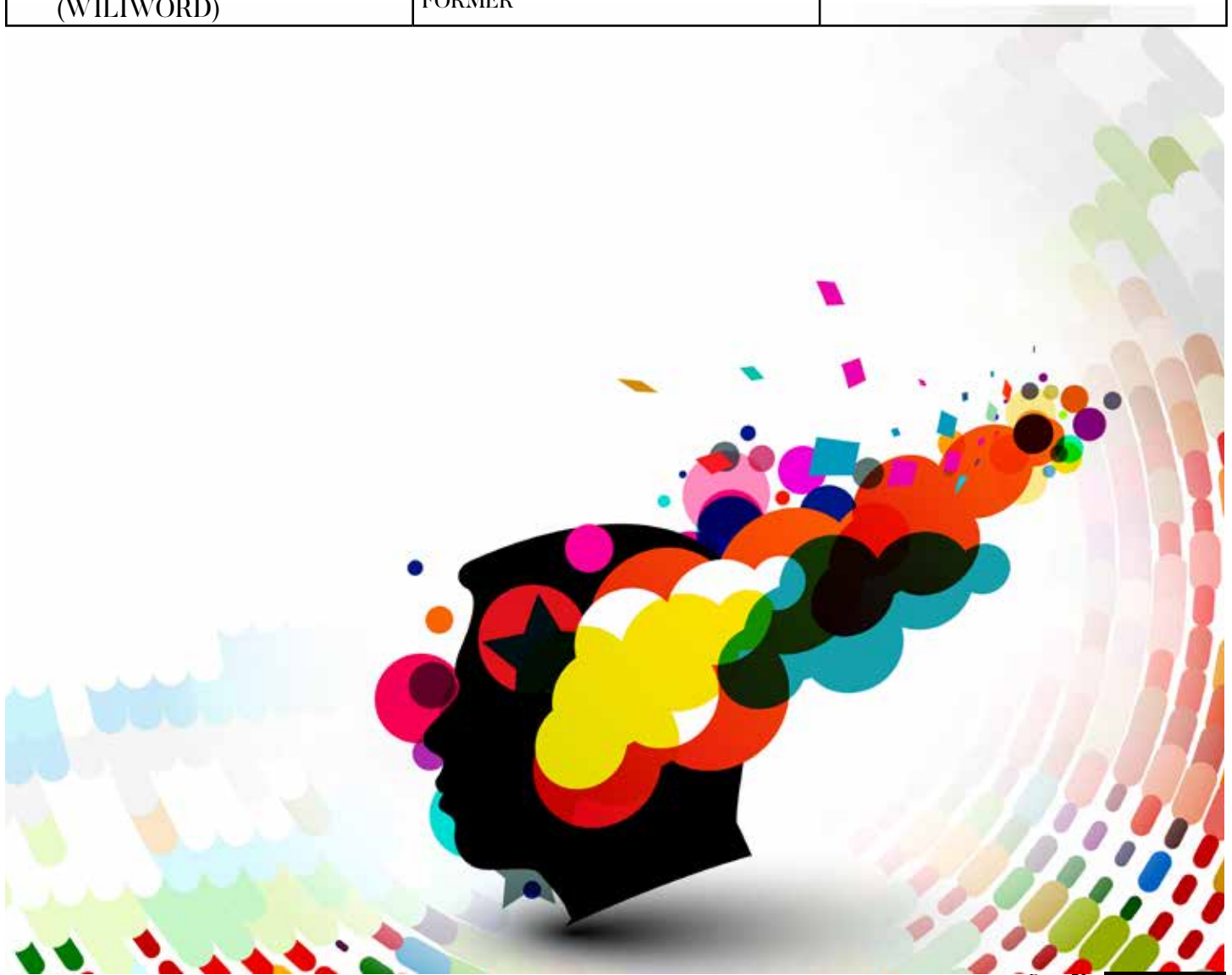
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OGUAA CREATIVES

Names	Profession	Contacts
1. COLLINS NIXON (CONIX)	PHOTOGRAPHER	054344600
2. CHRISTOPHER SAM (BIG SAM)	DIGITAL CREATOR; SPECIALIZED IN GRAPHIC, WEBSITES AND AI DESIGNS	0505575651
3. ESI KIMBERLY	ACTOR, DIRECTOR, MARKETING AND CONTENT CREATOR	0553193131
4. MADIBA OSIBISA	TIKTOKER AND ADVERTISER	0201411414
5. ALBERT SCOTT-LUTTERODT (THE MIGHTY 'I AM')	MUSICAL GROUP- AFRO FUSION AND SOUL MUSIC	0277731723
6. REGINALD MARK ABRAHAM	GRAPHIC DESIGNER	0545968123
7. LIL SHERIF	ARTIST	0544756411
8. EKOW Ocran (OAKS JOINT)	YOUTUBER, WRITER AND BLOGGER	0553535534
9. DOB STUDIOS	PHOTOGRAPHER	0550262957
10. PRINCE WINMAN	HIP HOP ARTIST	0544044577
11. SETH BEN EWUDZI	DOCUMENTARY, PHOTOGRAPHER, VIDEOGRAPHER	0555632819
12. EDITH AKOSUA BERTCHIE	PYROGRAPHY ARTIST	0249252167
13. BOOMBABWOY	ARTIST	0549353199
14. ERIC FLETCHER MENSAH	PHOTOGRAPHER, VIDEOGRAPHER	0546834113
15. DON EVANDO	UPCOMING ARTIST	0257306908
16. GIDEON NANA ASMAH	THEATRE BRAND	0545421692

17. JOSEPH WHIZKID KUBI (PAPPY KUBI)	MUSICIAN	0241641521
18. EMMANUEL ESHUN (EKOW RAMVEE)	MUSICIAN	0540910007
19. EMMANUEL ESSUMAN PEADU (KOBMAN PHOTOGRAPHY)	PHOTOGRAPHER, VIDEOGRAPHER	0591857236
20. ISAAC EGHAN ARTHUR (OWTBOI SPEEDO)	FASHION DESIGNER (MASQUERADE DRESS DESIGNER)	0533879798
21. MIKE OH2	MUSICIAN	0270630608
22. MANUAL CARTHY	BLOGGER	0559498621
23. NATHANIEL AMPAH	PHOTOGRAPHER, GRAPHIC DESIGNER	0205555777
24. JOHN EFFISAH JUNIOR	EVENT AND DOCUMENTARY PHOTOGRAPHY	0245610764
25. FRANCIS MORGAN MENSAH	GRAPHIC DESIGNER, DRONE PILOT	0558299428
26. EMMANUEL ADU WILSON (WILIWORD)	POET, WRITER, SPOKEN WORD PERFORMER	0555900527



Afahye Planning Committee Members



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NKUM ANKOBI-
AHEMBAA NANA
AMA KESSON
(MRS
CHARLOTTE
OSEI)**



**DR. LYDIA
DSANE -SELBY**



**SUPI
KWESI
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Mr. Eric Djaanator

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Ms. Dorinda Armstrong-Mensah



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