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The 'Bakankule' Peace Dance: A Tool for Promoting Unity among Students in Senior High Schools (SHS) in the Upper East Region of Ghana

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Abstract:
The study looked at the problem of student riots at public Senior High Schools in the Upper East Region of Ghana and the design of a peace dance that was used as a panacea to the menace. The objectives were to ascertain the impact of the dance on students regarding unity and cohesiveness. It also sorts to determine the educative potential in terms of peace building and reconciliation. The mixed method was used in conducting the survey with questionnaire to gather data from primary sources backed by secondary sources. The findings were presented descriptively with the aid of tables and figures. The event was found to be educative in nature, source of entertainment and a cultural capital that can instill the sense of unity and belongingness in students living in boarding houses. It was recommended for the Ghana Peace council to adopt and make it a national dance for peace building. Senior high schools have also been urged to utilize the elements as tools to instill unity among students.

Keywords: Bakankule, peace building, snowballing, student riots, dance, conscience-appeal, flash-point, stand-off, in-the-round

1. Introduction

The absence of peace is sleeplessness resulting from mayhem, chaos and public disorder. Therefore conducive atmosphere that grants people to go about their normal duties in every human society is the results of peace and tranquility (Duut, 2014, & Kusimi et al., 2006). Over the past four years, the multi-ethnic second cycle schools in upper east region have recorded snowballing student riots leading to destruction of school and personal properties in large scale. Rioting among Senior High School students erupts as a results of alleged unresolved misunderstandings between students and school administration at the Zamse Senior High/Tech - 13th may, 2015, Bongo SHS – 23rd march, 2014, Bolgatanga SHS – 14th February, 2016)

During such riots, innocent students especially females get frightened, and in their attempt to seek shelter, their peers rain insults and forcibly persuade them to take part in the crime. The consequences of these vices are mass injuries from flying pebbles, cudgels, clubs, machetes and stones pelted from length and breadth of the campus (GES-FFC, 2015). The situation has resulted in the rise of innocent students crisscrossing from one school to the other in search of transfer opportunity to pursue their academic career. The recalcitrant ones on the other hand take to their heeds for hide outs. Parents have had to pay surcharged fees outside their annual budget regarding the payment of school fees.

Whereas the methodologies in finding a mathematical problem may involve a transcription of an outlined formula, a historical problem of student riots may demand a long discourse of the tales with the feuding factions with dates and landmark (Collier, Paul et al, 2003). To solve a geographical teaching on the other hand will require objects like string to measure distances from town to town and the drawing of irregular shapes called maps. The worldwide norm in most cases is that when a student fails to solve any of the problems listed above, he is simply marked 'wrong'(x). What is the symbol for 'opinion differences' on the campuses of educational institutions? Let us ask ourselves. In context, we refer to the situation of chaos, riot, rampage, mayhem and related conditions of destabilization. Do we agree that there is no symbol for the phrase given above [opinion difference] whose results or consequence is 'verbal abuse' 'stand-off', 'boycott' and above all, 'destruction of property, blood-shed and death at extreme cases (Collier, 2000)?

My humble question is, what is the formula for solving the problem above whose interpretation or consequence is untasteful? The formula is 'conscience appeal', and one way to appeal to one's conscience is to invoke emotions through body movement accompanied with a form of music; a short walk through one's mind with music and dance (Yartey, 2009). While the music invokes emotion, the dance movements send visual meaningful signals. Dance, which is an inter-ethnic source of entertainment and extends beyond broken communication lines (Graff-Bjorstad, 2002) is therefore the tool used in this paper as panacea to burry differences and inculcate the sense of unity and the maintenance of enabling environment in second cycle schools (Adinku, 2009, Duut, 2014).

Calling to mind some of the root causes as outlined in the Committee's report included the influence of smoking, drunkenness and the lack of events of cohesiveness. So, one key intervention towards peaceful co-existence on school campuses is by employing a shared event like dance (Assimeng, 2003). Peace building can be taken forward with a social event like dance which is able to connect to the psychological and emotional issues at stake, because it is believed in peace building to offer conflicting parties with the chance to share experiences with each other (Amnesty International USA, 1995). The Amnesty International, (2008) and (Kaburise, 2006) are of the view that the involvement of students themselves in the dramatization of this dance experience of the nonviolent communication whiles reflecting on what might have brought about the 'differences' in the first place, can have rewarding effect on the participants.

Personal expression, whether through dancing, singing and or instrumental performance, can be a vehicle for change and empowerment in a person's life (Baptiste, 2007). Music and dance heals by agitating emotional stability and focuses one on a central idea being expressed in the tune and or the dance pattern. It attempt to inculcate peace between student-student or student-administration on public boarding schools, Wendy Lambourne reminds us that peace building and conflict resolution has a unique opportunity to institutionalise student participation in peace building to make it a catalyst for advancing students' grievances in the face of a deaf school administration to the demands of its students for greater accountability (Özerdem, 2013).

2. Background to the Bakankule Peace Dance Initiative and its Conceptual Basis

David (2000), advices that the best approach to build peace in a troubled area is to utilize available symbolic resources that relate to the people; and so the concept of the term and dance for that matter, is from the Upper East Region of Ghana. The term 'Bakankule' is of Builsa origin, meaning 'they will not return home'. This was a verse of a war song which the Builsa warriors chanted in an assault with slave raiders. In a one-on-one interview with the Sandema Naba, (Azaksuk II, 2013) he explained that, the war song that had the characteristics of sympathetic magic was believed to have spiritually fortified the warriors; adding that they became bravely fired-up with the tune in battle.

Naba Azaksuk further noted that the tenacity of the song imbued on the combatants rather left a sad emotional effect in their minds after the weapons went silent with each side attending to casualties and burying the dead. Concluding that after the halting of Babatu in the 1880s, Der (1986), the Builsa people resolved to focus on community and economic development rather that war (Akpapata, 2009). The term thus turned to be a remorseful ironical expression and mannerism "peace is precious", to eschew war and embrace peace (Akpapata, 2009). Against this background that the term was chosen as a caption of the peace dance.

2.1. Rationale for Instituting the Dance

The prime objective for developing and choreographing this dance was to utilize the elements as a collective tool to inculcate in students the sense of unity as a people with common destiny, belongingness as responsible alumni to their Alma Marta and cohesiveness in cultural diversity when dealing with issues as nationals of the same nation.

3. Structure of the Dance

Consonant with the position of Adinku (1994), that dance consists of pitches and episodes, this dance is choreographed in five (5) main episodes on stage from which lessons can be drawn. (Episode one (1) is a systematic trajectory display of combat tactics (spears, bows and arrow) by two opposing sets of ensembles at opposite directions flexing and contracting. Each side is accompanied by woman chanting war inspirational songs while others ululate for a period spanning for about five minutes.

The second episode of the dance is a mock attack on each other wielding and severing of weapons depicting destruction with yells and horror. This lasts for about six to eight minutes ending with a pause of about two (2) minutes of silence. The third episode is where the women begin to scream on loud voices for help to save their men, asking what had happened to them and their properties.

In episode four (4), the warriors get set again to repeat the first incidence and during the third encounter, a mediator immerges from nowhere, asking them to stop. As the mediator mimes for them to pause, the warriors freeze for about a minutes and begin to retreat with back-steps and finally lay down their arms in complete silence. The reconciliatory episode is where the war dancers from opposite directions then take staggering steps forward, clinching each other and embracing one-another in relief and happiness.

4. Description of the Dance Formation and Movement Levels

The introductory stages of the dance take a linear formation as found in Feok war dance by way of warm up (Duut, 2014). The dancers then form in single file at opposite direction, all move together in parallel line. Two (2) groups of six (6) dancers at opposite sides, one (1) character as the mediator. They form a single file at opposite directions on stage.

The movement goes according to the pitch of the drum language which is rhythmic, ordering for systemic movement of feet in alternates' manners (Adinku, 1994). The drummers equally have the same dress code. The whirling of the smock is eminent at the transitions of one episode to the other.

[3 times] Low level left leg posture for the third movements with cudgel raised. On stage, the dancer is at crouch position where he vigorously wields his weapon up and down as if he is inflicting injuries in the opponent.

[3 times] Faster steps of 3, beginning with left leg, cudgel raised, and getting to the crouch position again in an 'exaggerated killing' [3 to 4 times] fastest movement with exaggerations of rapid movement to kill.

The movement goes in the same mode with the rhythm of the drums.

In the first jump, the left leg is raised; second jump, the right leg is raised. While in the last jump, the left does same, finally, both legs come to a rest at bow-legged position. The cudgel is wielded in all cases; behaving to be beating the enemy at the third point. The dance pattern description below is a typical dance movement that accompanies the *Bakankule* song.

5. Costume and Facial Makeup of the Dance

Eze & Akas (2015) note that the significance and aesthetics element of a dance is the befitting costume and the dance movement; hence, with this traditional dance, first of its kind, has a prescribed costume of a typical war dance and with its accoutrements in general being the kulkooluk (large pantaloon), woven cloth and native t-shirt. For the male dancers, a brown stuttered hand-woven dansika (sleeveless smock) made of hand-spun yarns for the top. The pair of trousers is the conventional northern styled brown-stripped pantaloon. Rope of python leather is worn around the waist with several quivers of little wild animal leather preferably that of the alligator. A convenient foot wear, such as bush canvass is most ideal.

The head mask is preferably the buffalo-horn, affixed to corn husk-woven cup, with a lower-chin fastener. Bows and arrows or axes or cudgels are held in the right hand except in the left where the dancer is left-handed. The bow, in Gurune language is called 'tafɔ' and the arrows are also known as 'peema'. The female warriors adorn in any convenient hand-woven cloth which they wear to the lower-shoulder level with scarf common headgear to all and must hold raffia fans, some carrying ritual pots or other supplies.

6. Partnering with the Ghana Education Service (GES) to Implement the Programme

Education in Ghana is the vehicle for accelerated economic and social growth and development. This has been the philosophy of governments from the colonial era till today. Following the accounts of the belief in the benefits of education and the sense of unity for that matter, successive governments of Ghana have used education to implement developmental policies and programs. One of the philosophies is the Boarding school system (McWilliam & Kwamena-Poh, 1975).There was therefore no better agency to implement the programme other than the GES.

All second cycle schools in Ghana fall under the purview of the Regional and District Directorates of the Ghana Education Service. The service has designed a biennial cultural festival for first and second cycle schools at alternate years as part of its co-curricular activities to inculcate the Ghanaian culture in students. So to implement this culture-related project effectively on the target group, a presentation on the peace dance was made at a regional conference of the Federation of Cultural coordinators at the Upper East Regional Education headquarters, to market the idea.

This was followed with a written request to the Regional Director of Education for permission to incorporate the peace dance into the biennial cultural festival. Upon considering the relevance of the programme, approval was given in writing and copied to all Headmasters Senior High Schools as well as District and Zonal Culture coordinators of in the entire Region. A time table was then drawn in collaboration with the regional cultural coordinator for the start of training.

7. Criteria for Constituting the Dance Troop

The rationale of the dance took into consideration the elements of local dances which operate across the region in terms of meaning (Ebeli, 2011). In this regards, emphasis was placed on the selection of members to form dance troupe in equal ethnicity on the basis of their significance to reconciliation. Following the findings of investigations into student riots, students identify themselves as students and the school on a separate ladder (Adinku, 1994). The sense of 'being part' of the school system is missing. It is of equal importance to identify potential ring leaders to constitute the key actors in the dance ensemble for effective achievement of the goal (Ashmore, 2001).

Without these being factored into the movement activity, students themselves would find it very difficult to understand the concept as playing significant cultural roles in the field of peace building in schools. The teaching of dance movements of various ethnic origins is eminent because students from different ethnic backgrounds find that they have experiences and models to which they could easily relate to. This moral model is again based on the assumption that students are responsible for, both creating, and also solving their problems with their authorities and if there is that conviction, then they must inculcate in them to develop the motivation to imbibe resources that bring about a lasting change (Corey et al; 1988)

8. Award Scheme

The idea of instituting an award scheme was motivated by the theory of Galus (2016)who opines that to sustain public interest on an event of such nature, it is prudent to introduce a valuable award scheme to leave a legacy as well as influence a direction. The instituted award scheme for the biennial peace dance therefore, comprise of three monumental trophies with accompanied cash values in a descending order.

On the account of the kind of trophy, Gregory Scott in 2016, a renowned photographer and retired database analyst likens the reason why the dove must be the option in the field of peace building to the biblical times. He argues that when Noah released a dove after several days of flooding, it returned with an olive branch with leaves (Scott, 2016). He took this as a signal that it was safe to leave the ark, and that the earth was no longer under the devastation of the flood. Thus, the dove and the olive branch symbolize peace on earth. After World War II on the other hand, the great artist Pablo Picasso painted a flying white dove, to signify peace. The recommendation of a 3-member committee that was set to prescribe the award system, considered peace building as the utmost rationale for initiating the dance, and underpinned by the opinions of the authorities above, decided to adopt the dove as the symbol of peace.

It was also recommended for the trophy which was to be molded in-the-round, to be produced locally (within the region), using the students themselves, to serve as an inspiration for visual art students at various senior high school across the region. In view of the recommendation, a sculpture student of the Industrial Art department, Bolgatanga Polytechnic was guided to produce the trophy by direct modelling in Plaster of Paris (POP). All three trophies had a common characteristic of white pigeon with distinct colours forming the bases of the trophies in Golden, Silver and Bronze to commensurate the winner, second and third runners up, respectively. The figure below indicates the artist putting finishing touches to the trophies and the finished work.

Figure 1: The Trophies (Left) Being Finished by the Artist and the Finished Work (Right)
Source: Field Survey (2016)

9. The Training Sessions

Prior to the commencement of the training season, the region was divided into three zones under which all Senior High Schools (S.H.S.) were classified for easy access to costume resources and convergence. The zones - Eastern, Central and Western, were constituted as follows: The Eastern Zone comprised 7 schools namely Zebilla Sec/Tech., Kusanaba SHS, Bawku Technical, Bawku S.H.S., Bawku Sec/Tech., Binduri S.H.S., and Tempane S.H.S. The Central Zone comprised 9 schools namely Bolga S.H.S., Bolga Technical Institute, Bolga Girls S.H.S., Zuarungu S.H.S., Bongo S.H.S., Gworie S.H.S., Zorkor S.H.S., Serigu S.H.S., and Bongo-Balungu Community S.H.S. The Western Zone comprised eight (8) schools namely Navrongo S.H.S., Aweh S.H.S., Paga S.H.S., Chiana S.H.S., Sandema S.H.S., Sandema Sec/Tech., Wiaga S.H.S., and Fumbisi S.H.S.

With two other specialized resource persons, one in dance drama and the other in drumming, the District Cultural Coordinators were first taken through a Training of Trainers' workshops at their separate zonal centres for them to master the pitch and the dance movement. Various zones were then visited three times with their squads of dancers and vigorously taken through the exercise. While the training team was away, the school-based Cultural Officers who had also been trained by their district coordinators were then taking students through the rehearsals. The training session five months to cover the zones.

Figures 2: The Training Sessions at Eastern, Central and Western
Zones of the Region
Source: Field Survey (2016)

10. The Peace Dance Contest in 2016 and 2018 Inter-Districts Cultural Festivals

The peace dance has had two successive competitions so far in 2016 and 2018 at the Upper East Regional Inter-districts Cultural Festival at the Bolgatanga Girls Senior High School Park. In all, 8 districts participated, when the new dance was born and the keen contest begun. being the first of its kind in the region and the very final event of the entire cultural festival, the park was filled to maximum capacity; each spectator stretching the neck to catch a glimpse as competing troupes could be heard warming up with war drums and chants at their various hide outs.

As the dancers poured onto the ground in full traditional military costume with strange dance formation and maneuvers, one could see amazement and excitement in the faces of onlookers. Skillful war dance and reconciliatory scenes were displayed by the vibrant dancers. Considering the potency of training they received, it was not surprise that the dancers displayed all sorts of the dance movements to the admiration of the audience. The five stages of the dance were very conspicuously displayed. Three of the key episodes of the dance demanding the show of attack, cease -fire, and embracing one another were displayed. The figures below are excerpts of the scenes.

Figure 3: Stage 1 (Warm Up)
Source: Field Survey (2018)

Figure 4: Stage 2 a Combat Situation
Source: Field Survey (2018

The dancers in the first episode wield weapons and warm up. For a whole, they stir at one another for few times. In the second scenario too, they engage in serious exchanges of armaments a sign of destruction for a period of time. They retreat upon the emergence of a 'freedom fighter' who issues a command of appeal to make dancers lay down their arms as shown in figure 4. Finally, they conclude the performance with a scene of cease fire to begin to embrace of one another as a sign of reconciliation and love

Figure 5: Stage 3 Cease Fire
Source: Field Survey (2018)

Figure 6: Stage 4 Reconciliation and Sign of Peace.
Source: Field Survey (2018)

11. Presentation of Prizes to the Winners, the 2nd and the 3rd Runners up

11.1. The Maiden Competition In 2016

The spectacular event, preceded with a brief speech by the initiator was very short and jubilant in the eyes of spectator. They were wishing for some form of extension of performances, though the time was over for the climax and closing ceremony of the festival. The anxious cultural coordinators could hardly wait for the declaration of the results, and so were the audience. Heads of schools in attendance who fielded ensembles for the event were optimistic for winning a position. After a short while, there was absolute silence as the Master of ceremony (MC) called the gathering to order. The competition indeed saw a keen contested competition at the maiden level.

Announcing from the bottom by the MC, the Bongo District came third while the Bawku Municipality played second. The Bawku West District cultural troupe emerged as the winner. Eyes were then turning round trying to settle on an unknown district; there was another anxiety with all ears of potential district raptly anticipating their names. There came a long rap of name: Welcooooome Baaawku Weeest Distriiiiiiiiiict!!! (Welcome Bawku West District). It was exciting to see the jubilant students pouring out in their numbers on the floor to celebrate their victory. Their Coordinator could not help with tears of joy for her district emerging winners of the historic event. The figure below illustrates the presentation of the awards.

Figure 7: 1st Prize
Source: Field survey (2016)

Figure 8: 2nd Prize
Source: Field survey (2016)

Figure 9: 3rd Prize
From Left, to Right, Mrs. Jane Sabina Obeng (in Pink), GES
Regional Director and Two Others Presenting Prizes to the
Winner, 2nd and 3rd Runners up at the End of 2016 Competition
Source: Field Survey (2016

11. 2. The Second Completion in 2018
This time round, the award of the event had had a face lift by additional value of cash prizes as against trophies only, in 2016. In similar fashion, the hall went silent when the MC seized his microphone to declare results. The figures below shows the presentation ceremony.

Figure 10: 1st Prize
Source: Field Survey (2018)

Figure 11: 2nd prize
Source: Field Survey (2018)

Figure 12: 3rd Prize
The Winner, 1st and 2nd Runners Up of the 2018 Festival Taking Their
Trophies and Cash Prizes
From Left to Right, the Upper East Regional Director of GES Assisted by Headmistresses of
Bolga Girls and Gworie Senior High Schools Respectively Presenting
Prizes to the Beneficiary Winners
Source: Field Survey 2018

The 2018 award ceremony was also very jubilant by the winning teams following the display of their colourful and prestigious cash prize symbolic checques. Enthusiastically, the host district emerged winner and was given a cash prize of three hundred Ghana Cedis (GH¢300.00). The second position went to Bawku West district with Two hundred Ghana Cedis (GH¢200.00) while the 3rd position also went to the Builsa South District with One hundred Ghana Cedis (GH¢ 100.00)

12. Evaluation of the Impact of the Peace Dance on Students

12.1. Methodology

To ascertain the impact of the dance on students, a surveys was conducted at the climax of the 2018 inter-district cultural festival, shortly after the dance to gather primary data for quantitative analysis using the Statistical Package for Social Sciences (SPSS) version 16 software. A set of simplified semi-structured questionnaire was designed and ranked on a Likert scale. The Likert scale was made up of a sequence of 5-point statements and the task of each respondent was to indicate the level of agreement or otherwise, with each statement (Opoku, 2005)

The targeted student population was 320 but data from an accessible population of 240 was used. The selection of respondents was purposive, comprising the student-dancers who were all drawn from various SHS. The spectators who constitute the general public and the Zonal cultural coordinators who represented the school authorities (Kumekpor, 2002). Statistics from the regional cultural coordinator's desk indicated that a total of two hundred and ten (210) students were in attendance for the festival. The distribution of the gender of respondents is shown in the table below.

Year	No. of Dancers	No. of Spectators	No. of Cultural Coordinators	Total
Male	92	30	14	136
Female	68	30	6	104
Total	160	60	20	240

Table 1: Table Showing the Distribution of the Respondents
Source: Field Survey (2018)

Respondents were handed the questionnaire and then asked to indicate their levels of agreement or disagreement to the prospects of the dance on a 5-point Likert scale. The instruction that guided respondents was as follow:
"Please, Read the following statements about the Bakankule peace dance and indicate your level of agreement or disagreement"
Please tick (√) your position on the Likert scale.
- Promote unity, peace and culture amongst students
- Educates the public on devastation of conflicts
- Source of entertainment
- The dance has nothing meaningful

The responses were then analyzed as follows and discussed in the following paragraphs

Response	Promotes Unity, Peace and Culture	Frequency of Respondents Source of Public Entertainment	Educates on Conflict Devastations	The Dance Has Nothing Meaningful
Strongly agree	137 (57.0%)	85 (35.4%)	83 (34.5%)	1(0.4%)
Agree	80 (33.3%)	92 (38.3%)	94 (39.2%)	2 (0.8%)
Uncertain	8 (3.3%)	33 (13.8%)	22 (9.2%)	4 (1.6)
Disagree	6 (2.50%)	11(4.6%)	25 (10.4%)	67 (27.9%)
Strongly disagree	9 (3.8%)	19 (7.9%)	16 (6.7%)	166 (69.1%)
Total	240 (100%)	240 (100%)	240 (100%)	240 (100%)

Table 2: A Table Showing the Respondents' Levels of Agreement to the Prospects of the Dance
Source: Field Survey (2018)

13. Findings and Discussions on the Prospects of the Bakankule Peace Dance

13.1. The Survey Took Data to Find Whether the Dance Has the Potential to Promote Unity, Peace and Cultural Heritage

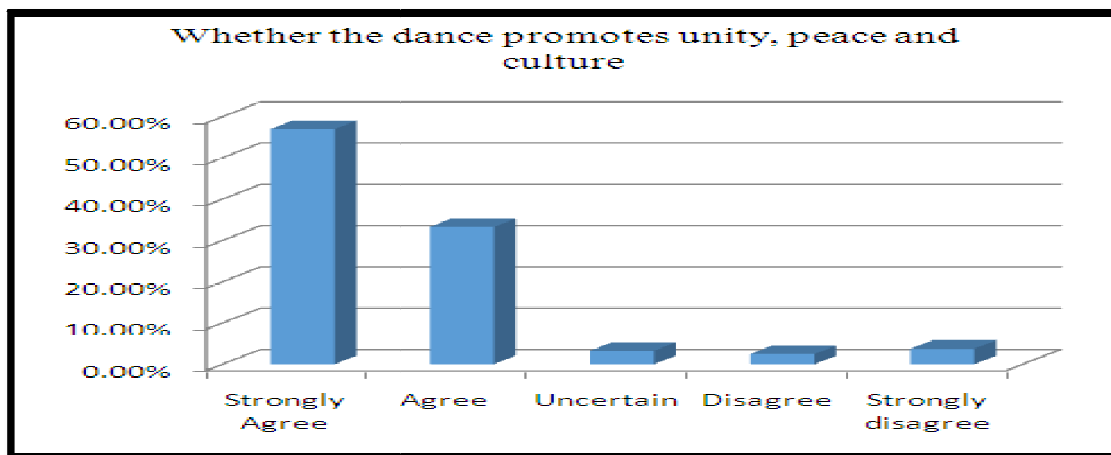The figure below shows findings from the respondents.

Figure 13: A Histogram Showing the Levels of Agreement to the Promotion of
Peace, Unity and Cultural Heritage
Source: Field Survey (2018)

Considering the trend of scoring as to whether the dance has the prospect to promote unity, peace and culture amongst students, the table shows an overwhelming percentage of 57.0% strongly agreeing while 33.3% agreed. This is an indication that at least more than half of each of the categories of respondents really understood the conceptand relevance of the dance. The findings also spelt out clearly that the adult group of respondents who were in management position hailed the introduction of the event. Only 9 respondents representing 3.8% and 2.50% strongly disagreed and disagreed respectively. As few as 8 respondents representing 3.3% did not belong to either of the two schools of thought (Agree or Disagree), perhaps resulting from insufficient comprehension of the questionnaire. The implication of this find is that, the dance has the potential of restoring peace and unity among students in Senior High Schools in the region (Cramer, 2005).

Comments from a cross section regarding the origin of the trophies was another significant milestone of the event; upon hearing that the trophies were produced by a visual art student in Bolgatanga Polytechnic, the headmaster of the Bongo Senior High School has mounted the study of visual art as a result of inspiration. This is yet another positive impact of the programme in the field of education.

13.2. Whether the Dance Is a Source of Public Entertainment

While the programme was going on, various comments were captured on audio tape of which some bordered on the novelty of the dance with its aesthetics of the costume of war dance and the armored artistry. On the account of ordinary entertainment, some of the verbal comments that were recorded on audio tape and later transcribed read as follows: 'The dance is beautiful!' 'What! Who trained them?' 'Which ethnic group performs this type of dance?'

On the other hand, the revelation from the field survey with questionnaire regarding its endowment of recreational pleasure is presented in the chart below:
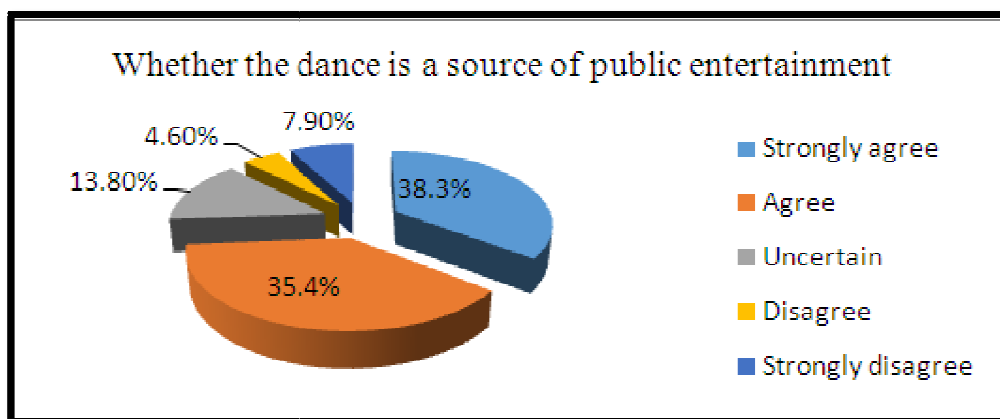

Figure 14: A Pie Chart Showing the Percentages of Findings on the
Dance as a Source of Entertainment
Source: Field Survey (2018)

The table shows as high as 38.3% indicated their agreement to the assertion that the dance is recreational and a viable source of foreign income earner in the field of tourism. Another significant percentage of 35.4% strongly agreed to the assertion thus bringing the total percentage to 73.7%. This overwhelming outcome is consistent with the affirmation of Amenowode 2004, that dance is a physical exercise that relieves stress, therefore, therapeutic with accompanying music;

similarly, Ebelli also advices that "if you see a girl or guy for that matter who looks left out, ask her to dance" because, dance builds confidence.

Ebelli (2013) on the other hand indicates that dance is a therapy for healing because music and dance combined is conscience-appealing at every point in time. This can be seen in the dance as it depicts provocation and militancy and an enactment of destruction. It goes to climax a great deal of remorse and reconciliation. The audience appreciate that, the availability of weapons ginger anger amongst opposing people and also agree that the solution of conflict is dialogue (CCPDC, 1998).

13.3. Whether the Dance Educates on Conflict Devastations

In his contribution towards global peace, Kaldor, 2007 on the title '*Human Security: Reflections on Globalization and intervention*' opined that there is no winner in conflict contest as both parties are at risk. The finding represented on the histogram from the survey is as follows:
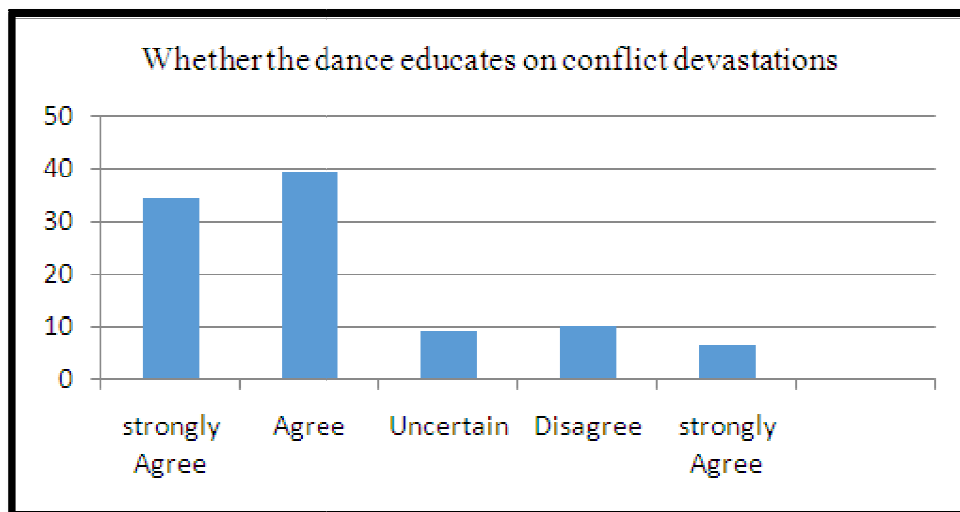

Figure 15: A Histogram Displaying the Percentages of Respondents on the
Assertion That the Dance Has Educational Benefits
Source: Field Survey (2018)

The significant find from the study regarding the educational relevance of the dance to devastations of conflict shows a high percentage of 39.2% agreeing, while 34.5% agreed at the highest point. This opinion of the respondents goes to support the view of Kaldor (2007) that each party of a conflict is at equal risk of devastation; there is therefore no winner in any smallest conflict situation. The finding also goes along the paths of the GES Student Riot Fact-finding Committees' report on the snowballing riots that went on at various locations at the time. The committee which recommended a surcharge on all students for the repair and replacement of the damaged school properties (GES-FFC, 2015). Again on the educational advantages of the dance from the audio record were that, the lyrics and the dance formation as well as the drum language is worth learning.

13.4. Whether the Dance Has Nothing to Offer

Of course, there was the need to find out other perceptions and impression about the dance being the first of its kind. So one of the items was to find out whether the dance was a mere waste of peoples' time of indirect participation and therefore had nothing to offer. The outcome was as follows:
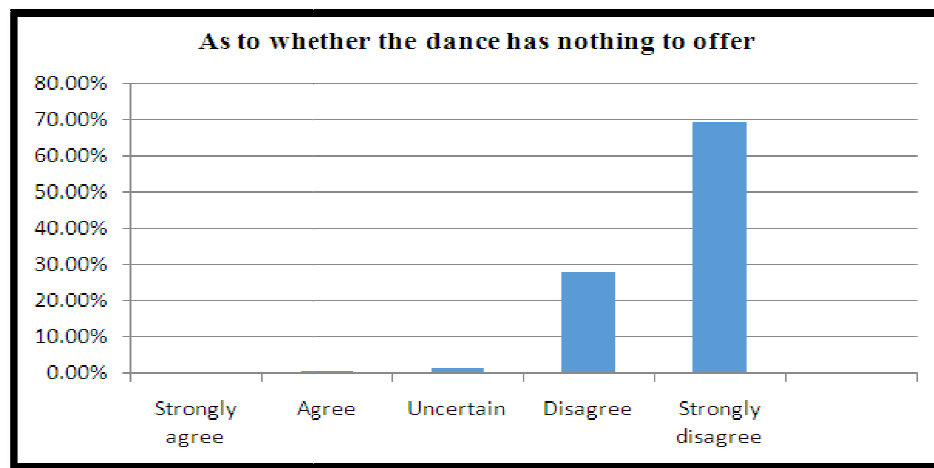
Figure 16: A Diagram Sowing the Levels of Strong Disagreement of the
Statement that 'the Dance has nothing to Offer'
Source: Field Survey (2018)

The position of respondents on this issue was almost unanimous due to the insignificant number of respondents who agreed and strongly agreed combined; 97% of them in totality rejected the assertion. It implies therefore that the dance is not a mere event in the face of the general public.

14. Conclusion

Considering the outcome of the study on the Bakankule peace dance, the study can draw conclusion on the following points:

That the dance is a cultural capital that can be sustained as a tool for peacebuilding and instilling in students the sense of unity on school campuses and local communities for sustainable development.

The study revealed that it can be well packaged as a tourist attraction and a as a source of entertainment for that matter, regarding the aesthetic qualities of the dance. And also is an inspiration for the study of visual arts in the senior high schools.

The study has also been found to be a tool for educating the populace against the destruction of conflict; a therapy for healing and reconciliation. The objective of the dance has therefore been achieved.

15. Recommendation

Since the vision of the Ghana Peace council in general is to maintain and sustain peace and tranquility at all levels, it would be prudent to adopt strategic models of this kind. It is therefore recommended that the peace dance should be adopted by the council as a tool for educating the populace in peacebuilding. It is also recommended for all Senior High Schools in the region and beyond to use it to educate students.

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