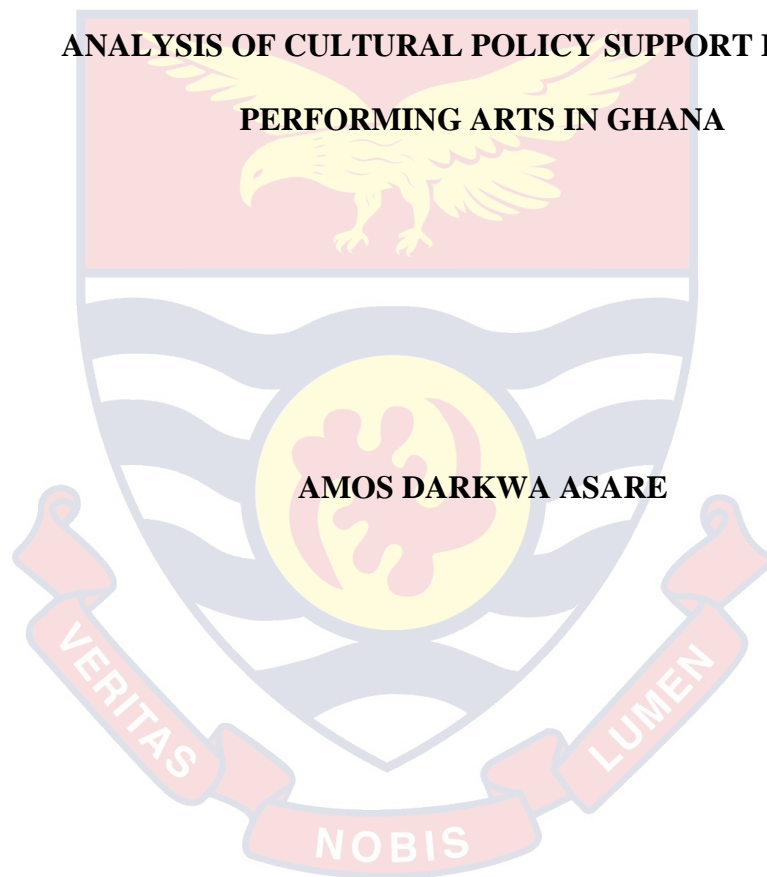


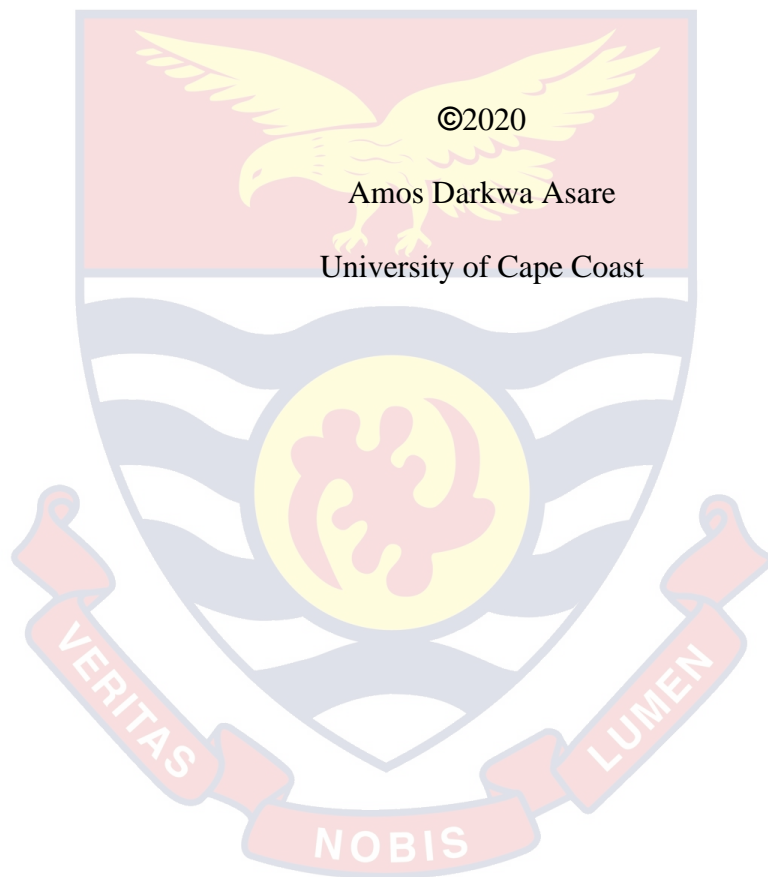
UNIVERSITY OF CAPE COAST

**POLICY STRATEGIES FOR A PERFORMING ARTS SECTOR: AN
ANALYSIS OF CULTURAL POLICY SUPPORT FOR THE
PERFORMING ARTS IN GHANA**



AMOS DARKWA ASARE

2020



UNIVERSITY OF CAPE COAST

POLICY STRATEGIES FOR A PERFORMING ARTS SECTOR: AN
ANALYSIS OF CULTURAL POLICY SUPPORT FOR THE
PERFORMING ARTS IN GHANA

BY

AMOS DARKWA ASARE

Thesis submitted to the Department of Music and Dance of the College of
Humanities and Legal Studies, Faculty of Arts, University of Cape Coast, in
partial fulfillment of the requirements for the award of Doctor of Philosophy
degree in Ethnomusicology

MAY, 2020

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature:..... Date:.....

Name: Amos Darkwa Asare

Supervisors' Declaration

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Principal Supervisor's Signature:..... Date:.....

Name: Prof. Florian Carl

University of Cape Coast, Ghana

Co-Supervisor's Signature: ..... Date:.....

Name: Prof. Dr. Birgit Mandel

University of Hildesheim, Germany

ABSTRACT

In this study, I analyze cultural policy support for a sustainable performing arts sector in Ghana. Even though some areas of public policy are seen as *raison d'être*, that of arts and culture have not received much attention from public policy analysts in Ghana. I examine the strategic goals of cultural policy that exist in Ghana and the how the performing arts could serve as an avenue for the creation of sustainable jobs and wealth. I also investigate the factors mitigating the smooth implementation of cultural policy in Ghana and, finally, examine the kind of evaluation instruments or methods for cultural policy towards the performing arts that should be developed. I adopt a purely qualitative mode of inquiry using observations, expert interviews and documents to analyze cultural policy support for the performing arts in Ghana. The findings reveal that cultural policy in Ghana encompasses diverse areas yet interconnected to achieve cultural goals. Therefore, support in the area of arts and cultural education and institutional enhancement is provided. The findings also indicate that the lack of resources, political interferences within the cultural field, inadequate budget and funding are factors mitigating the smooth implementation of cultural policy in Ghana. Again, the findings show that the performing arts contribute to job and wealth creation for the youth. Furthermore, the results indicate that general evaluation has not been done as far as cultural policy is concerned. I, therefore, conclude that cultural policy reflects the totality of the way of life of the Ghanaian people. For this reason, proper support systems are needed so that the arts and cultural sector will not overly depend on government.

KEY WORDS

Cultural policy

Performing arts

Sustainability and culture

Job and wealth creation

Policy support

Creative/cultural industries



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DEDICATION

To my dear wife, Mrs. Cynthia Asiedu Asare



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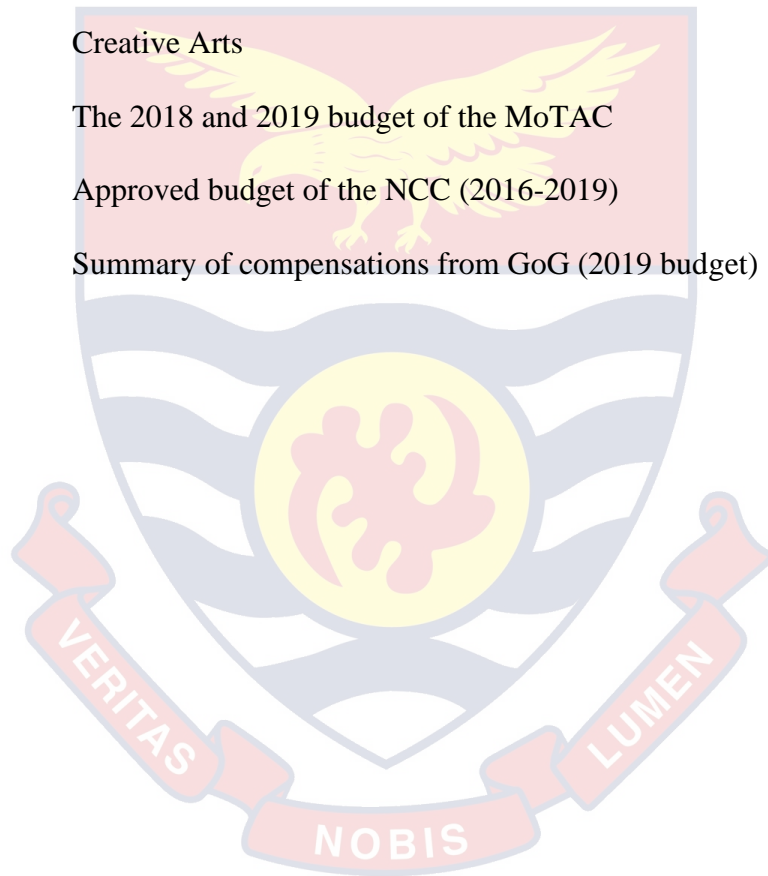
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LIST OF ABBREVIATIONS

NCC	National Commission on Culture
CNC	Centre for National Culture
MoTAC	Ministry of Tourism, Arts and Culture
MUSIGA	Musicians Union of Ghana
PME	Programmes, Monitoring and Evaluation
NPP	National Patriotic Party
NDC	National Democratic Congress
IGF	Internally Generated Funds
GoG	Government of Ghana



CHAPTER ONE

INTRODUCTION

Background to the Study

In this study, I analyze cultural policy support for a sustainable performing arts sector in Ghana. I argue that the performing arts could contribute to the cultural, social and economic conditions in Ghana with policy strategies that have higher implementation priorities as the discourse on cultural policy has indicated (Artwatch Ghana, 2017; Throsby, 2017; Torggler et al., 2015; UNCTAD & UNDP, 2010). Arts and culture in Ghana are of significant public importance and have witnessed tremendous growth in the past. The first president of Ghana, Kwame Nkrumah, saw the need to project the African personality through the arts and culture (Botwe-Asamoah, 2005). To implement his African Personality agenda, Nkrumah sought to employ arts and culture, especially, the performing arts, to decolonize the minds of Ghanaians who had been influenced by Western culture. The sanguinity of the growth of the performing arts in post-colonial Ghana resulted in the formation of lots of performing arts organizations and groups in Ghana.

In contemporary Ghana, the performing arts still occupy an important position in the cultural, social and ritual life of individuals and the community. However, the usage and the general consumption pattern of the performing arts in Ghana have been transformed in recent years. These changes have come about as a result of “industrialization and economics of entertainment” especially with the contact with Europeans during the colonial period (Barber, 1997, p. 347). When I talk about industrialization and economics of

entertainment, I refer to the media industry and the liberalization of the media sector. Even though Barber's observation is quite dated, these factors continue to affect the consumption pattern of the performing arts in contemporary Ghana. The periods of social and economic change on one hand, and globalization on the other hand have led to "a market-driven or consumer-driven economy" (Byrnes, 2003, p. 1). Within the Ghanaian context, several performing arts activities are part of the everyday or social life of the individual or ritual life of the community. However, in whichever way we view arts and culture, they are created by either individuals or organizations who operate within the general economy of the country (Heilbrum & Gray, 2004).

In Ghana, the most talked about and perhaps the primary concern of the citizenry in recent years is the economic conditions prevailing in the country. The problem of unemployment is on the ascendency in Ghana. The search for new methods and strategies for the creation of jobs and wealth, therefore, has been the major concern for both government and private individuals. Almost every public or private initiatives should be capable of offering some economic benefits in Ghana. Research shows that in the global economy, creative industries have become one of the fastest-growing sectors (Mandel, 2017; Dragičević Šešić & Dragojević, 2005; Heilbrum & Gray, 2004) and that they have great potential for job and wealth creation (UNCTAD & UNDP, 2008, 2010) yet this area, especially the performing arts, has not been fully explored and utilized in Ghana.

Throughout the world, arts and culture have contributed enormously towards economic growth, especially, countries working with well-formulated

policies and effective efforts towards their implementation (UNESCO, 2007; Artwatch Ghana, 2017, p. 3-6). The performing arts in Ghana, today, face difficult challenges due to the lack of cultural policy support. There is a growing concern by performing arts practitioners over inadequate public support. There is inadequate funding and infrastructure for arts and cultural institutions towards arts and cultural activities despite the numerous socio-economic potentials they can offer in Ghana. The Ministry of Tourism, Arts and Culture argued that

“...government’s budgetary allocation to the implementing agencies and key stakeholders has never been adequate...The key issues/challenges have been insufficient resource, logistic constraints and abandoned cultural infrastrue in the regions” (Ministry of Tourism, Culture and Creative Arts, 2016, pp. 38-39).

Craik (2007) argued that within the general economy, arts and culture have received little recognition from public policy analysts. As society evolves with cultural changes, it becomes important to outline the significance of arts and culture in the transformation process, especially their role in fostering social cohesion. Cultural policy analysis, therefore, becomes necessary not only to the social and cultural changes but also with the changes in the economic and political structures. It is, however, to be understood that, these changes should focus on social relevance and intervention. For that matter “the task of cultural policy is to create and support structures that mobilize people’s creativity (Schneider & Gad, 2014, p. 5).

Even though the discourse on cultural policy, its practice and implementation have seen a major boost on the continent of Africa, the same

cannot be said for Ghana. In the third Pan-African Cultural Congress held in 2012, it was established that “the African Union has had a focus on developing African cultures and cultural policies over many years through its Ministerial meetings and two previous pan-African Cultural Congresses” (Gardner, 2012, p. 1). The discourse on Ghanaian cultural policy, particularly, on the performing arts, needs to be discussed further because “activities in the area of cultural policy are encompassed in an overall development concept” (Gad, 2014). Moreover, the cultural policy document of Ghana which was prepared in the year 2004 is now under revision. Africa, and for that matter Ghana, is seen to possess creative talents in abundance, however, these potentials are not fully utilized (United Nations, 2008). The cause of such a problem is largely attributed to weaker policy strategies (UNCTAD & UNDP, 2008, p. iv). The United Nations Conference on Trade and Development's (UNCTAD) and UNDP Report (2008) on the Creative Economy suggests that a possible option for developing countries such as Ghana in achieving economic growth is to look at arts and culture.

The arts and cultural sector in recent years have been “redefined as cultural or creative industries...” with creativity being the driving force in the creative industries (Craik, 2007, p. xv). The United Nations Conference on Trade and Development's (UNCTAD) and UNDP report on Creative Economy, defines creativity as a “set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives” (UNCTAD & UNDP, p. 4). In recent years, there has been emphasis on the creative and cultural industries, especially

in cultural policy advocacy for “the need for the arts, culture and heritage sector, especially, in Africa to prove its worth to politicians and other decision-makers in the public and corporate sector” due to a less-state intervention ideology (Graan, 2019, p. 3). For Graan (2019), much of the research advocating for the economic relevance of the arts and culture sector is coming from the Global North where the cultural atmosphere is completely different from that of the traditional societies in the Global South and that such economic emphasis needs to be interrogated further.

In as much as I agree with Graan that the issue needs further interrogations, I think that economic models can be applied within the African context as well. In the 1960s, there was the need to focus on the cultural dimension to champion the developmental agenda and most importantly to decolonize the minds of the Africans. However, since the 1990s, the discourse on the creative and cultural industries has changed. Most African countries including Ghana operate with both traditional and industrialized approaches. The economic dimension has become key in almost every sector of the economy and therefore should not be neglected. The issue should rather be centred on how to apply such economic models without neglecting the cultural dimensions or contexts of traditional societies in Africa.

The international discourse on the contributions of arts and culture to economic growth is growing. In the UK alone, there was an increase in the number of jobs created by the creative industries to 1.8 million while the creative economy in total increased creative employment from 2.6 million from 2013 to 2.8 million in 2014 (Department for Culture, Media, and Sports, 2015,

p. 8). In Ghana, on the other hand, literature on the contributions of arts and culture to economic growth is scanty. This is a major setback for the assessment of the socio-economic impact of the arts and the cultural sector in general. That notwithstanding, a study by KPMG showed that the music sector alone contributed 63 million Ghana Cedis to Gross Domestic Product in Ghana (MUSIGA, 2014, p. 16). The creative industry in Ghana is made up of different components including crafts, visual and performing arts (Artwatch Ghana, 2017). I, however, refer to the performing arts throughout this study not only as part of the creative and/or cultural industries but also as a social and practice. This includes both public and private performing arts groups or institutions on one hand, and independent and professional performing arts groups or individuals on the other hand.

There is a lack of literature on the cultural market in Ghana, especially creating the demand for cultural goods and services. There should, therefore, be strategic efforts to create awareness for artistic offerings. These strategies are needed not only to create attention for artists and to make profits but also to foster inclusiveness on the part of arts organizations. These are absent within the Ghanaian context. It becomes prudent, therefore, to conceptualize cultural policy as that which involves the process of using cultural values for social participation and economic growth. For the performing arts to contribute effectively towards the socio-economic development of Ghana, there needs to be an effective analysis of cultural policy support as a prerequisite for the “survival of cultural and arts organizations...and to ensure the careers of individual artists and producers” (Dragičević Šešić & Dragojević, 2005, p. 15).

It is also important to know the strategies put in place by the government of Ghana in promoting creativity and the conditions put in place for artists, cultural and arts institutions towards their survival. The focus of a cultural policy, among other things, centres on the promotion of arts and cultural activities and positions arts and culture as a socio-economic factor. It also spells out strategies for funding arts and cultural activities. In discussing the role of the arts and culture in Germany, for example, Mandel writes that “cultural and creative industries have started to be recognized even by official cultural policy as a valuable “player” of cultural life” (Mandel, 2016, p. 7) and an avenue for cultural participation (Schneider, 2014). As part of development policies, Gad argues that “activities in the area of cultural policy are encompassed in an overall development concept” (Gad, 2014). In short, the available literature suggests that arts can be a powerful tool, if catered for in a cultural policy, for both social and economic development. It becomes important therefore to analyze the cultural policy of Ghana and to find out the strategies highlighted to support the performing arts. In doing so, the cultural policy document (NCC, 2004) shall be analyzed against enacted policies for the performing arts.

For arts and culture to thrive and contribute meaningfully to socio-economic development, it needs to be sustainable. Within the discourse on sustainability, the aspect of culture has been less presented in the literature. That notwithstanding, contemporary research and policy have shown a greater interest in arguing for culture as an important component for sustainable development. There appears to be a dichotomy between the role of culture in sustainable development and policy issues revolving around development that

is 'culturally sustainable' (Throsby, 2017). Sustainability often defined as a set of visions does not only focus on the future generation but also the current or present use of resources by humanity. Sustainability is about creating the room for continuity, focusing on the present and the future.

Culture is viewed as an enabling force towards sustainability, yet in the Sustainable Development Goals (SDG), there is a marginal consideration for culture. The final goals failed to acknowledge the role and the “impacts of culture-led development projects” (Duxbury et al., 2017, p. 215) even though culture is viewed as a major booster in socio-economic growth. Arts and cultural activities have promoted social inclusiveness and social cohesion on one hand, and at the same time fostering economic development on the other hand. For instance, culture is seen as a vehicle for transformation, where it enables creativity (James, 2015). As an agent of social change, culture promotes multi-ethnicity, cultural diversity, and identity (Lehmann, 2010; Meuleman, 2013). I, therefore, argue that cultural policy should employ the concept of sustainable development and its dimensions: social, environmental and economic, in tackling the unemployment situation in Ghana.

Contextualizing Culture as Arts and Arts as Culture

Culture is a complex term that is difficult to define. The difficulty is as a result of the different ways the term culture is used. In the nineteenth century, scholars such as Mathew Arnold defined culture as intellectual or artistic products (Spencer-Oatey, 2012). Tylor contested Arnolds' definition and instead conceptualized culture as knowledge, customs, values, beliefs, art and other abilities or competencies developed by man as a member of a society

(Tylor, 1874). Franz Boas, in the twentieth century defined culture as an integrated system of symbols, ideas and values that should be studied as a working system, an organic whole (Kuper, 2009). Today culture is still defined and used in different contexts. For example, culture is used as a process of intellectual and aesthetic development (Bennett, 2015; Throsby, 2001). Others view culture as a way of life (Brocchi, 2010).

It can be deduced from the above definitions that

1. Cultural manifestation occurs at different levels of depth
2. Culture influences behavior
3. Culture is learned from ones' environment
4. Culture is fluid and subject to change

Figure 1 shows the different levels of cultural manifestations: observable artifacts, values and basic underlying assumptions. The observable artifacts are the physical layout, that is, the visible cultural patterns such as behaviour. To understand such observable patterns and how people in a social group behave you need to understand the values formed around such behaviour. Values in themselves are also hard to observe directly and therefore interactions become necessary (Schein, 1990). To understand the culture of people and their values and behaviour, the underlying assumptions are important to ascertain.

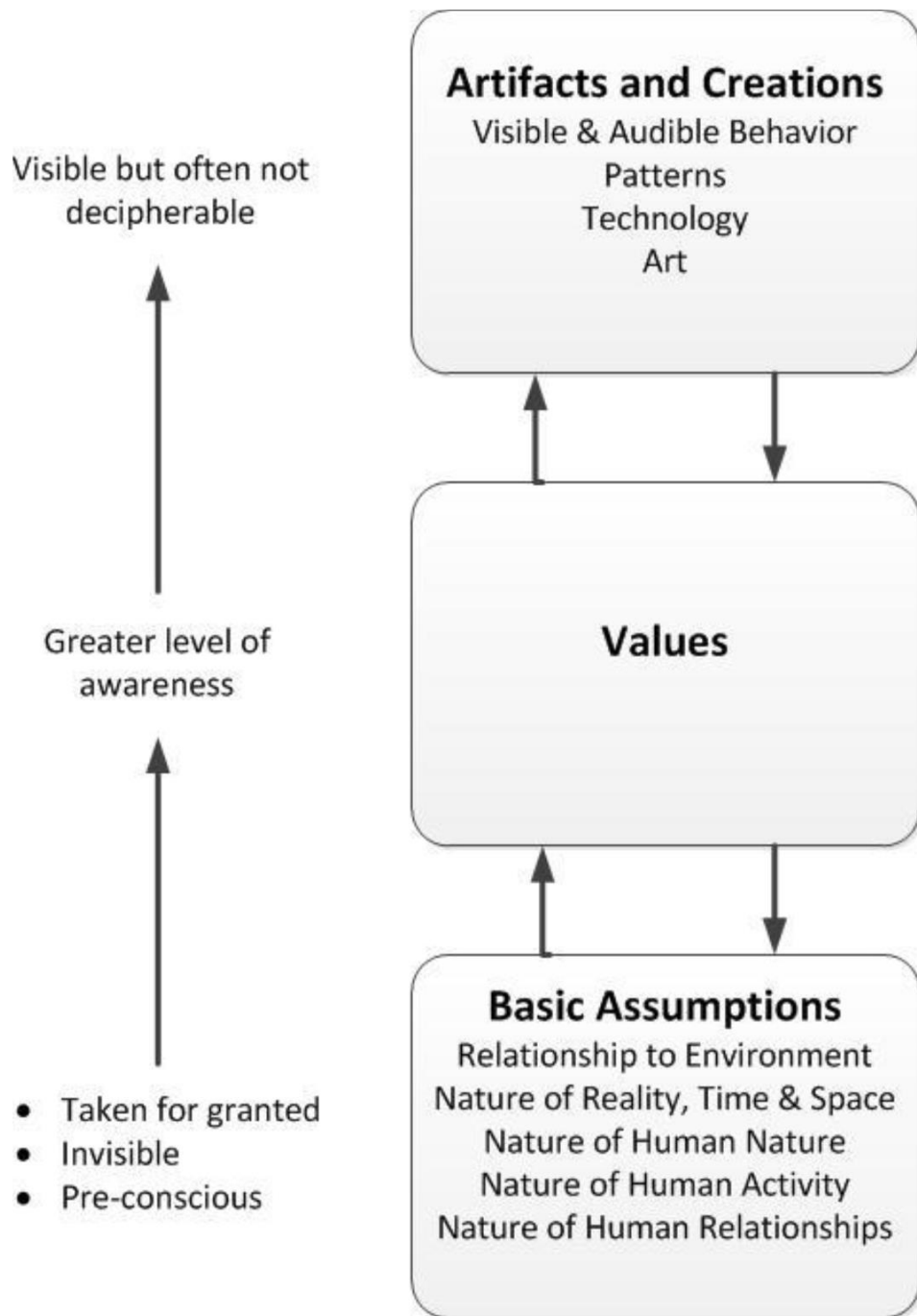


Figure 1: The Levels of Culture and their interaction

Source: Schein (1990, p. 4)

Based on the above, I use culture throughout this dissertation as the totality of transmitted behaviour patterns, arts, beliefs, institutions and all other products of human work and thought. This culture is not static but dynamic. Culture in the Ghanaian context, therefore, is the manifestation of the “aesthetic quality and humanistic dimension of our literature, music, drama, architecture, carvings, paintings and other artistic forms” (NCC, 2004, p. 3). Coe (2005) argued that in Ghana, culture is synonymous with the performing arts, particularly drumming and dancing. Schauert (2015) recounted that Kwame Nkrumah (first president of Ghana) appropriated “popular cultural forms, such as highlife [popular Ghanaian music], to promote his bid for president and legitimize his authority after independence (p. 168). In the cultural policy fashioned out by Jerry John Rawlings, the first president of the fourth republic of Ghana, there was “an increasing association of culture with drumming and dancing” (Coe, 2005, p. 57, c.f. Schauert, 2015, p. 174).. Therefore, whether culture is defined in the anthropological sense or in a functional context to mean the arts, its creative and cultural value to the society is paramount.

Arts are one of the most important means of expression developed by human beings. Arts are manifested in every aspect of human life. The arts include painting, sculpture, architecture, music, literature, drama, dance and the fine arts. However, throughout this thesis, I use arts to refer to the performing arts; music, dance and drama. The arts, particularly the performing arts, constitute one of the highest forms of cultural expression in Ghana because of the role they play in anchoring the cultural life of the community. The arts are a subdivision of culture made up of many creative endeavours and disciplines.

In expressing the arts, there is the application and physical expression of creativity found in human cultures and societies. The arts may be functional where the focus is on what the arts do. In this functional context, the arts provide beauty, entertainment, teach history, cultural norms and values and provide a creative product for consumption. Some define arts between the tenets of high and low, fine and folk, professional and amateur, pop and classic. “These terms have been used in some artistic circles to differentiate genres or modes of practice that are considered worthy from those that are ‘popular’ or merely ‘entertainment’” (Throsby, 2010, p. 58).

Within the Ghanaian context such differentiations are not obvious, particularly, high and low arts. However, we could identify traditional and popular art forms. When I talk about arts, I use it within the context of the creative industries which I have discussed below. In this sense the arts “include creative industries based purely on art and culture. In this sense we could say that artwork is inspired by heritage, identity values and symbolic meaning” (UNCTAD & UNDP, 2008, p. 14). It is important to state that my aim is not to define arts and culture but to explain the context I am using the term. For this reason, a lot of important arts and cultural activities have been excluded.

Statement of the Problem

Throughout the world, arts and culture have contributed enormously towards economic growth, especially, in countries working with well-formulated policies and with effective efforts towards their implementation (UNESCO, 2007, p. 3; Artwatch Ghana, 2017). A study by Afrobarometer revealed that “unemployment tops the most important problems that Africans

want their governments to address...” (Coulibaly et al., 2018, p. 2), therefore, “jobs and economic growth are the dominant concern in most countries” in Africa including Ghana (Coulibaly et al., 2018, p. 1). Their assessment of the Sustainable Development Goals revealed that the eighth goal, which deals with decent work and economic growth appears to be the most important for most Africans. The two major political parties in Ghana, the National Democratic Congress (NDC) and the New Patriotic Party (NPP) have acknowledged the need for the creation of jobs in the Ghanaian economy. The NDCs’ vision as stated in their 2016 manifesto, was to create sustainable jobs (National Democratic Congress, 2016, p. 3), while the NPP captioned their 2016 manifesto as ‘Change, an agenda for jobs (New Patriotic Party, 2016). This shows the level of unemployment in Ghana and the extent to which governments are ready to create jobs to remedy the situation.

There is an increasing number of literature that suggests that the performing arts have the potential for job and wealth creation. For example, the Creative Economy Report stated that the performing arts are “usually presented for cultural, educational, entertainment and business purposes” and that “the world market for the performing arts generates an estimated \$40 billion in box office revenues” (UNCTAD & UNDP, 2010, p. 142). The arts and cultural sector contributed \$704.2 billion to the US economy in 2013. According to the National Endowments for the Arts, “out of this amount, the performing arts services contributed \$44.5 billion” (cf. Artwatch Ghana, 2017, p. 3). Again, intersections between cultural and economic policy highlight “the role of the arts and culture in employment creation and income generation” (Ginsburgh &

Throsby, 2006, p. 18). However, such literature on the performing arts in Ghana is scarcely sufficient despite the number of performing arts groups, both professional and amateur, that exist in Ghana. Currently, the subsidies from the government in support of the performing arts in Ghana are minimal (MUSIGA, 2014). Both public and independent performing arts institutions and groups claim there are little subsidies to support their activities. The cultural dimension of development was envisioned by Nkrumah during the post-independent era. In this period, a large number of performing arts institutions sprung up. Indeed, in the 1960s economic models to development were not as important as cultural dimensions in Ghana and most African societies were struggling to move away from colonial ideologies. Today, it has become necessary and almost impossible to neglect economic aspects to culturally led development projects. This is because arts and cultural policies have become part of the political, social, environment and economic transformations that have been taking place (Gray, 2007). Therefore, neglecting any of these aspects of the transformational agenda becomes problematic.

Even though some areas of public policy are seen as *raison d'être*, that of arts and culture has not received much attention from public policy analysts (Craik, 2007). Developmental and economic policies seldom extend to the areas of arts and culture in Ghana. The Cultural Policy document of Ghana highlights great strategic goals but unfortunately, the policy is not backed by any legislative instrument making its enforcement problematic (Artwatch Ghana, 2017). Africa, and for that matter Ghana, is seen to possess creative talents in abundance, however, these potentials are not fully utilized (UNCTAD &

UNDP, 2008). The cause of such a problem is largely attributed to weaker policy strategies (UNCTAD & UNDP, 2008). It is argued that “within the public (governmental), commercial and civil sectors, there is the lack of information flow resulting in poor coordination and harmonization of activities” (Dragičević Šešić & Dragojević, 2005, p. 28). In Ghana, the National Commission on Culture is to monitor all arts and cultural activities and institutions and share information related to the sector with them. Yet, such information flow is poorly handled. There is, therefore, the need for such harmonization of arts and cultural activities in Ghana.

The United Nations Conference on Trade and Development's (UNCTAD) and UNDP Report (2008) on the Creative Economy suggests that a possible option for developing countries such as Ghana in achieving economic growth is to look at arts and culture. It is suggested that one of the methodological approaches for economic analysis towards the creative industries is the use of empirical research. Such empirical research is needed to “provide an overview of cultural industries and to justify why and how they need to be considered in the context of national development plans and policy development” (UNESCO, 2007, p. xi).

In this study, I seek to analyze cultural policy support for the performing arts sector in Ghana and add to the already existing growing body of literature (scant in Ghana) but situating the arguments within the Ghanaian context. For the performing arts to contribute effectively towards the socio-economic development of Ghana, there needs to be effective cultural policy intervention strategies. These cultural policy interventions and support will establish a good

foundation in working towards a more sustainable arts and cultural industry in Ghana for both current and future generations.

Purpose of the Study

The purpose of this study is to analyze cultural policy support for the performing arts in Ghana.

Objectives of the Study

1. To examine the strategic goals of cultural policy that exist in Ghana
2. To examine cultural policy support for the performing arts in Ghana
3. To examine the extent to which the performing arts serve as an avenue for creating sustainable jobs and wealth towards socio-economic growth
4. To investigate the factors mitigating the smooth implementation of cultural policy in Ghana
5. To develop recommendations for appropriate and useful evaluation instruments that would help to improve cultural policy initiatives in the future

Research Questions

1. What are the strategic goals of cultural policy that exist in Ghana?
2. How does cultural policy support the performing arts in Ghana?
3. What are the factors mitigating the smooth implementation of cultural policy in Ghana?
4. In which ways does the performing arts serve as an avenue for creating sustainable jobs and wealth towards socio-economic growth?
5. What appropriate and useful evaluation instruments to improve cultural policy initiatives should be developed in Ghana?

Significance of the Study

The findings of the research will be beneficial to policymakers, performing arts institutions/organizations, and arts practitioners in general as the results highlight the socio-economic significance of the performing arts in the Ghanaian economy. Performing arts practitioners and institutions could also fall on the findings to help shape their artistic offerings towards creating a balance between cultural and commercial dimensions of the performing arts. Cultural policies are reviewed and evaluated periodically to capture and develop cultural activities by improving on achievements and working on shortcomings. The results will argue for the periodic evaluation of the Ghanaian cultural policy document and suggest or propose practical practices that could enhance the smooth implementation of the cultural policy. It will help build on the practices of program monitoring and evaluation within performing arts agencies.

This study will also help advocate for public support from diverse stakeholders towards the performing arts. Finally, the findings of the research will add to the growing body of knowledge in the field of cultural policy and arts management, especially, in Ghana.

Delimitations

The data to this research was taken in the Greater Accra region of Ghana. As the capital city of Ghana, I selected Accra because of proximity and easy access to information, especially, from policymakers. The arts and cultural institutions; National Commission on Culture, the National Theatre of Ghana and the Musicians of Union of Ghana (MUSIGA), have their headquarters in Accra. The majority of my expert interviewees were also located within the

Accra metropolis. That notwithstanding, the artistes who were interviewed were not only in Accra but also in the Central region of Ghana, particularly those that were involved in the ‘Appietus Project’.

The creative and cultural industries in Ghana encompass the visual arts and the performing arts. The visual arts include sculpture, painting, furniture art, basketry, jewelry, graphic design, textiles, photography, metal art, interior decoration, publishing, landscape design, game design, fashion design architecture and ceramics while the performing arts include music, dance, film, and theatre arts (Artwatch Ghana, 2017). I, however, focus on the music, dance and drama aspect of the performing arts and sample three institutions, as mentioned above, to work with due to time constraints.

Since the study focuses on cultural policy support for the performing arts, the data collection, analysis and findings have not been extended to cover other sectors of the economy and how they are faring in terms of policy interventions.

Limitations

For the data collection and analysis, I have, most of the time, relied on my instincts and interpretations from the data to make conclusions. I acknowledge the fact that I may not have had access to some documents since they may contain some confidential information but other equally important documents were made feasible and accessible. My background as a performing artist may have some bearings on the interpretations of findings

Definition of terms

Arts and Culture: Used throughout this work to refer to the performing arts, thus music, dance and drama.

Creative Economy: It is an encapsulated concept that deals with the economic, cultural and social interactions towards the creation of jobs and wealth for economic growth and development.

Creative/Cultural Industries: Used interchangeably to mean those industries that create, produce and commercialize cultural and artistic offerings by putting together cultural and economic variables making them quite distinct.

Cultural Policy: The mechanisms, either documented or enacted, put in place especially by governments to regulate programmes and support the arts and creative ideas, innovations, and talents.

Sustainable Development: It deals with actions of development for both current and future generations.

Cultural Sustainability: The use of culture as the main dimension in achieving a given set of the sustainable development goals.

Organization of the Study

The study is in six chapters. This chapter includes the introduction, background to the study, statement of the research problem, the purpose of the study and the research questions and objectives. The chapter also deals with the research methodology where the research design, the population, sampling procedure, data collection, and analysis are described. The chapter also looks at the conceptual framework underpinning this study. Chapter two deals with some historical perspectives of cultural policy in Ghana. In doing so, I look at

Nkrumah's cultural policy and his support for the performing arts in Ghana, the National Theatre Movement and past government's contributions towards the creative arts industry in Ghana. In chapter three, I look at arts and cultural institutions in Ghana with particular focus on the Ministry of Tourism, Arts and Culture (MoTAC), the National Commission on Culture (NCC) and its Regional Centres for National Culture (CNC), the National Theatre of Ghana, and the Musicians Union of Ghana. In chapter four, I present the analysis and results of the first two research questions and discuss the findings. I discuss the strategic goals of cultural policy in Ghana and how cultural policy support the performing arts. In chapter five, I present, analyze and discuss research questions three, four and five. They include issues on factors mitigating the implementation of cultural policy in Ghana. I also discuss the 'Appietus Project' in this chapter as a case in line with policy support for the performing arts in Ghana towards job and wealth creation. I finally look at evaluation instruments for cultural policy in Ghana. In chapter six, I present a summary of the work, draw conclusions from the research findings and make recommendations for further research. I share some contributions of this work to knowledge by proposing a workable framework for a sustainable performing arts sector in Ghana.

Conceptual Framework

In this study, I adopted and integrated different approaches to constructing an informed understanding of the underpinning assumptions. These approaches are multipronged and developed around such conceptual frameworks as (a) the creative economy and the creative/cultural industries (b)

cultural policy (dwelling on the policy framework) and (c) sustainable development and culture.

Creative Economy

As an emergent global phenomenon, the creative economy significantly deals with the linkage of the economic, creativity, cultural and social dimensions of development. The basic assumption stems forth that, creativity and culture promote growth and development (UNCTAD & UNDP 2008). Due to its multidisciplinary nature, the creative economy discourse has no agreed definition yet there seems to be a couple of parameters developed by UNCTAD that clearly describe the creative economy. These parameters stress on the fact that the creative economy has the potential in fostering economic growth and development, an avenue for job and wealth creation, an interplay of economic, cultural and social interactions dealing with social inclusion and cultural diversity (UNCTAD & UNDP, 2008). In this case, the creative economy is seen as a “feasible development option calling for innovative multidisciplinary policy responses and interministerial action” (UNCTAD & UNDP, 2008, p. 4). In short, the creative economy can be defined as an encapsulated concept dealing with the economic, cultural and social interactions towards the creation of jobs and wealth for economic growth and development. This suggests that within the creative economy, economic models do not operate in isolation but rather with the social and cultural models towards a more holistic approach to development.

To understand the creative economy, one needs to understand the concepts of creative industries and cultural industries. Creativity plays a vital role in these concepts and is seen as the force that drives the creative economy. Creativity includes many different dimensions, therefore, it comes with no simple definition. However, certain characteristic features of creativity can be highlighted. In today's creative economy three main characteristic features of creativity can be analyzed. They include artistic/cultural creativity, scientific creativity, and economic creativity. These characteristic features of creativity are all interconnected with technological creativity. In this sense, creativity "refers to the formulation of new ideas and to the application of these ideas to produce original works of art and cultural products, functional creations, scientific inventions, and technological innovations" (UNCTAD & UNDP, 2008, p. 3). Artistic/cultural creativity is the innovative use of ideas in the form of text, sound, and image in expressing and interpreting the world around us. Scientific creativity deals with experimentations to derive new ideas in solving problems. Economic creativity cuts across diverse innovative areas such as technology, marketing, entrepreneurship and business practices aiming towards the attainment of competitive advantages in the economy. The performing arts use text, sound and images with experimentations and innovations creatively.

The creative industries occupy a centre stage as far as the creative economy is concerned. The creative industries parallel with the cultural industries in their conceptualizations and often used interchangeably though some scholars attempt to draw a distinction (UNCTAD & UNDP, 2010). In Germany, for example, creative industries mean all commercial artistic and

cultural activities including software and advertisement whereas cultural industries encompass only commercial arts. Again in Germany, public and nonprofit theatre is not part of cultural industries (Mandel, 2016). I see these terms to be analogous and, therefore, use them interchangeably throughout this study. This is because, in the cultural policy document of Ghana, cultural industries are used. However, a critical assessment of the industry shows that it has evolved and centred around the creative economy in recent years. There is emphasis on creativity and economic development where culture occupies the centre stage. This encourages individual creativity and talents and policy interventions for cultural entrepreneurs and creative individuals or groups. This clearly shows that the term is analogous. They consist of heterogeneous areas such as the “traditional arts and crafts, publishing, music, and visual and performing arts...” (UNCTAD & UNDP, 2008). The UK’s Department for Culture, Media and Sports (DCMS) defines the creative industries as the ones which focus on creativity, skills, and talents towards wealth and job creation by exploiting the intellectual property. In effect, these industries combine the creation, production, and commercialization of cultural products (UNESCO, 1982). Dandura argued that countries use either term based on their conceptualizations. He stated that in the UK, they use the term creative industries whereas France prefers using cultural industries. In the USA, however, they use the two terms of cultural/creative industries together (Dandaura, 2015). UNESCO has also used both terms together or interchangeably in the *Statistics on Cultural Industries* (UNESCO, 2007).

It is important to note that “Africa’s contribution to this vast industry, unfortunately, is negligible. While the continent has a deep pool of talent, it lacks the infrastructure and capacity to commercialize its creative talent and reap the vast fortunes that are lying in wait” (African Business, 2014, p. 15 cf. De Beukelaer, 2012, p. 18). In the developed nations, the creative industries have contributed enormously to economic growth creating employment and social cohesion. Some developing countries in Asia have started enjoying such economic benefits after putting in policies for the creative and cultural industries. It becomes imperative to nurture the creative/cultural industries in Ghana to fully harness or realize their potentials and contributions towards socio-economic growth. “In this respect, support for domestic creative industries should be seen as an integral part of the promotion and protection of cultural diversity” (UNCTAD & UNDP, p. 5). It becomes prudent, therefore, to develop effective mechanisms, through informed policy action to ignite the creative industries in Ghana.

In this study, therefore, I adopted the culture-based creativity approach as a framework as proposed by the European Commission’s Directorate-General for Education and Culture in the KEA (2009) report. The culture-based creativity approach is “a fundamental means for industry and policy decision-makers to adopt and implement more user-centred strategies” and to promote social cohesion (KEA, 2009, p. 6). Even though the approach adopted was more Eurocentric, the issues raised are similar to the Ghanaian context. Africa, and Ghana in particular, has a wealth of creative individuals with creative ideas and enormous cultural and creative assets, yet this potential is not fully harnessed

“in order to better serve the economy and society as a whole” (p.8). The Creative Economy Report stated that “Africa, for instance, despite the abundance of creative talents, the creative potential remains highly underutilized” (UNCTAD & UNDP, 2008, p. iv). Furthermore, “although Africa is endowed with talent in the cultural and creative industries, the development of the industries is still, in many cases, in its infancy” (Forbes, 2010, p. 38). There is, therefore, the need for an appropriate and stronger policy framework to support creative innovations. This demands policies developed “to recognize the cross-sectional and multi-disciplinary aspect of ‘creativity’ which mixes elements of ‘culture-based creativity’, ‘economic’ as well as ‘technological innovation’” (p.8). For this reason,

“...the economic value of the creative industries may extend beyond just the manifest production of cultural goods or the employment of creative people, but may have a more general role in driving and facilitating the process of change across the entire economy, as evidenced by its dynamic parameters and degree of embedding in the broader economy” (Potts & Cunningham, 2008, pp. 1 & 2).

According to Pott and Cunningham there are four models of the creative economy. These are welfare, competition, growth, and innovation. Pott and Cunningham argued that these dynamic models do not operate in isolation but rather works within certain policy frameworks (Potts & Cunningham, 2008). In effect the models require these policy interventions:

1. Welfare, with a welfare subsidy policy needed
2. Competition needs a standard industry policy

3. Growth, requiring investment and growth policy

4. Innovation, also agitating for innovation policy

This implies that “the creative industries are argued to deserve policy attention (and support)...” (Potts & Cunningham, 2008, p. 3). Appropriate public policy is needed at the local and national levels where “support for domestic creative industries should be seen as an integral part of the promotion and protection of cultural diversity” (UNCTAD & UNDP, 2008, p. 5). In this way, the development agenda must involve the “cultural, economic and technological shifts that are reshaping society” (UNCTAD & UNDP, 2008, p. 6). In other words, the developmental agenda should be approached holistically and the creative economy reflects such an approach.

Cultural Policy

Public policy highlights what resources are available for governments to distribute to various sectors of the economy, who receives such resources, when it is distributed and how it is distributed and received. This leads to the “idea of competition and negotiation in a policy arena for governmental interventions” and that “the capacity to ignore the demands of a particular group in society or to ignore or decline intervention in one field is as important and meaningful for analysis as the development of any strategy of intervention” (Paquette & Redaelli, 2015, p. 59). Public policy analysis, therefore, seeks to assess the actions and inactions of governments and the success or failure of government policies and plans (Dye, 2001).

Cultural policy can be thought of, and seen, as a public policy from a political science perspective (Paquette & Redaelli, 2015). The cultural policy

discourse can be discussed from diverse perspectives. Cultural policy as public policy has been defined by several scholars in diverse ways. According to DiMaggio, cultural policies are policies that “regulate what has been called the market place of ideas” (1983, p. 242). For DiMaggio, cultural policy demands a greater level of operational resources from the state. This involves government actions and inactions. For Gray, cultural policy is simply a “range of activities that governments undertake – or do not undertake – in the arena of culture” (2010, p. 222). This definition also highlights the role of government decisions and inputs in the cultural policy discourse. For some scholars, cultural policy goes beyond policies for the arts and “encompasses a much broader array of activities...public support for museums, the visual arts (painting, sculpture, and pottery), performing arts (symphonic, chamber and choral music: jazz, modern dance, opera and musical theatre, and “serious” theatre), historical preservation, and humanities program (such as creative writing and poetry)” (Mulcahy, 2006, p. 321). This definition calls for cultural policy support for all the activities mentioned above and a host of others including dance, festivals and other folklore activities. Cultural policies are diverse and present different “set of individuals and organizations engaged in the creation, production, presentation, distribution, and preservation and education about aesthetic heritage and entertainment activities, products and artifacts” (Wyszomirski, 2002, p. 186). I define cultural policy in line with Wyszomirski’s perspective as the mechanisms put in place to promote cultural values, ensure the growth and development of cultural institutions relevant to human development and to enhance cultural life. In other words, cultural policy is viewed not only in terms of giving public

funding but also as a way of providing a certain framework of conditions such as laws, taxes, and structures to motivate the presentation, preservation, promotion, and education in the field of arts and culture (Mundy, 2000).

In both academic and political discourses, culture is viewed as a vehicle for change and development. Culture as a vehicle of change involves restructuring of the cultural sector taking into consideration both technological and environmental influences. The goal of cultural change is towards improving cultural activities. Culture as a vehicle for development seeks to increase effectiveness and the implementation of change. To achieve this development, cultural life and creativity should be at the centre of cultural policies alongside national development strategies (African Union, 2006). For this reason, cultural policy seeks to “create and support structures that mobilize people’s creativity and thus ensure well-being, innovation, and pluralism” (Schneider & Gad, 2014, p. 5). To this end, I employed Paquette and Redaelli’s (2015) three (3) major conventional approaches to cultural policy research as a framework. These are the policy cycle, comparative cultural policy, and program evaluation.

Paquette and Redaelli postulate that in today’s world, where the understanding derived from government initiatives and decisions are seen as having shortfalls by many, researchers seek to find clearer, deeper and more appealing explanations to policy issues. This led to the development of the concept of “policy science” to champion the course of “scientific knowledge about public policies” (Paquette & Redaelli, 2015, p. 62). Rooted in the Laswellian tradition, the policy science is argued to be problem-oriented, multi-disciplinary and normative or value-oriented (deLeon & Vogenbeck, 2007;

Paquette & Redaelli, 2015). As being problem-oriented, the policy science sought to address public policy issues and to propose solutions or recommendations to address such issues. Policy problems are not seen as relating to one specific academic discipline but rather they are linked to multiple disciplines thereby making the policy science multi-disciplinary. The policy science operates with the basic assumption that, the value attached to every social problem must be recognized. In other words, it proposes that no social problem is value-free. For Laswell, the policy sciences should be “shaped through a policy orientation...” (Torgerson, 2007, p. 15).

Through policy science, the policy cycle emerged as a unifying term for researchers mostly in the area of government policies. It is argued that the policy cycle has “served as a basic template that is used to systematize and compare the diverse debates, approaches, and models in the field and to assess the individual contribution...” (Jann & Wegrich, 2007, p. 42). Even though Laswell’s seven stages model of the policy process has been challenged and contested and has led to other scholars suggesting varying stages, its contribution to the policy cycle discourse is enormous (Brewer & deLeon, 1983; Jenkins, 1978). In recent years, the policy process has adopted a descriptive and analytical model rather than a prescriptive and normative approach as championed by Laswell (Jann & Wegrich, 2007). In spite of the different approaches, the policy cycle has been the most widely used framework in public policy research. The policy cycle is developed to encapsulate such a concept as the study of cultural policies and government actions and inactions. This means that cultural policy is rooted in the policy cycle discourse. The policy cycle

model proposes four interrelated stages, namely: emergence, formulation, implementation, and evaluation.

The emergence stage goes with the assumption that public policy needs particular attention from politicians and policy-makers for its social, economic and political recognition. In other words, there should be an identifiable problem that needs state intervention. This suggests that “research is often used in the political rationalization of cultural policy...” (McGuigan, 2004, p. 64). In such a case, there is the need for dialogue, debate, and discussions on the contents of arts and cultural policy either for the formulation, reformulation or revision. This is what Jann and Wegrich (2007) call agenda-setting, that is, issues or problems that have come to the attention of public officials and other stakeholders that need to be addressed (Kingdon, 1995). The agenda-setting is a “process of structuring the policy issue regarding potential strategies and instruments that shape the development of a policy in the subsequent stages of a policy cycle” (Jann & Wegrich, 2007, p. 46).

The formulation stage suggests that issues revolving around arts, culture and its related areas have gained enough support for them to be debated. At this stage, diverse views are expressed and policy objectives highlighted. “Policy formulation implies defining cultural policy and determining the best alternatives to accomplish its goals” (Paquette & Redaelli, 2015, p. 64). According to Jann and Wegrich (2007), the discourse on policy formulation seeks to influence the practices of governments and their agencies through the introduction of strategies that make decision-making better. No wonder policy formulation is one of the most studied elements of cultural policy (Paquette &

Redaelli, 2015). As far as cultural policy is concerned, Paquette and Redaelli (2015) argue that values and emotions are of significant importance in the policy formulation process. They position policy formulation within the discourse of arts management and cultural policy by suggesting two stages, which are ascertaining the cultural issue and choosing the proper options in the policy formulation process. Ascertaining the cultural issues that get into official decision-making bodies with such issues carefully reexamined to be included in the official government agenda is of paramount importance in the policy formulation. It becomes imperative, therefore, to discuss arts and cultural issues for it to be considered for public intervention. It is suggested that

“actors in the field – whether they are politicians or the actors who brought the issue to their attention – clarify their positions on culture, redefine the issue collectively through their deliberations, and social and political influences that define their initial positions and objectives...Cultural policy researchers try to make sense of how the actors who were involved in the policy construction defined (or redefined) the issue through their positioning on culture” (Paquette & Redaelli, 2015, p. 65)

Research shows that there are diverse contexts within which policy formulation takes place (Ahearne & Bennett, 2007). There are situations where the government assumes the leading role in the policy formulation process and other situations where experts are appointed by the government to champion the same course. There are other instances where stakeholders or active citizen participation in the policy formulation is encouraged. In all of these contexts,

the critical issue remains tackling the inclusiveness of these diverse actors towards the policy formulation process. Subsequently, the nexus between these actors and the procedures adopted in cultural policy formulation becomes the core research agenda.

The implementation stage deals with the processes involved in making the policy work. This is where the administrative work comes to play. For Paquette and Redaelli, “this stage involves different organizations and institutions and implies the intervention of a constellation of actors such as artists, public servants, heritage professionals, and stakeholders” (Paquette & Redaelli, 2015, p. 64). Policy implementation is “what happens between the establishment of an apparent intention on the part of the government to do something or to stop doing something, and the ultimate impact in the world of action”(O’Toole, 2000, p. 266).

Jann and Wegrich (2015) have proposed three elements within which the policy implementation process can be situated. The first element deals with the institutions or agencies responsible for carrying out the implementation of the policy and how the execution should be done. The role of the implementing agencies or institutions and the kind of personnel in charge of the policy outcome is taken care of within this first element. In short, it raises concerns and questions about the details and specifics of the program. The second element attempts to answer questions about how resources will be allocated or distributed. Of particular importance is the budget allocations that will be assigned to the various programmes. The third and final element focuses on decision making. It deals with how decisions relating to the various programs

will be carried out successfully or not. In this regard, the coordination and collaboration between both public and private actors, agencies and/or institutions in the policy implementation stage are "not only (analytically) regarded as a pervasive pattern underlying contemporary policy-making, but also (normatively) perceived as an effective mode of governance that reflects conditions of modern societies" (Jann & Wegrich, 2007, p. 53).

Again, Paquette and Redaelli (2015) posit that for cultural policy implementation, it takes the intervention of the various actors, namely government, private individuals and organizations, and professional and non-professional practitioners, therefore, information flow should be apt. The lack of information impedes the implementation process of cultural policy. Institutional dynamics are also suggested to be a factor that might impede the attainment of cultural policy implementation. Cultural policy implementation is one that needs collaborative efforts from the various actors, institutions, and stakeholders. In collaborative projects such as cultural policy implementation, "there could be inter-organizational tensions where different organizations hold different views on how to implement a cultural policy" (Paquette & Redaelli, 2015, p. 67). Inter-organizational tensions, however, could either help make the implementation easier or impede it depending on how the organizational dynamics play out.

The final stage, policy evaluation, is very important because it is the stage where the policy is assessed by stakeholders. Here, aside the usual formal evaluation process, "cultural policies are often subjected to informal evaluation through the analysis and appreciation of multiple stakeholders from the cultural

community” (Paquette & Redaelli, 2015, p. 64) and that “cultural policy is also evaluated by the population, the media, and the artistic and cultural community” (Paquette & Redaelli, 2015, p. 68). It is only fair for public servants, policy analysts and policy researchers to evaluate policies after these policies have been implemented by governments. Such evaluations help in ascertaining whether the objectives, impacts, and targets of the policy were achieved or otherwise. It is important to state that the evaluation stage should not necessarily occur as the last stage of the policy cycle. It should, instead, be applied to the entire policy-making process from several different perspectives.

Policy evaluation could be approached using scientific research approaches, administrative approaches or political approaches (Jann & Wegrich, 2007). However, the need to combine these approaches in cultural policy evaluation discourses could present a better policy analysis framework. This approach will reinforce successful policies while unsuccessful ones will be reexamined, restructured or terminated for the common good of the various actors and institutions. This will help in keeping the strengths of the policy, working on the policy's weaknesses, lauding achievements and repositioning the objectives of the policy. In other words, policy evaluation serves as a tool developed to support and improve the performance of policy and to measure its accountability. Therefore, the programme evaluation approach to cultural policy research seeks to measure the impact of cultural programmes. As an evaluation programme, it takes into consideration the “effects, usefulness, and relevance” of cultural policy and “serve policy-makers as well as arts and culture advocates who try to make a strong case for the arts and heritage” (Paquette & Redaelli,

2015, p. 74).

For this study, I employed the ACT (Australian Capital Territory) Government Evaluation Policy and Guidelines as a framework. In the ACT Government Evaluation Policy and Guides framework document, the authors suggest four important methods to consider in conducting evaluation activity. The first method deals with the examination of performances by exploring and asking pertinent and deeper questions. The second is the verification and examination of specific performances which employ different data sources. The third element ascertains or answers the question of how and why programmes are delivered in certain ways and finally the fourth element make inquiries into how policy objectives are achieved and to profess better alternatives in achieving such objectives (Policy Division, ACT Chief Minister's Department, n.d.). In effect, policy evaluation seeks to consider the effectiveness and merits of a particular policy.

The ACT Government Evaluation Policy also suggests that as part of policy requirements, there should be an annual agency evaluation plan aligned with the funding cycle. This means that annually, agencies should prepare strategic documents that specify their core business. This should reflect funding captured in budgets in evaluation plans. The budget in the evaluation plan should reflect the size, risk, and priority of outlined activities of the agency taking into consideration resourcing requirements. Therefore, to make evaluation easier, systems, structures and processes should be of paramount importance and they should be effective. Effective policy evaluation should “serve the needs of its intended users”, be “realistic, prudent and cost-effective”,

be “conducted legally, ethically and with due regard to stakeholder welfare” and finally accuracy of the policy should be “technically adequate”(Policy Division, ACT Chief Minister’s Department, n.d., p. 13).

The comparative cultural policy approach adopts a more descriptive method and compares different cultural policies. The assumption here is that countries can learn from others by observing and understanding how others have achieved or failed in policy issues. It is important to note that comparative cultural policy is also done at local levels by comparing other departments of a government. Four traditional approaches to research in comparative cultural policy have been identified by Paquette & Redaelli, (2015).

The first approach is what they call the typological approach which analyses different categories of cultural policy by focusing on parametres such as objectives, the nature of funding and the role of the cultural agency or agencies involved. The second which I call the case study approach engages two cases and finds out their points of divergence or how they contrast in nature. The third approach which is also referred to as the historical approach, “focuses on the historical, institutional, and social forces that have contributed to shaping cultural policies” (Paquette & Redaelli, 2015, p. 72), and the fourth, known as intercultural, deals with intercultural exchanges and understandings. This fosters cultural diversity and inclusiveness.

These approaches to cultural policy resonate well with this study. The typological framework helps in the analyses of the objectives of the cultural policy of Ghana and the nature of funding, laws, taxes and structures or systems available and accessible to arts and cultural institutions and/or agencies, both

private and public. It also helps in finding out the role of the National Commission on Culture, as the institution responsible for coordinating arts and cultural activities in Ghana. With the case approach, I rather used three institutions investigating into their activities as cases for the study instead not only focus on their points of divergence but also their level of convergence. I employed the historical approach to trace the history of cultural policy in Ghana and the institutions in charge of making sure that cultural policy is implemented in Ghana. With the intercultural approach, I emplaced Ghana as a culturally diversified country, therefore, it is important to know how cultural policy catalyzes unifying diverse cultural practices. The evaluation approach helped me to assess the impact of cultural policy on performing arts programmes and their relevance for socio-economic development.

Sustainable Development and Culture

The Brundtland Report in 1987 highlights the concept of sustainable development (WCED, 1987, p. 41). The report stresses principles for the development of policies or action plans. According to Mulligan, the report emphasized bridging the gap between the rich and the poor by focusing on ‘intragenerational’ and ‘intergenerational’ equity “to encourage greater consideration of the needs of people living in the future” (Mulligan, 2015, p. 21). Before this report, the aspect of culture was marginally addressed in the sustainable development discourse. Many scholars have argued that sustainable development operates within three main dimensions or pillars, that is, ecological, economic and social (Black, 2007; Connelly, 2007). The ecological dimension has mostly concentrated on environmental issues and it is argued to

be the most widely discussed (Soini & Birkeland, 2014). According to Soini and Birkeland, the economic dimension of sustainable development is not explicitly discussed but rather attached to the discussions based on the ecological dimensions. On the side of the social dimension of sustainability, culture has been partly mentioned. Recently, there has been a growing interest in culture and sustainable development. This interest is developed by professionals and academics within the field of culture and policy-related actors. After the UNESCO Decade of Culture and Development, where the discussions centred on culture and development, most international and national policy discourses have focused on the connections between culture and sustainable development.

Inter/relation between Culture and Sustainability

Soini and Birkeland posited that culture as a separate dimension has not yet been included in policies revolving around sustainable development (p. 214). That is not to say that aspects of culture are neglected, but rather they have often been discussed under the social dimension or partially under the economic dimension (Throsby, 2008). The interest in looking into culture as a separate dimension/pillar within sustainable development has attracted many scholars. This was against the background that culture as the fourth pillar of sustainability was appropriate. Consequently, Jon Hawkes proposed a fourth pillar model of sustainability where he argued for the role of culture as an essential element in public planning (Hawkes, 2001). This model emphasizes cultural vitality and cultural diversity. Hawkes' argument was linked to the policy discourse which developed in the 1980s and 1990s in the US and Europe respectively. His model argued for a community cultural development where arts and cultural activities

deserve policy support (Adams & Goldbard, 2001). Hawkes' model suggested that governments must work with "frameworks that evaluates cultural impacts of environmental, economic, and social decisions and plans..." and that the cultural dimension of sustainability fosters a partnership between government, business and arts organizations (Duxbury & Gillette, 2007, p. 13).

The United Cities and Local Governments (UCLG) with its Agenda 21 for culture also argued for culture as the fourth pillar for sustainable development and not as an instrument for attaining the ecological, social and economic dimensions for development (UCLG, 2004). Therefore, in 2009 UCLG suggested that local policies must consider culture. David Throsby argued from the perspective of the cultural economy as against issues around sustainability (Throsby, 2001). Others argued that the attention on culture and sustainability is due to the "recent acceptance of and openness to the geographical and cultural diversity of the world associated with globalization and localization" (Soini & Birkeland, 2014, p. 214). There is the well-being model purposely for local community sustainability. This model was created by the New Zealand Ministry for Culture and Heritage and it involves cultural, environmental, social, and economic dimensions. For this model, the promotion of the "social, economic, environmental, and cultural well-being of communities" is the responsibility of local governments (New Zealand Ministry for Culture and Heritage, 2006, p. 1). As the fourth pillar model, this model also sees the cultural, social, environmental, and economic well-being as interconnected (Duxbury & Gillette, 2007, p. 14).

Over time, the argument has shifted from culture as a fourth pillar but rather as a dimension to sustainable development. This is because the pillarized notion of culture is seen as problematic among several scholars. Even Hawkes who was a major proponent of culture as a pillar later argued that the term is misleading and that dimension, framework or perspective seems to be a better option (Hawkes, 2010, cited from Kagan, 2018, p. 4). According to Soine and Birkeland, “when culture is considered the fourth pillar in sustainability, it obviously must be distinguished from the other three pillars of sustainability...” (p. 214). That is not to say that cultural sustainability operates on its own and separated from the other dimensions but rather should be seen as a foundation upon which these other dimensions may operate. This led to the discourses on cultural sustainability interested in looking into aspects of culture that are important for consideration such as institutions as sustaining human societies and cultural fields or landscapes. In effect, cultural sustainability operates through the interaction between policy and society without neglecting the environmental and economic concerns. In other words, culture-led developments that constantly meet the changing needs of society becomes key in cultural sustainability discourses.

From the literature, seven major key trends have been identified in researches that deal with cultural sustainability. These are cultural heritage, cultural vitality, economic vitality, cultural diversity, locality, eco-cultural resilience and eco-cultural civilization (Soine & Birkeland, 2014). It must be noted that the cultural sustainability discourse is not exclusive to a specific discipline or scientific community. However, I discuss cultural sustainability

within the tenets of the performing arts and argue that policy interventions should consider arts and cultural institutions and artists as actors who transmit, transform and promote artistic and cultural offerings (Brocchi, 2010; Kagan, 2014). Indeed, from the fourth pillar discourse to the discourse on the cultural dimension of sustainability through to the discourses advocating cultural sustainability, artistic expressions have been a major focus area. Such advocacies have focused on the significance of the arts and argued for cultural policy interventions and support for both public and private art institutions and artists. The preservation, promotion, and safeguarding of cultural heritage, cultural education including arts such as artistic research or art-based research (Chong, 2002) have all been part of this inter/relation between culture and sustainable development.

I use the United Nations Sustainable Development Goals and focus on goal eight (8), which deals with “decent work and economic growth” (UNDP, 2015, p. 11). One of the measures of economic growth is the availability of decent jobs for people that could enhance their lives. Goal eight of the SDGs is the most important to Ghanaians and most Africans (Coulibaly et al., 2018). Looking at the creative talents that exist, the cultural industries seem to be a better option for the creation of jobs and wealth for developing nations including Ghana as proposed by the United Nations (UNCTAD & UNDP, 2008). There should, therefore, be practical efforts in promoting policies that encourage and support artistic expressions particularly in the performing arts (UNDP, 2015).

I use the concept of cultural sustainability as a framework in this study to refer to the “cultural and creative economy and emphasizes the social,

economic and political values that can be achieved with the help of culture, which has many impacts for social and ecological development as well” and that “culture can be viewed as a lens through which sustainable development is understood by different stakeholders...” (Duxbury et al., 2017, p. 220). With this framework, culture is seen “as the foundation for sustainable development” (Duxbury et al., 2017, p. 221). The assumption is that culture as the foundation of sustainable development is capable of improving the social, economic and environmental dimensions (Dessein et al., 2015). In other words, the social, economic and environmental dimensions of sustainability should all be culturally led.

The use of cultural and artistic activities to address the problem of unemployment becomes prudent (Throsby, 2010). In effect, employing sustainable development with culture as the main focus seeks to address the need for cultural and artistic offerings to contribute to solving societal problems such as unemployment and also to bring to bear the relevance of arts and culture to man and his environment and the society as a whole. To achieve this, there needs to be effective cultural policy mechanisms, where it is argued that within the cultural policy discourse, “culture is primarily defined as creative or artistic expression and heritage” (Dessein et al., 2015, p. 222). This is well demonstrated by Duxbury et al., (2017) in their four strategic lines of cultural policy for sustainable development. The first objective highlighted the role of cultural policy as regulator and protector of cultural practices towards safeguarding and sustaining such practices. Basically, “it advocates for the right for groups and individuals to engage in cultural life and earn a living from

creating culture (as enshrined in the Universal Declaration of Human Rights)” (Duxbury et al., 2017, p. 223). The second strategic line argued for cultural policy as a means of enhancing the activities and impacts of cultural organizations and industries. This calls for “environmental regulation, planning, and restrictions...” towards “the development of cultural facilities...” that are sustainable (Duxbury et al., 2017, p. 223). That notwithstanding, environmental dimensions in cultural policy are not a common phenomenon (Moore & Tickell, 2014). With the third strategic line, it is argued that cultural policy should be a catalyst for cultural institutions in solving the sustainability problem. Therefore, cultural policy programmes should be “directed specifically to support artistic projects relating to themes of sustainability...” (Duxbury et al., 2017, p. 224). The fourth strategic line argued for national cultural policy to be situated within the broader global policy framework. This strategic line argued that a sustainable cultural policy framework “embraces global awareness about a global challenge, beyond merely national or regional interests and priorities” (Duxbury et al., 2017, p. 224). Indeed, this was the purpose for the development of the Millennium Development Goals (MDGs) when the world leaders met to deliberate on issues that affect man globally. After fifteen years, they build on the successes of the MGDs in developing the SDGs in tackling global problems such as hunger and poverty (UNDP, 2015).

Therefore, in this research, I seek to argue that a sustainable performing arts sector can be enhanced to create employment and generate wealth thereby contributing to GDP in Ghana through a well formulated and workable cultural policy framework. This is because culture could serve as “an enabler and a

driver of sustainable development” and should be considered in the developmental agenda in Ghana (Torggler, Portoles, Murphy & France 2015, p. 1).

Table 1: Four strategic lines of cultural policy for sustainable development

Primary objectives	Roles of cultural policy	Culture concept	Sustainability concept
To safeguard and sustain cultural practices and rights	Regulator and Protector	Cultural practices and rights of groups	Sustaining diverse cultural practices and environments into the future
To ‘green’ the operations and impacts of cultural organizations and industries	Translator and Politicking	The production and dissemination of cultural expressions through events, products, services, etc. as well as modes and habits of cultural consumption	Environmental sustainability, possibly also linked to social, cultural, and economic sustainability (includes reducing economic costs by focusing on resource efficiency)
To raise awareness and catalyse action about sustainability and climate change through arts and culture	Animator and Catalyst	Artistic and creative expressions – as works of art in themselves and explicitly (or sometimes) implicitly instrumentalised	Environmental sustainability dominant, possible linked also to social, cultural, and economic sustainability
To foster global ecological citizenship to help identify and tackle sustainability as a global issue	Educator and Promoter	Identity and creative expression	Integrated social, economic, cultural and environmental dimensions

Source: Duxbury et al., (2017)

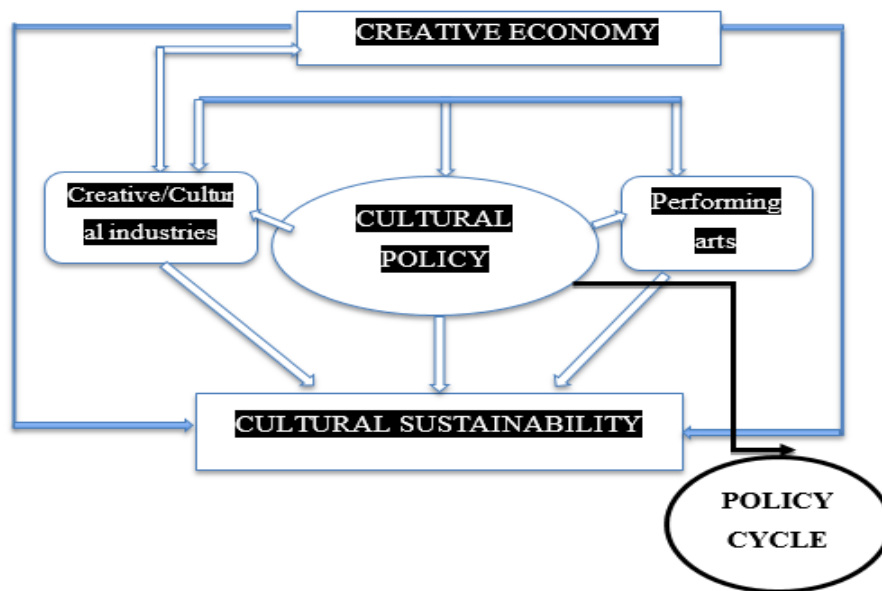


Figure 2: Conceptual Framework for the Study

Research Methods

This study is an investigation into the policy strategies for the performing arts sector in Ghana. I, therefore, analyze cultural policy support for the performing arts in Ghana. In this session, I discuss the data collection and analysis procedure. Specifically, I looked at the research design for the study, the study population, sampling and sampling techniques, research instruments, and the data collection and analysis.

Research Design

I adopted a qualitative (empirical) approach in this study (Creswell, 1998; Denzin & Lincoln, 2008; Mandel, 2017) to analyze the cultural policy strategies for the performing arts in Ghana. I selected and intensively studied two performing arts institutions, namely, the National Theatre of Ghana and the Musicians Union of Ghana (MUSIGA), and one cultural policy institution, that is, the National Commission on Culture. The National Theatre of Ghana is a

public institution mandated to promote, preserve and educate the general populace through the performing arts. The Musicians Union of Ghana, on the other hand, is a private performing arts association for musicians who work together towards achieving a common goal. The National Commission on Culture oversees arts and cultural activities in Ghana mostly through the regional Centres for National Culture. In effect, I sought to understand, describe and develop an in-depth analysis of the modus operandi of these performing arts institutions and the cultural policy institution as it exists in the field (Creswell, 2014; Woodside, 2010).

Population

The targeted population for the study were all creative/cultural industries, stakeholders, artists and policy-makers in Ghana. These comprised of the main pool of the institutions that were studied (Neuman, 2003). The accessible population, however, were stakeholders in the performing arts industries, performing arts institutions, performing artists, and cultural policy-makers (NCC).

Sample and Sampling Technique

I employed both purposive and snowball sampling design in this study as it was useful for a qualitative ethnographic case study like this. I used the purposive sampling design because the cases selected for this study were informative, with some of the participants “difficult-to-reach, and in order to gain deeper understanding” (Ishak & Abu Bakar, 2014, p. 32). Most importantly, the research participants possessed certain characteristics I was looking out for and for that matter they were selected on purpose, thus, to be

able to provide the necessary information I was looking out for. I also used the snowball sampling because most of the experts I had selected purposively recommended other experts to me whom I interacted with subsequently. Speaking with members of the Musicians Union, they also recommended to me other individuals they felt had information and answers to the questions I was seeking answers to.

Research instruments

In this research, I made use of participant observations with an observational guide and expert interviews as well as focus group discussions guide as the main instruments. I observed activities of selected performing arts institutions, these being the National Commission on Culture (NCC), the National Theatre of Ghana, and the Musicians Union of Ghana (MUSIGA), and subsequently interviewed some leaders and members of these institutions. I spent one month with the National Commission on Culture as an intern where I mostly observed activities of the commission and built rapport with the workers whom I later interviewed. I also interviewed cultural policy experts and stakeholders especially those who have interests in the performing arts. Efforts were also made to bring policy-makers and industry players together for discussions and deliberations. Consequently, a round table discussion was organized where policy experts met with performing artists for deliberations. The panel composed of a former Director of the NCC who is an expert in cultural policy, the Central regional president of MUSIGA who is also a board member of the National Theatre of Ghana, a lecturer from the Department of Theatre and Film Studies from the University of Cape Coast, and the personnel

in charge of research at the National Commission on Culture.

Data Collection and Analysis

Data were collected using multiple methods or triangulation (Glesne, 2011). According to Woodside, triangulation involves “direct observation...probing and analyses of written documents...” (Woodside, 2010, p. 6). I, therefore, employed qualitative observations, qualitative expert interviews and qualitative documents in the data collection process (Creswell, 2014). Field notes were also taken as I observed activities of individuals and groups at the various research sites. Glesne acknowledged that it is important to make use of all your senses as an observer in the field (Glesne, 2011). I vividly observed the activities of the NCC when I had a month of internship with them. My role as a participant-observer, therefore, has not only informed me about “appropriate areas of investigation and in developing a sound researcher-researched relationship”(Glesne, 2011, p. 63), but has also helped me design my interview guide to ask the most pertinent, critical and important questions that I needed answers to as far as this study is concerned.

With the qualitative expert interviews, I made use of face-to-face interactions with research participants. To create an in-depth study, I used an interview guide with open-ended questions to elicit responses from the expert participants. This created the atmosphere for flexibility as far as the interaction was concerned. I interviewed twenty-six participants; including four policy experts, four executive members of MUSIGA, a research expert at the MoTAC, four performing artists at the National Theatre and the ten upcoming musicians involved in the ‘Appietus Project’. I also employed round table discussion with

representatives from the NCC, and MUSIGA, cultural policy experts and a performing artist who is also a lecturer at the Department of Theatre and Film Studies, University of Cape Coast. In the course of the research, I collected qualitative documents. These documents were accessed and scrutinized in my own convenient time and place to extract the needed information. For this research, such qualitative documents included the Cultural Policy of Ghana, 'We Draw the Box'- Strategic Plan (2019-2023) of the National Theatre of Ghana, and other promotional documents from the NCC, the National Theatre and MUSIGA. Manifesto documents of the two leading political parties in Ghana, the National Democratic Congress (NDC) and the New Patriotic Party (NPP) from 2008 through to 2016, were also perused.

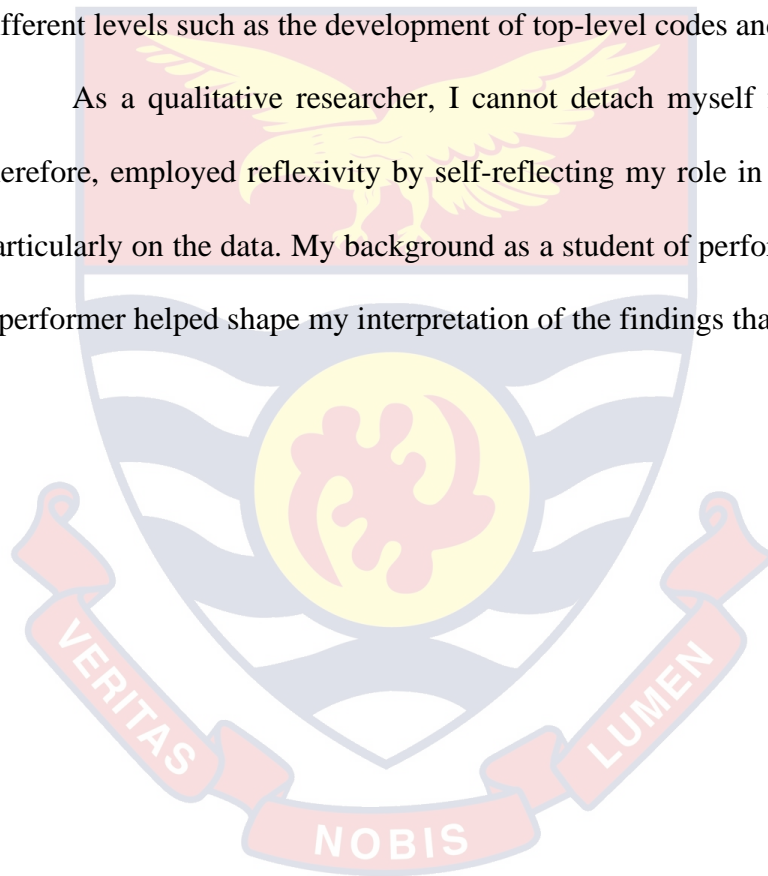
The Cultural Policy document helped me to get myself abreast of the policy issues raised; especially those concerning the performing arts. Through this, I was able to structure my research questions to reflect the issues on cultural policy in Ghana. In the same vein, 'We Draw the Box'- Strategic Plan (2019-2023) of the National Theatre of Ghana, helped me not only in terms of asking the pertinent questions but also highlighted the vision of the National Theatre and their plans towards promoting the performing arts in Ghana. This gave me a clearer picture as to the issues to confirm, the ones to ask for clarifications and the specific meanings to some of the plans outlined. Concerning the two manifesto documents, they helped me to analyze the political promises of these two leading political parties in Ghana towards the performing arts. The promotional documents from MUSIGA especially, those reflecting the Appietus Project helped to understand the project from diverse angles.

I simultaneously ran my data analysis using qualitative content analysis procedures while collecting the data. I transcribed previous interviews while I proceeded with the ongoing ones (Creswell, 2014). I therefore used both manual and qualitative computer data analysis software (QDA Miner Lite v.2.0.6) in the final analysis of my data. This helped me in organizing, sorting and searching for information within the text. I transcribed all the recorded interviews, went through the transcribed data and reflected on its meaning. This was followed by organizing the data, thus, coding or categorization (Kuckartz, 2019) after which themes were developed for the analysis and discussions. Creswell categorizes codes into three: (a) expected codes that readers would want to find often because of available literature, (b) unexpected codes or surprising codes, and (c) unusual codes that readers are interested in (Creswell, 2014). Based on the codes, themes were developed for descriptive analysis. The final stage was to interpret the findings.

I also used qualitative content analysis to describe the meaning of the qualitative documents systematically (Schreier, 2012). The content analysis was applied to documents such as the Cultural Policy of Ghana, 'We Draw the Box'- Strategic Plan (2019-2023) of the National Theatre of Ghana, and the manifesto documents of the New Patriotic Party and the National Democratic Congress (2008, 2012 and 2016). As far as my aim was to draw meaning or interpretation from the documents qualitative content analysis became an important tool for the analysis. I therefore examined all the documents and focused on specific aspects of the selected documents and my interview transcripts for the coding and analysis. This helped in reducing the data which is a characteristic of

qualitative content analysis. I approached the coding using both concept-driven and data-driven approaches (Schreier, 2012). With the concept-driven approach the codes were developed based on the state of the research informed through the current literature and the research questions of the research. The data-driven approach, however, dealt with a step by step procedure in the coding process where the codes were systematized. This means the codes were presented at different levels such as the development of top-level codes and sub-codes.

As a qualitative researcher, I cannot detach myself from the data. I, therefore, employed reflexivity by self-reflecting my role in the research and particularly on the data. My background as a student of performing arts and as a performer helped shape my interpretation of the findings that came out.



CHAPTER TWO

CULTURAL POLICIES IN GHANA: SOME HISTORICAL PERSPECTIVES

This study is intended to find out policy strategies for a sustainable performing arts sector in Ghana. There was the need, therefore, to evaluate cultural policy support for the performing arts in Ghana. In doing so, I discussed some historical perspectives on the development of cultural policy in Ghana in this chapter. As argued by Dror (2006), it is important to think in history when dealing with policy discourses. For this reason, I historicized the discourse on the development of cultural policies in Ghana from independence to post-independence by looking at Kwame Nkrumah's cultural policy and support for the performing arts, especially in the post-independence era. This helps in understanding the nature of the performing arts especially in the post-colonial period and to understand Nkrumah's concept of the African personality and its impact on the traditional forms of the performing arts in Ghana. I also discuss the political situation in Ghana after Nkrumah's regime, particularly within the fourth republic, and the efforts by subsequent governments in promoting the performing arts and culture as far as policy development is concerned. I approached this critically by critiquing the political promises of the two leading political parties in Ghana after Nkrumah's government; the National Democratic Congress (NDC) and the New Patriotic Party (NPP), towards the creative arts as enshrined in their various manifestos.

Nkrumah's Cultural Policy and his Support for the Performing Arts

Nkrumah became the first president of Ghana after her independence in 1957. There was the need to formulate, develop and implement policies to shape and build young independent Ghana. Notable among Nkrumah's policies was the need to pay attention to arts and culture. It is argued that Nkrumah's cultural policies were in two folds; the non-statutory and the statutory cultural policies. Embedded in Nkrumah's writings and speeches was a cultural policy philosophy for his support for the performing arts and culture in general. This was the non-statutory part of Nkrumah's cultural policy. According to Yankah, Nkrumah's non-statutory cultural policies were showcased in his brilliant use of the creative culture and folk traditions and wisdom (Yankah, 1985). Botwe-Asamoah wrote that none of Nkrumah's published works pointed out his cultural policy, however, this was seen in his concept of the 'African Personality' gleaned mostly from his speeches (Botwe-Asamoah, 2005). In Botwe-Asamoah's account on Nkrumah's idea of the 'African personality', he wrote that "Kwame Nkrumah's conceptualization of African personality is intricately linked to his cultural thought" (Botwe-Asamoah, 2005, p. 60).

Nkrumah sought to decolonize the minds of Africans, particularly Ghanaians, with his concept of the 'African personality' and to revitalize the Ghanaian culture that had been corrupted, suppressed and repressed by the colonial missionaries and administrators (Schramm, 2000). Nkrumah was much interested in reviving the Ghanaian identity and employed the performing arts in achieving that. Even though some scholars saw this as a way of Nkrumah using the arts in scoring political points, it was also a platform to showcase the

Ghanaian culture. Several performing arts groups, including highlife bands and concert party groups, sprang up at the time because of Nkrumah's endorsement (Collins, 2009). Highlife music is a popular music genre in Ghana that originated during the nineteenth century which combined African, European, and American musical resources (Collins, 2016). Concert party is a popular theatre group that travels around staging a variety of concerts (Yamoah, 2014). It emerged during the twentieth century and they combined elements of highlife music, Ghanaian traditional dances and drama.

Nkrumah's idea was apt because "doctrines of African inferiority and colonial assimilationist policies reinforced the cultural isolation of the African past" and that "colonialism also attempted to consciously manipulate and shape the cultural consciousness of African people on Western lines through its educational agencies" (Agovi, 1990, p. 1). This was a general concern for most African states, therefore, the Asante Arts Council was established in 1951 by Dr. Yaw Kyeremateng as part of deconstructing the colonial influence. The aim of the Asante Arts Council was towards preserving Ghanaian traditional culture which at the time had a lot of influences from our colonial masters (Schauert, 2015). In effect, Ghanaian cultural values experienced great setbacks at the time because of colonial influences. Nkrumah's 'African Personality' ideology was, therefore, to bring back the Ghanaian cultural values and identity.

The 'African Personality' Concept

Several scholars have written on the concept of the 'African personality' yet it presents a controversial discourse depending on one's understanding of the term as cultural, sociological or political concepts

(Kambon & Baldwin, 1992; Khoapa, 1980; Pawliková-Vilhanová, 1998; Tembo, 1990). Pawliková-Vilhanová examines the concept of the ‘African personality’ and the self in the philosophy of Edward W. Blyden (1832-1912). According to Pawliková-Vilhanová, Blyden used the term in “reaction to a specific intellectual climate and the most intolerant racist interpretations of Africa, its history and culture” (Pawliková-Vilhanová, 1998, p. 9). Khoapa, on the other hand, takes the stance that "what defines the African personality is his “world view” i.e., his conception of existential reality...” (Khoapa, 1980, p. 1). For Kambon and Baldwin, ‘African personality’ should be understood from “the psychological and behavioral traits of the African” (Kambon & Baldwin, 1992, p. 213). Tembo’s use of the term suggests that Africans are unique in their beliefs, attitudes, behaviour and social norms (Tembo, 1990).

Nkrumah’s concept of the ‘African personality’, however, differs from the aforementioned proponents. Nkrumah’s

African personality is merely a term expressing cultural and social bonds that unite Africans and people of African descent. It is a concept of the African nation and is not associated with a particular state, language, religion, political system or colour of the skin. For those who project it, it expresses identification not only with African historical past but with the struggle of the African people in the African Revolution to liberate and unify the continent and to build a just society (Botwe-Asamoah, 2005, p. 61).

Nkrumah’s conviction was that the ‘African personality’ would be highly showcased through theatre. It should be noted that Nkrumah's

idea of theatre in this sense was about the traditional drama that involves music and dance. Given this, there was a need to develop a National Theatre Movement to see the viability of Ghana's culture through the 'African Personality' ideology.

The National Theatre Movement

The establishment and institutionalization of the National Theatre Movement are more tilted towards understanding the statutory aspect of Nkrumah's cultural policy. The National Theatre Movement was instituted in 1955 and constituted a ten-member committee but started operating in 1956. Subsequently, an Arts Council was set up and mandated by the committee to formulate a policy for the National Theatre Movement. This was accepted as a national cultural policy document to champion the course of developing theatre in Ghana (Agovi, 1990). The focus of such a theatre was to have its roots from indigenous Ghanaian traditions and planted in the traditions of the people. Philip Gheho, a composer, writer of the traditional culture of the then Gold Coast and an Ewe master drummer was appointed as the first chairman for the Arts Council (Schauert, 2015). For Nkrumah, arts and culture could serve as the best tool in building a strong, unified and resilient nation. According to Schauert, Nkrumah made himself the president of the Arts Council in December 1958 so that the council could enforce his political and cultural ideas.

Other important cultural institutions were established to help promote, preserve, improve and foster the traditional arts in Ghana. Notable among them was the Institute of African Studies created in 1961 at the University of Ghana. The Institute of African Studies was to see to the development of arts and culture

in Ghana and Africa in general. One of the most important functions of the institute was to study and research the history, languages, arts and culture of African nations, particularly, Ghana. The School of Music, Dance, and Drama was established soon after the formation of the Institute of African Studies. Kwabena Nketia was appointed by Nkrumah to head the school. Again through the Institute of African Studies, a National Dance Company was established in 1962, which later became the Ghana Dance Ensemble under the artistic directorship of Mawere Opoku and administrative directorship of Kwabena Nketia (Schauert, 2015). The main reason was for these institutions to liaise with the society “so that they could feed on each other” (Botwe-Asamoah, 2005, p. 66). Accordingly, “theatre in the new Africa, from Nkrumah’s standpoint, should serve as an intellectual forum, artistic stimulus and driving force behind the cultural renaissance of Africa” (Botwe-Asamoah, 2005, p. 65) “whereby the vital values in African heritage and African personality could be examined and recovered to influence the socio-economic aspirations of the new Africa” (p. 11). The National Theatre Movement was to champion Nkrumah’s ‘African Personality’ ideology by “promoting African-centered approaches for achieving continental and diasporic solidarity as well as economic prosperity for Africans across the globe” (Schauert, 2015, p. 15)

Nkrumah acknowledged the important role of the performing arts, especially in the struggle for independence, therefore, the School of Music, Dance and Drama was transformed to become the School of Performing Arts. The School of Performing Arts taught African history, music and dance within the university. At the College of Education in Winneba, currently, the

University of Education, Winneba, the National Academy of Music (NAM) was established. The academy was to train music teachers at the diploma level. The introduction of arts and culture into the Ghanaian educational system produced many professional teachers and artists who offered their expertise in teaching, broadcasting and the film industry (Hagan, 1985). The Ghana Broadcasting Corporation, for example, was set up in 1965, to facilitate the transmission of Ghanaian popular songs and plays as well as patriotic and traditional music (Collins, 2009). Collins wrote that Nkrumah “endorsed numerous state and para-statal highlife bands and concert parties such as those of the Cocoa Marketing Board, Black Star Shipping Line, State Hotels, Armed Forces, the Workers Brigade and the Farmers Council” (Collins, 2009, p. 91). Nkrumah himself established some performing groups. During the inauguration of one of his theatre groups, “Osagyefo Players” on January 24, 1965, Nkrumah said:

Art in all its forms is expressive of the social conditions and social values of a people. The artist and therefore his creation as well were products of his time. In a series of artistic creations is mirrored the history of a people. The Akan people had no written record of their history and yet history is preserved in songs, dances and folk tales, drama, music, and sculpture. Whenever there has been a significant change in the social attitude of a people, it has been reflected directly or indirectly in the mirror of art (Osagyefo Players, 1965, quoted from Botwe-Asamoah, 2005, p. 65).

As far as the policy of the Arts Council is concerned, they were to support artistic and cultural activities. They were also to help these performing arts organizations that had sprung up at the time to become self-supporting and independent. In October 1959, the Arts Council announced in Accra that as part of its policy, facilities were going to be made available to all who would actively participate in the performing arts - traditional drumming and dancing, drama and other arts that were focused on promoting the Ghanaian culture. Given this, the Arts Council established eight regional Centres of National Culture with the national office in Accra. These regional offices were to “encourage and support artistic and cultural activities and associations” at the regional level (Botwe-Asamoah, 2005, pp. 127–128). These regional CNCs had performance halls, resident performing arts groups, and organized public concerts and lectures for the local people. Numerous national festivals and annual competitions were held by the Arts Council for performing arts organizations to keep the National Theatre Movement alive. The government’s cultural policy was in a way implemented at the regional level in line with the provisions of the National Theatre Movement.

The Ghana Drama Studio was established in 1961 by the Arts Council through the efforts of Efua Sutherland (Agovi, 1990; Aidoo & Gibbs, 2001). According to Botwe-Asamoah, the Ghana Drama Studio was to accomplish three objectives. The first was “to create, stimulate and discipline the new Ghana theatre movement and to provide opportunities for training artists through participation in dramatic productions”. Secondly, it was “to provide opportunities and a venue for the meeting of theatre artistes: writers, musicians,

producers, actors, choreographers, designers” and finally to “provide talent, material and ideals for the programmes of the national theatre, when that institution is established” (unpublished Ghana Drama Studio document quoted from Botwe-Asamoah, 2005, pp. 132–133).

The Arts Council of Ghana later became the Institute of Arts and Culture in 1962. For Nkrumah, the Arts Council failed in discharging its duties because he felt the council's activities were inconsistent with his ‘African personality’ vision, especially, in regulating the performances of some concert party and live band groups. It is argued that, instead of promoting the agenda and vision of the Nkrumah led government, the Arts Council failed to regulate the activities and performances of some performing arts groups who staged performances and wrote songs against the policies of Nkrumah’s government (Collins, 2009). However, Botwe-Asamoah is of the view that the Arts Council’s failure was due to the misunderstanding of the concept of the National Theatre Movement and their importance in the national life together with a misconception of culture (Botwe-Asamoah, 2005). Among other functions, the Institute of Arts and Culture was primarily mandated to coordinate, monitor and regulate the activities of arts and cultural institutions towards the preservation, promotion, and dissemination of culture in Ghana. Despite the operations of the Institute of Arts and Culture in Ghana, Agovi, however, argued that the National Theatre Movement established by Nkrumah still suffered set-backs due to the failure of not integrating cultural institutions into the Ghanaian educational system (Agovi, 1990).

It is without doubt that the creative arts play a major role in the political dispensation of many countries including Ghana. The performing arts, for example, have been appropriated by various governments in Ghana for their political gains. Hardly is a political party's activity organized in Ghana without the involvement of the performing arts in one way or the other. Until recently, the various manifestos of the political parties in Ghana were silent on their plans towards the development of the creative arts industry in Ghana. Because of this, various governments rolled out intervention programmes to support the growth of the creative arts and the creative industries.

Political Promises Towards the Creative Arts in Ghana

In Ghana, unlike in other nations such as Germany (Mandel, 2017), the government provides minimal support to the creative arts or the creative industries (Artwatch Ghana, 2017). The reason is partly attributed to the political changes that took place. Coe wrote that due to political instability, efforts by other governments in promoting the performing arts and culture in general at a policy level became a problem (Coe, 2005). After independence in 1957, except for Kwame Nkrumah, the president of the First Republic (1960-1966), Ghana has gone through a series of military rule (Dartey-Baah, 2015; Schauert, 2015). Nkrumah was overthrown by the Ghana armed forces led by Lt. General Joseph Arthur Ankrah. In 1969, Dr. Kofi Abrefa Busia became the Prime Minister of the Second Republic. Another military takeover took place in 1972 that ushered in General Ignatius Kutu Acheampong as the Head of State. Acheampong was replaced by F. W. K. Akuffo in a palace coup in 1978. The Third Republic was led by Dr. Hilla Limann as the president. Again, Limann

was overthrown by the military junta led by Flt. Lt. Jerry John Rawlings in 1981. Rawlings became the first president of the Fourth Republic and occupied the office for almost twenty years (1981-2000), see (Schauert, 2015, pp. 171–177). The Institute of Arts and Culture went through a lot of changes and was later replaced by the Ministry of Education and Culture from 1986 through to 1989.

With the institutionalization of a multiparty democratic system, fashioned within the framework of the 1992 constitution, Ghana has had seven successful elections. Since 1992, there has been the possibility of a change in government, at least, every four years. As far as elections within the Fourth Republic are concerned, the NDC and the NPP have emerged as dominant political parties, occupying power in turns (Morrison, 2004). Each government, however, assumes power with its own set of ideologies and policies with which they want to run the economy. These policies are mostly enshrined in the manifestos of the various political parties, which are presented to the electorate so they buy into their ideas and vote them into power. Embedded in the manifestos of political parties are policies that highlight various strategies towards the promotion and development of the creative industries.

In Ghana, as a democratic country, there are a lot of political parties that compete for power during elections. Sometimes individual candidates also contest as independent candidates during elections. Since 1992, general elections have been held every four years. The major political parties include the New Patriotic Party (NPP), the National Democratic Congress (NDC), the Progressive People's Party (PPP), the Convention People's Party (CPP), the People's National Convention (PNC), and the National Democratic Party

(NDP). For the seven general elections organized in the Fourth Republic, the NDC and the NPP have dominated, alternating in power (Morrison, 2004). It has become almost a ritual that these two political parties have exchanged power every eight years as far as past elections are concerned. For many years, successive governments from both parties have shown little or no concern towards the development of the creative arts even though they make political promises about them in their various campaign platforms in the run-off to elections.

Past Government's Contributions to the Creative Arts Industry in Ghana

After Ghana's independence in 1957, various governments have contributed in diverse ways towards the economy. One paramount area, however, has been the promotion of Ghanaian culture within which the performing arts find themselves. Kwame Nkrumah's concept of the 'African personality' was highly projected through the arts. He encouraged the inclusion of traditional arts and craft in the Ghanaian educational system. This initiative by Nkrumah created a good foundation for the cultural industry to thrive (Schauert, 2015). Nkrumah established arts and cultural institutions that impacted the cultural life of Ghanaians in diverse ways. Many craft centres were also established and notable amongst them were the handicraft school at Asante Mampong, Ghana Textile Printing Company, Juapong Textiles, Kumasi Shoe Factory, the National Art Centre, Saltpond Ceramics and many more (Artwatch Ghana, 2017).

As stated earlier, the political instability in Ghana, mostly through coup d'états, led to several military regimes after Nkrumah until the Fourth Republic. With Jerry John Rawlings taking over as elected president in 1993 on the tenets of the Ghanaian constitution, he also contributed his quota towards the development of the creative arts. Rawlings also saw the need to fall on arts and culture as a powerful tool for national development. He, therefore, called for the “drafting of a detailed cultural policy” (Schauert, 2015, p. 173). Like Nkrumah, Rawlings also used the creative arts to champion his cultural policy agenda (Coe, 2005). The National Commission on Culture was established in 1989 towards the promotion and development of the arts. Through this, a cultural policy document was drafted. Rawlings' administration is mostly remembered for the building of the National Theatre of Ghana. In an online news item on www.myjoyonline.com, a renowned music producer, Mark Okraku Mantey remarked that “Rawlings’ performance in the area of infrastructural development to support the creative arts in Ghana surpasses that of all the presidents who have ruled the nation within the Fourth republic” (Kumi, 2016). He made this statement against the premise that Rawlings, as a president, saw to the building of the National Theatre of Ghana, which is said to be the only structure dedicated to promoting the creative arts industry, at the national level, in Ghana. A similar news article on www.citifmonline.com stated that “the National Theatre which was built by Flt. Lt. J. J. Rawlings’ administration has since its establishment been the only auditorium for the creative arts. No government has been able to build another auditorium for entertainment programs...” (Dadzie, 2017).

John Agyekum Kufour of the New Patriotic Party took over from Rawlings (National Democratic Congress) in the 2000 general elections and also contributed to the creative arts. His government introduced the 'National Friday Wear' program that was launched in 2004. As part of Kufour's administration to promote made-in-Ghana goods and to develop the local clothing or fabric industries, they rolled out the 'National Friday Wear' program to set aside Fridays for the wearing of locally designed fabrics produced and manufactured locally. This was also "aimed at projecting a unique Ghanaian identity through the extensive use of local fabric and designs as business wear" (Ghana News Agency, 2004). This singular act by Kufour's administration has established a tradition in Ghana today where most Ghanaian workers wear Ghanaian fabrics on Fridays to work. It was also during Kufour's tenure that the Culture Policy document of Ghana was developed and fully published, which highlights the importance of the Arts and Culture Industry and how the state could support the industry (NCC, 2004). In effect, a Culture Trust Fund was established by Kuffour to aid in the promotion of culture in Ghana (Schauert, 2015).

In John Evans Atta Mills' term as president, he promised to redeem the country's culture by instituting art galleries, exhibitions and even putting up museums in every region in Ghana. GNA reported that the president said, "these institutions would be used for the collection of arts and artefacts for preservation and also constitute important complementing centres of education for the acquisition of knowledge on arts and crafts for historical purposes" (Ghana News Agency, 2010). He gave this assurance during the 2010 National Festival

of Arts and Culture (NAFAC) celebration that took place in Tamale. This is yet to be materialized in Ghana.

John Dramani Mahama succeeded Mills in 2012 and served a four-year term as president of Ghana. Even though some argue that Mahama did little towards the development and promotion of the creative arts industry, GhanaPoliticsOnline.com reported that Mahama is, on record, the first-ever president of Ghana to have set up creative arts fund towards the welfare of aging or aged artists in Ghana (Ghana PoliticsOnline.com, 2016). During his time as a president, Mahama also supported creative arts practitioners with GHC 1 million, a fund that was given to the ministry of Tourism, Culture and Creative Arts and disbursed through the Ghana Cultural Forum (Ghana Culture Forum, 2012).

To be more specific, I focus on the NDC and NPP's political promises from the year 2008 through to 2012 and how their implementations played out. I should state that the NPP had been in government from 2000-2008. The table below presents a summary of the NDCs political promises from 2008-2012 (National Democratic Congress, 2012, pp. 45–46).

Table 2: Political Promises of the NDC in 2008 and 2012 towards the Creative Arts

2008	2012
Development of a working culture policy to situate arts and culture in Ghana’s socio-economic development agenda.	Rehabilitation of the ten regional CNCs
A legal and regulatory framework for the creative industry	Education: Enforcement of cultural festivals in basic and second cycle institutions
Provision and/or enforcement of Intellectual Property Rights	Enforcement of Intellectual Property Rights

Source: NDC Manifesto (2008; 2012)

The political promises of the NDC summarized above clearly indicated that in 2008, the NDC sought not to only develop a dynamic and robust culture policy, but also a working one. This is quite revealing and suggests that even though in 2004, the NPP launched the cultural policy document, its implementation has been a problem. In 2018, Ghana was still struggling with the implementation of her cultural policy. Again, one of the major challenges faced by the creative industry is the protection of intellectual property rights. Little efforts have been made by various governments to see to the implementation of this. Copyright and patent issues continue to be a major problem in Ghana even in recent times.

The NDC, unfortunately, did not win the election in 2008 making the implementation of that manifesto practically impossible. One would have thought that in 2012 when the NDC was in power, they would fulfill some of these policies they had highlighted in their 2008 manifesto but that was not the case. Creative artists and cultural institutions, in general, continue to face the lack of support towards their creative works. The promise on the rehabilitation of the regional Centres for National Culture (CNC) has not taken place since 2012. The level of intensity of cultural festivals in basic and secondary schools currently in Ghana keeps going down and it is yet to see any improvement. It is surprising how the ministry of Tourism, Culture and Creative Arts are not collaborating with the Ministry of Education in Ghana, yet expect educational policies to consider the creative arts. Intellectual Propriety Rights have not been enforced.

The table below highlights the political promises of the NPP in 2008 and in 2012 and how they played out in their implementation. The NPP took over power from the NDC in 2000. They ran the country for two terms from the year 2000 until 2008. It is, however, surprising that in their 2008 manifesto, they stated that they wanted to develop policies and plans towards the preservation and promotion of arts and culture especially when they have developed the cultural policy document in 2004. This raises questions as to whether the 2004 cultural policy was working and whether the policy was evaluated. This clearly shows that the existing policy has implementation issues. Again, on the tenets of education as one of the pillars for the promotion and development of arts and

culture, there is yet to be a policy that connects the cultural and educational ministries so they can work hand in hand. On the contrary, the creative arts are gradually being pushed out of the curriculum in Ghana.

It is interesting how the 2012 political promises of the NPP overlap with that of the NDC. The NPP promised to build a theatre in Kumasi, the second-largest city in Ghana, to take care of performing arts organizations and artistic performances within the northern sector. To date, Ghana has only one National Theatre that was built by Jerry John Rawlings in Accra, the capital. In 2008 when they were in power, they could not implement the promise of fashioning out developmental policies towards the creative arts making it very obvious that the promise of formulating plans for arts development in 2012 quite difficult to comprehend. Again, the issue of intellectual property rights, Copyright and patency issues keep recurring but with no solutions coming from political leaders despite highlighting this particular problem in their previous manifestos.

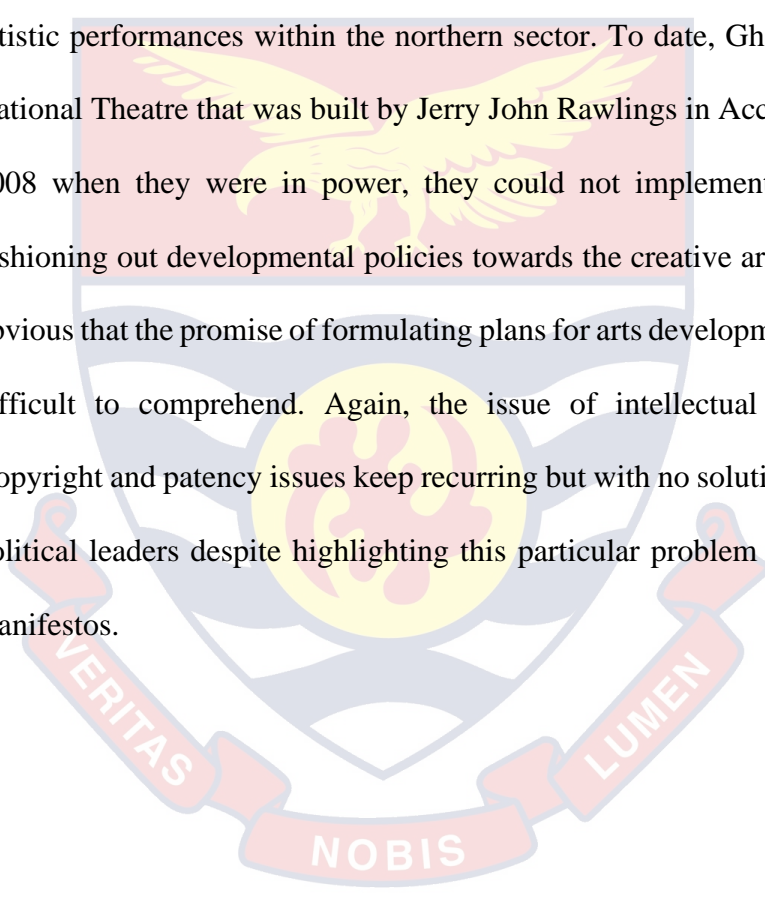


Table 3: Political Promises of the NPP in 2008 and 2012 towards the Creative Arts

2008	2012
Formulation and development of policies, plans, and projects towards the preservation and promotion of cultural heritage and arts and culture institutions	Support for creative artists and their practices towards wealth creation
The development of national creative development plan	Provide infrastructure and institutions for the development of culture
Integration of Arts and culture in all school curriculums	Build a theatre in Kumasi for the northern sector
	Formulate a unified plan for Arts development
	Encourage the registration of works by Ghanaian artistes and to enforce anti-piracy laws for the industry to protect their works

Source: NPP Manifesto (2008; 2012)

From the above historical trends, it is clear that some governments have contributed to the development of the creative arts by fulfilling some political promises they made while other promises have been left unfulfilled. Many promises from various governments have been made towards the creative arts industry but are yet to be implemented. One of the factors attributed to the failure in the development of the creative arts and its industry has been the level of inaction on the part of the various political parties that assume power. However, in the build-up to the 2016 general elections in Ghana, arts

practitioners were delighted to see that the manifestos of the two leading political parties in Ghana had sections allocated for the creative arts with regards to how these governments were ready to promote, develop and sustain the industry.

The 2016 Manifesto Promises of the NDC Towards the Creative Arts

The 2016 manifesto of the NDC was captioned 'Changing Lives, Transforming Ghana'. The NDCs' vision was to have "a peaceful, secure & prosperous nation, providing sustainable jobs through industrialization for transformation" (National Democratic Congress, 2016, p. 3). The manifesto was thematically grouped into four main headings:

1. Putting people first
2. Strong economy for jobs and transformation
3. Infrastructure for accelerated development
4. Transparent and accountable governance

The creative arts and culture, in general, were considered in these two. It should be stated that in the manifesto, the creative arts are not dealt with in isolation but rather tied to tourism and culture. I focus on the aspects related to culture and the creative arts as they resonate more with the issues I discuss. As a government in power, the NDCs 2016 manifesto highlighted the following achievements towards the creative arts from 2008 to 2016:

1. The release of GHC 1 million to creative arts practitioners and mandate the Ghana Culture Forum to disburse same
2. Ratified seven UNESCO conventions to ensure that the sector receives international recognition and support for its development

3. Encouraged the use of everyday local wear to promote our culture, create employment and market opportunities for producers and entrepreneurs (National Democratic Congress, 2016, pp. 48–49).

The NDC stated several promises in their manifesto that they sought to implement in the 2017- 2020 term. First, they sought to increase the contribution of the creative arts to GDP and place the sector in a position capable of providing sustainable jobs and wealth. Secondly, they stated that they would aim to complete the building of a National Science and Technology Museum. Again, they promised to reposition and rebrand the Pan African Festival (Panafest) and Emancipation Day celebrations as well as other festivals that attract international attention. It is important to note that these are events that highly showcase the historical past of Ghanaians, especially, during the slave trade era. Through the performing arts, such events are re-enacted to reflect the past and to address major issues that existed.

Furthermore, they sought to complete the rehabilitation of all the ten regional Centres of National Culture. In the NDCs 2016 manifesto, they also promised to strengthen the National Festivals of Arts and Culture (NAFAC) in Ghana and tighten the loose ends of both regional and national drama festivals for schools. Again, they planned to create a conducive atmosphere for international collaborations between creative arts practitioners. One of the key promises of the NDC was to establish a Creative Arts Council that would see to the development of the arts. Additionally, they sought to make the funding of the creative arts better by providing GHC 1 million to support artistes through the Ghana Cultural Forum and also promised to secure the future of aging

artistes by establishing a fund for them. Finally, the NDC promised to see to the establishment of a 'Film Village' by partnering with the private sector (National Democratic Congress, 2016, p. 49).

The 2016 Manifesto Promises of the NPP Towards the Creative Arts

The 2016 NPP manifesto was titled 'Change, an Agenda for Jobs: Creating Prosperity & Equal Opportunity for All'. The document had eighteen chapters with chapter seventeen dedicated to Tourism, Culture, and Creative Arts. Even though the authors of the manifesto sought to address issues of tourism, culture and creative arts together, they subdivided the chapter focusing on each of the three areas separately. My focus here is on culture and the creative arts rather than the tourism part. The NPP stated in the manifesto that Ghana has a rich culture and that is where the country's strength lies. They underscored in the manifesto that "our foods, our languages, our music, our fabrics, the rich, colourful Kente cloth, the smock, and the Adinkra symbols" give the Ghanaian a unique identity (New Patriotic Party, 2016, p. 170). The NPP, therefore, promised to enforce the Copyright Act 2005 that sees to the protection of these symbols, designs and creative works. They also planned to establish another Copyright Office in Tamale to complement the efforts of the already existing ones in Kumasi and Accra.

In the NPPs 2016 manifesto, they promised to pay particular attention to the Arts and Culture industry as it has great potential for job creation and wealth generation that contributes to GDP. They sought to make arts and culture more viable by promoting made-in-Ghana goods and services. In the manifesto, they also promised to establish a Creative Arts Fund to develop the sector. The

NPP promised to build the creative arts by tightening the loose ends of Intellectual Property Rights by creating a Division of the High Court in collaboration with the Chief Justice (New Patriotic Party, 2016, p. 172). According to the manifesto, the NPP also wanted to establish a Creative Arts Council to bridge the gap between government and other stakeholders.

The NPP stated in their manifesto that, they want to champion arts education by making it more effective than before. According to the manifesto, they wanted to achieve this by promoting regional and district level competitions among schools and colleges in such areas as music, dance, drama and literature. Lastly, in the NPPs 2016 manifesto, they promised the construction of theatres in the other regional capitals except for Accra which already has the National Theatre.

It must be stated that the two manifestos overlapped in many ways though they had specific points of divergence. It is very clear from the analysis of both manifestos that the two political parties acknowledged the creative arts have great potential for job and wealth creation. Indeed, unemployment and wealth creation has been the major issues the NPP and the NDC sought to address. The titles and the contents of the manifestos centred on job creation for the people of Ghana. Both manifestos recognized the unemployment problem in Ghana and made emphatic statements concerning what the creative arts can do in solving such problems. The underlying assumptions, as far as the two manifestos are concerned, are that the creative arts can be utilized as an avenue for job and wealth creation and, therefore, contribute to GDP.

Both the NPP's and the NDC's manifestos suggested that arts education is of paramount importance in Ghana. The two political parties recognized that arts education has not received enough attention in terms of policy and even curriculum development. This has made the arts very unattractive in Ghana. The NPP promised to arouse the interest of the youth, in particular, and promote arts competitions among schools and colleges in the areas of music, drama, dance, and literature at the regional and district levels. On the part of the NDC, they promised to focus on the regional and national drama festivals for schools and colleges. The NDC, moreover, sees the National Festivals of Arts and Culture as a tool for educating the populace and sought to strengthen such festivals including cultural programmes related to youth and children.

Education indeed is the backbone of every country, therefore, this is a good plan from both the NPP and the NDC. However, in such policies, collaborations are crucial. There needed to be a plan as to how the NDC was going to achieve this but they failed to highlight how they wanted to fulfill such promises. Looking at the structure of formal Ghanaian educational system and how the arts, particularly, the performing arts are partially recognized, there was the need to see how they were going to make sure the ministry of Education collaborates with the Ministry of Tourism, Culture and Creative Arts to champion arts education. Most especially, one would have expected to see how the NPP or the NDC will make sure these two ministries collaborate with private performing or creative arts educational institutions to revamp their expertise and also strengthen the already existing public institutions. The manifestos were

silent on such important initiatives and offered no practical approaches to solving the very problems they sought to solve.

In terms of infrastructure, the NPP promised to construct theatres in all regional capitals. This is a laudable idea because it will ease the pressure on the only National Theatre in Accra. However, this has not been fulfilled, instead a private space, that is the Accra International Conference Centre, is now serving the purposes of a theatre though it was not built for such a purpose. The NDC, on the other hand, decided to build a National Science and Technology Museum, which is long overdue, and also to rehabilitate all the Centres for National Culture in all the ten regions of Ghana. If there are practical ways to make these policies work, they will help promote grassroots arts and cultural participation.

In as much as these proposals are good, again, there are important practicalities these political parties are missing out on. This is because such political promises should come with clearly defined time frames. Again, it would have been better if they had stated how such projects will be done, how the project will be funded or perhaps a partnership with private individuals and industry players. Such information would have helped determine the direction to which they would want to go and the seriousness to which they will attach to the realization of such projects. As it stands now, no one can hold them accountable since they have not stated the time frame within which they want to accomplish these promises and have not provided any action plan to that effect.

Both political parties were keen on the establishment of a Creative Arts Council. Of course, it is a step in the right direction as all the developed countries have Arts Councils that see to the development of the arts and to foster a good relationship with governments (Chong, 2002). The NPP's idea of the creation of the council was for artists to come together in terms of the various associations to fight for a common course, thus, arts development, and to see to the interests of their members. The NDC did not state any reason why they want to establish a Creative Arts Council. The NDC only stated that they wanted to establish the council and provide it with a secretariat. Why the need for such a council to be created was missing. The NPP, who won the 2016 elections have already inaugurated a committee to see to the formation of the Arts Council.

Additionally, both political parties promised to establish a Creative Arts Fund. The NPP said the need to establish such a fund is to develop the sector into a modern standard while the NDC, having established the fund already in 2015 sought to enhance it and even establish another fund called the "Provident Fund", for aging artistes. This will go a long way to help various artistes if it is implemented. The lack of funds available to artistes is a source of a disincentive to creative arts practitioners. Both parties, again, failed to state how and where such funds will be generated. The NDC did well by providing a million Cedis in 2015 towards the fund but this was not enough looking at the size of the industry. As to whether it was sustained until they left power, it is still a question that needs to be answered. The NPP having given such a promise, it would have been nice to see them address that in their budgetary allocation

but it was not captured. A little amount is given to the ministry where the creative arts finds itself in the 2017 budget (Artwatch Ghana, 2017).

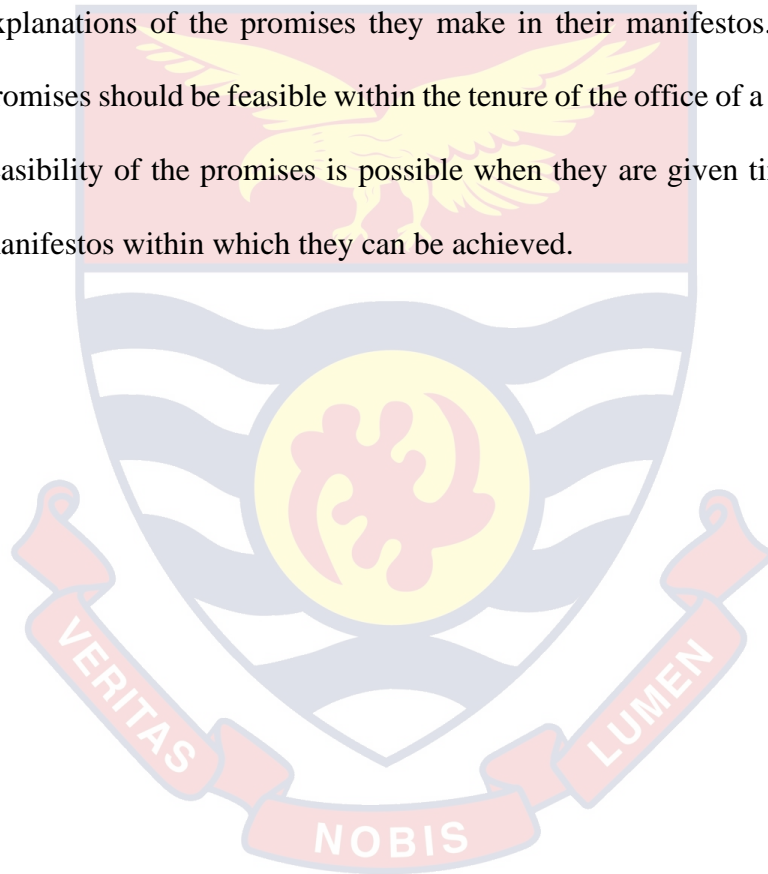
In Ghana, one important thing that has often been ignored is the issue of copyright and intellectual property rights. Many artistes work so hard only for others to enjoy their intellectual properties through piracy. The act of piracy is on its ascendency in Ghana. The NPP government promised to tackle the issues revolving around the intellectual property by creating a High Court Division with an enforcement unit to handle such issues. The enforcement of the copyright laws by the NPP is very laudable. The NPP has been in power for three years but nothing has been done with the copyright issues they promised to remedy in their 2016 manifesto. They promised to educate the public on copyright laws and collaborate with stakeholders to put in proper mechanisms for the payment of royalties for creative artists and their works. I see this manifesto promise as brilliant and only hope that they can implement it. However, the NPP has been in power since December 2016 and such issues have not been tackled yet.

The NDC, on the other hand, promised to see to it that there are international collaborations for Creative Arts practitioners. This would not only enhance their capacity but also give artistes a lot of exposure and experience. Finally, the NDC also promised to establish a film village in partnership with the private sector. With the local film industry booming in Ghana in recent years (Meyer et al., 2010), this would have been a very good initiative on the part of the NDC. The desire of Ghanaians to see their own culture showcased through cinemas and films and telecasted on national television have been a major boost

in the local film industry (Meyer, 1999). In Ghana, the film industry is made up of two major streams - the English version known as the 'Ghallywood' and the Akan version known as 'Kumawood'. 'Ghallywood' is said to be the English glamorous films mostly accessed by the elite in the society. On the other hand, 'Kumawood' is used to refer to the popular video film that emerged in Kumasi in the Ashanti Region of Ghana with the Asante Twi dialect as the predominant language (Yamoah, 2014). It is argued that 'Kumawood' commands a greater number of followers who embrace it as popular culture (Yamoah, 2014). That notwithstanding, we are yet to see any policy from any government that seeks to bring 'Kumawood' (local film industry) together with those in the mainstream 'Ghallywood' film industry.

I have looked at the historical trends of past governments and how they have contributed towards the creative arts and its industry in Ghana. I have critically analyzed the manifesto promises of the NDC and the NPP towards the creative arts since 2008, 2012 and 2016. I have attempted to bring out the assumptions of such political promises in my analysis and have critiqued the promises as enshrined in the 2016 manifestos of the NPP and the NDC. The analysis of the manifestos suggests that from 2008 through to 2016, these two political parties have been repeating political promises concerning the creative arts in their various manifestos. A situation that postulates that most of the political promises towards the creative arts are eventually not fulfilled and subsequently presented differently in the next manifestos.

From the above, it is evident that if governments will go by their manifesto promises, then the creative arts industry will thrive in Ghana. If such promises are to be fulfilled, it would give artists the hope and confidence to do better by producing more. Unfortunately, over the years we have witnessed various governments giving a lot of promises without implementing the majority of them. It is also important that governments give reasons and explicit explanations of the promises they make in their manifestos. Such manifesto promises should be feasible within the tenure of the office of a government. The feasibility of the promises is possible when they are given time frames in the manifestos within which they can be achieved.



CHAPTER THREE

ARTS AND CULTURAL INSTITUTIONS IN GHANA

In this chapter, I discuss some major arts and cultural institutions in Ghana. The focus is on the National Commission on Culture (NCC) and its regional Centres for National Culture (CNC), the National Theatre of Ghana, and the Musicians Union of Ghana. These are major public and private performing arts institutions in Ghana. In discussing these cultural institutions, I look at the activities of the Ministry of Tourism, Arts and Culture, which is the highest institution for the cultural sector in recent years.

The National Commission on Culture (NCC)

The National Commission on Culture is a state institution that was established by law as the apex body to see to the promotion of culture in Ghana. In 1989, the National Commission on Culture was established by the Provisional National Defense Council (PNDC) under the PNDC Law 238 to come out with policies for the promotion of arts and culture in Ghana (Schauert, 2015). The NCC was under the leadership of Mohammed Ben Abdallah as the first chairman (Schauert, 2015). In 1991, the commission already had drafted a cultural policy awaiting approval from the Ghanaian parliament (Hagan, 2005). The NCCs' mandate was to promote, preserve, supervise and implement programmes highlighting Ghana's cultural values, traditions and norms. One of the objectives of the NCC was to support the arts by identifying, developing, rewarding and enhancing creative talent and artists on one hand, and to make "artistic products contribute to wealth creation both for creative individuals and the nation as a whole" (NCC, 2004, p. 5).

Currently, the NCC is headed by a board that supervises and regulates her activities. The board is headed by the Minister of Tourism, Arts and Culture and the commission is under the leadership of an Executive Director. There are other divisions such as the Planning, Monitoring and Evaluation, Financial department, Inter-sectorial and International Relations department, Arts department and Research, Education and Information department to move the activities of the commission. The establishment of the NCC was under the Directive Principles of State Policy. These principles are to encourage the integration of customary values into the fabric of natural life, to ensure that such values are developed to fit into the growing needs of the society and to preserve and protect historical monuments and artifacts. The cultural policy document of Ghana stated that under the Directive Principles of State Policy (Article 39)

The National Commission on Culture is headed by a Board with a regulatory, supervisory and collaborative responsibility over a number of institutions to ensure the promotion of culture in the national life of the people (NCC, 2004, p. 2).

The National Commission on Culture was supposed to function in diverse capacities. The commission was mandated to facilitate arts and cultural programmes and projects. The commission was to coordinate and implement policies and strategies for both public and private arts and cultural institutions in Ghana. All arts and cultural institutions were to liaise with the NCC to present cultural programmes that will satisfy the Ghanaian people. The commission was to make grants available for arts and cultural institutions in order to develop, protect, preserve, educate and disseminate artistic and cultural products. Most

importantly, the commission was to advise the sector minister and the president on arts and cultural issues.

In view of these functions and several others, there was the need for a cultural policy document to highlight and “provide an effective framework for the development of arts and the nurturing of Ghana’s cultural sector” (Ghana News Agency July, 2010). The cultural policy document highlights the responsibility of the National Commission on Culture. It stated that

...the administrative, operational principles and budgetary provision for the implementation of the Cultural Policy of Ghana shall be the responsibility of the National Commission on Culture, operating through a number of pro-cultural institutions and agencies (NCC, 2004, p. 7).

For the smooth implementation of the cultural policy, the NCC was mandated to supervise certain agencies. These implementing agencies as presented in the cultural policy document are the

1. Regional and District Centre(s) for National Culture (CNC)
2. National Theatre of Ghana
3. National Dance Company
4. National Drama Company
5. National Symphony Orchestra
6. Ghana Museums and Monuments Board
7. Bureau of Ghana Languages
8. National Folklore Board
9. W. E. B. Du Bois Memorial Centre for Pan African Culture

10. Kwame Nkrumah Memorial Park
11. Office of the Copyright Administrator
12. Pan African Writers Association (Headquarters)

The Director for Programmes, Monitoring and Evaluation (PME) of the commission described the NCC as the technical wing in charge of cultural affairs in Ghana. As a technical wing, the NCC was to address and explain those cultural issues difficult to be understood through programmes which sought to educate. In other words, the NCC educated the Ghanaian people as regards how to make culture a priority. He explained that

Through our programmes we challenge people to reflect on our cultural past, our current situation and where our cultural life should be in the future. As a commission we also monitor the activities and programmes of both public and private arts and cultural institutions. To us as a commission, it is our responsibility to see to it that such cultural programmes are being done in respect of the way Ghana wants culture to thrive, which is enshrined in the cultural policy of Ghana (Boateng, personal communication, February, 2019).

Over the years, the NCC is faced with numerous challenges that have altered their operational powers. All the agencies that were operating under the NCC were moved to the MoTAC. This was because of the attachment of arts and culture to a ministry. The former Executive Director of the NCC reflected that

The National Commission on Culture was the apex organization of culture in the country. I am talking from 1990 to 2012. They monitored and made sure our cultural policy is implemented. They regulated the

system very well and took care of their budget more pragmatically and innovatively. The commission supervised all the cultural agencies in Ghana. So the NCC had been like a ministry back then. The chairman of the NCC had the powers of a minister. So every clearance, appointment of staff and everything will be cleared from the commission (Attipoe, personal communication, March, 2019).

Majority of the agencies under the NCC now operate under the Ministry of Tourism, Arts and Culture. However, the CNCs continued to be the only agency under the NCC.

The Centre(s) for National Culture (CNC)

The PNDC Law 238 that established the NCC gave the commission a supervisory role of the CNCs and all the other agencies listed above. The law also made it possible for the Regional Centres of National Culture to establish and supervise District Centres for National Culture. For the NCC to be successful, they are to operate with the CNCs that were supposed to be established in all the regions in Ghana. According to Schauert (2015), the CNCs replaced the Regional Art Centres. The Cultural Policy document stipulated that “the National Commission on Culture shall collaborate with the District Assemblies and community theatres to serve as venues for the promotion of the performing arts (NCC, 2004, p. 21). These theatres are found at the Centres for National Culture. A Former Executive Director of the NCC argued that,

The Centres for National Culture are a very important wing of the National Commission on Culture. The NCC is a national institution so we have regional and district outposts that serve as the heartbeat of the

commission. The CNCs represent the NCC at the regional and district levels. They see to it that arts and culture is promoted at the regional levels. Mostly, they offer their theatre spaces for the performing arts (Attipoe, personal communication, March, 2019).

The CNCs' function in diverse ways to support the NCC in implementing the cultural policy of Ghana. In a study by Commey Fio, he outlines five major functions of the CNCs. First, at the regional levels, the CNCs are to implement cultural policies of the government by developing, promoting and preserving arts and cultural activities. Secondly, the CNCs are to identify and organize artistic resources within the various regions and commodify them to benefit the region. Thirdly, the regional CNCs are to present arts and cultural programmes that project the various regions. Fourthly, the CNCs are also to promote cultural and artistic programmes of national interest. Lastly, the CNCs are to play a supervisory role in terms of activities involving the Metropolitan, Municipal and District Centres for National Culture (see Commey Fio, 2017).

It is the responsibility of the NCC through the government of Ghana to provide infrastructure for the activities of the CNCs at the regional and district levels. Theatre infrastructure has been one of the most needed infrastructure for the promotion of arts and culture in Ghana. A former high-ranking member of the NCC who wanted to remain anonymous remarked that “we have tried to put up regional theatres at the various CNCs. Some of them have not been completed and that tells you also the philosophy of some Ghanaian Governments about cultural infrastructure because in the minds of some people, culture is only at

times an afterthought” (Former High-ranking member, NCC, personal communication, December, 2019).

The National Commission on Culture (NCC) and the Ministry of Tourism, Arts and Culture (MoTAC)

The NCC became an autonomous cultural institution in Ghana in charge of cultural activities with its agencies including the National Theatre when it was first established. Prior to the establishment of the NCC, areas in arts and culture were assigned to a ministry. Arts and culture were first attached to the Ministry of Youth, Sports and Culture. During the PNDC era, arts and culture were placed under the Ministry of Culture and Tourism in the early 1980s. In the late 1980s, arts and culture were joined together with education to form the Ministry of Education and Culture (Aidoo & Gibbs, 2001). The idea for joining culture and education as one ministry was to champion the educational sector in Ghana with culture-centred approaches to shape the minds of the people (Coe, 2005). The NCC came under the Ministry of Chieftaincy and Culture in 2006. Currently, the Ministry of Tourism, Arts and Culture (MoTAC) serves as the mother body of arts and cultural affairs in Ghana where the NCC operates as one of the agencies.

The MoTAC is backed by an Executive Instrument (E. I. 2013) to provide a stable policy environment towards the mainstreaming of Ghanaian culture into all aspects of national life and to ensure the strong emergence of a vibrant creative economy to improve and advance the tourism industry. An Executive Instrument simply means a statutory instrument other than a judicial

or legislative instrument by a government. According to the Executive Director of the National Theatre of Ghana

At some point, the NCC was the ministerial designation for the arts and culture and then culture was moved into a ministry and the last I know was, it used to be Chieftaincy and Culture before it became Tourism, Culture and the Creative Arts and now Tourism, Arts and Culture. So once it moved, it moved with even the commission. Right now under the ministry of Tourism, Arts and Culture, we are one of 11 agencies which includes the NCC. And my understanding is that, when a ministry is put together there is a executive instrument and once that is done it overrides all previous ones so whatever existed in 2004 since then has changed (A. Frimpong, personal communication, March, 2019).

The MoTAC is to coordinate and facilitate the interface between government, implementing bodies in tourism, culture and the creative industries as well as international civil society partners (www.motac.gh). The mission of the MoTAC is to create a workable environment for sustainable growth and development of the sector to enable it contribute immensely to GDP. The ministry seeks to achieve this through effective and efficient use of appropriate policies, plans, programmes and projects. In view of this, the MoTAC has outlined specific functions to help in their operations. The MoTAC is in charge of the formulation of policies, planning and programming for the development and promotion of tourism, arts and culture. The MoTAC is to promulgate and regulate legislation on tourism, arts and culture particularly in investment policies and incentives. The MoTAC is to conduct research into both the local

and international trends in tourism, arts and culture. The ministry is also to develop efficient human resource with the private and public sectors towards the promotion of tourism, arts and culture. The ministry is to coordinate and collaborate with other government agencies, development partners, the private sector and non-governmental organizations on issues related to tourism, arts and culture. The MoTAC is to monitor and evaluate the sector's performance.

The MoTAC has outlined six policy objectives:

1. Create awareness on the importance of tourism, culture and the arts
2. Develop capacity for the tourism, arts and culture industry
3. Preserve Ghanaian cultural heritage
4. Develop policies to support private sector participation in tourism, arts and culture
5. Increase contributions to the global cultural economy
6. Mobilize resources for the development of tourism, culture and the arts

These developments altered the powers of the NCC, making them one of the agencies under the MoTAC. It must be noted that all the agencies that were under the NCC as indicated in the cultural policy document, now operate under the supervision of the MoTAC. The structure of the budget of the MoTAC indicates different allocations for the NCC and the regional CNCs even though the CNCs continue to operate under the supervision of the NCC. The NCC does not exercise the powers that were first given to them to serve as an autonomous cultural institution in Ghana and to manage holistically the cultural life of the Ghanaian people. The Director for PME of the NCC recounted that

When we were on our own [referring to the NCC], we had the power to do anything because we had access to the money for our own budget. But now when the money comes, it does not come to the commission directly. It goes to the ministry for them to readjust and make a lot of cuts. We used to be autonomous but it was in the year 2006 when we came under the Ministry of Chieftaincy and Culture. We went through other ministries and now under the MoTAC (Boateng, personal communication, February, 2019).

This suggests that the NCC is not able to implement all of its programmes due to budget cuts and other setbacks. For example, in the 2018 budget of the MoTAC as presented by the Ministry of Finance, the NCC was given two million, eight hundred and sixty-four thousand, nine hundred and thirty-four Ghana Cedis (Gh 2,864, 934). However, in 2019 there was a budget cut of one million, one hundred and seventy-five thousand, one hundred and ninety-one Ghana Cedis (1,175,191) for the NCC. The NCC was given one million, six hundred and eighty-nine thousand, seven hundred and forty-three Ghana Cedis (1,689,743) in 2019. The other agencies under the MoTAC all compete for their programmes to be executed. The Director for PME reemphasized that

I am not saying that the ministries are treating us bad. One thing is that the ministries are not properly resourced. At the moment the ministry itself, the headquarters for cultural affairs may be lacking so many things. Therefore, the ministry has its own problems. Whatever budget you send, they don't give all. We are not autonomous; we are under a ministry (Boateng, personal communication, December, 2019).

The problem is not about the fact that the ministry is not ready to help the cultural sector. The challenge is that the cultural ministry has a lot of agencies to manage. Budgetary allocations are not enough to cater for all the agencies under the MoTAC. Even if the resources are available, they are not evenly distributed and they seem to be interested in areas where they can readily benefit.

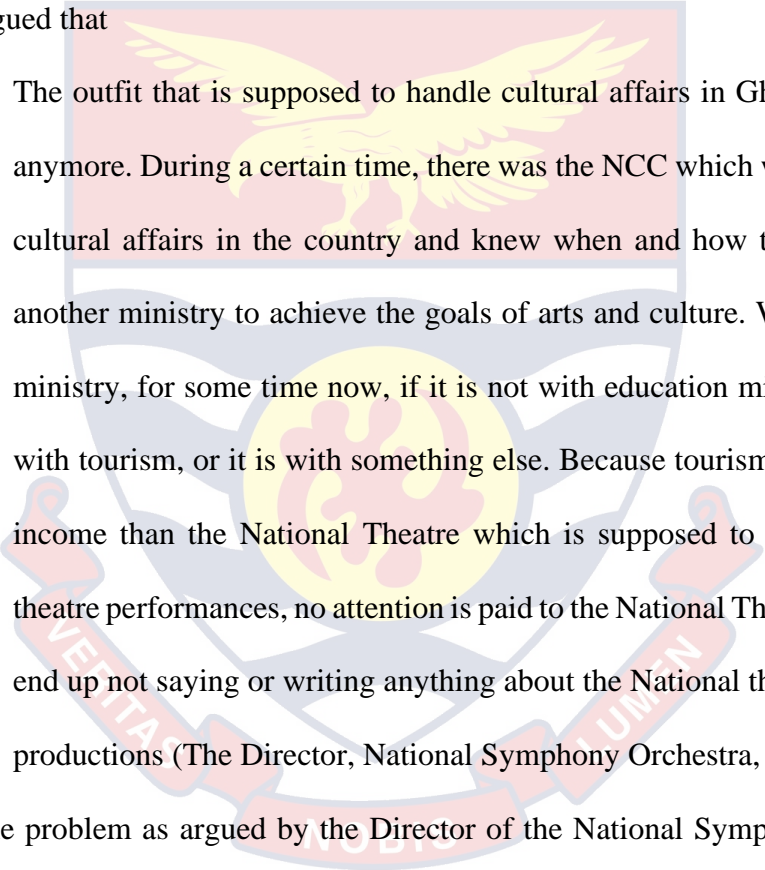
Table 4: The 2018 and 2019 budget of the MoTAC

Department	2018 Allocation	2019 Allocation
Headquarters (Finance and Admin)	18,455,593	16,665,059
Ghana tourist Board (Gen. Admin)	13,789,265	16,781,886
HOTCATT (Headquarters)	2,146,258	2,519,692
National Commission on culture (Gen. Admin)	2,864,934	1,689,743
CNC (Accra)	1,489,774	1,695,241
CNC (Ho)	1,259,589	1,376,290
CNC(New Juaben)	1,094,644	901,209
CNC (Cape Coast)	1,326,806	1,794,619
CNC (Sekondi-Takoradi)	1,228,174	1,328,282
CNC (Kumasi)	1,965,588	2,685,235
CNC (Sunyani)	1,627,146	1,541,543
CNC (Tamale)	1,675,638	1,774,814
CNC (Bolgatanga)	1,205,450	1,233,981
CNC (Wa)	1,038,357	959,007
Bureau of Ghana Language (Headquarters)	3,565,721	1,718,469
Department of Creative Arts (Gen. Admin)	2,434,105	1,326,364
Ghana Museums and Monuments Board	7,363,267	9,119,435
National Theater of Ghana	4,273,818	3,587,486
Kwame Nkrumah Memorial Park	1,188,001	1,002,169
W.E.B Dubois Memorial Centre	1,555,310	1,125,911
National Symphony Orchestra	1,236,857	1,323,308
Ghana Dance Ensemble	1,129,433	1,172,505
Abibigromma Theatre Company	795,307	741,778
National Folklore Board	432,065	742,611
Pan African Writers Association	138,019	216,536
Total	75,279,119	75,023,173

Source: <https://www.mofep.gov.gh/> 2018 and 2019 Budget Volumes of the MoTAC

Table 4 shows how the budget of the MoTAC is structured and how much is allocated to the various departments.

According to some artists, the neglect of the promotion of arts and cultural activities in Ghana is due to the attachment of the NCC to the ministry. Some have suggested that arts and culture could be improved with a separate and dedicated ministry. The artistic director for the National Symphony Orchestra argued that



The outfit that is supposed to handle cultural affairs in Ghana is not there anymore. During a certain time, there was the NCC which was handling the cultural affairs in the country and knew when and how to combine with another ministry to achieve the goals of arts and culture. With the cultural ministry, for some time now, if it is not with education ministry, then it is with tourism, or it is with something else. Because tourism generates more income than the National Theatre which is supposed to be the house of theatre performances, no attention is paid to the National Theatre. They, thus end up not saying or writing anything about the National theatre or cultural productions (The Director, National Symphony Orchestra, January, 2019).

The problem as argued by the Director of the National Symphony Orchestra, suggests that the ministry attach more importance to the tourism sector than the arts and cultural sector. For example, the MoTAC has established Tourism Satellite Authority (TSA) to support the processing of Tourism Data “for effective planning and investment promotion. The TSA will develop a more credible data to demonstrate the sector’s contribution to Gross Domestic Product (GDP)” (Ministry of Tourism, Culture and Creative Arts, 2016, p. 4).

Same could be done for the arts and culture sector but that is not the case. In the Programme Based Budget by the MoTAC, it is stated that

In terms of employment there was an increase in total number jobs (direct & indirect jobs) created by the tourism sector from 352,000 in 2014 to 392,000 in 2015. Out of which direct jobs provided by the tourism sector rose from 101,000 in 2014 to 112,000 in 2015 (Ministry of Tourism, Culture and Creative Arts, 2016, p. 3).

Moreover, in the 2019 budget of the MoTAC, the Tourism sector alone has been allocated an amount of thirty million, five hundred and forty-nine thousand and ninety-three Ghana Cedis (GH 30,549,093) while the arts and culture sector were allocated twenty-three million, seven hundred and eighteen thousand and seven hundred and eighty-eight Ghana Cedis (GH 23,718,788). The claim is that tourism brings enough revenue to the state whereas arts and culture contributes less revenue.

Since the NCCs affiliation to the various ministries, her modus operandi have changed over time. The Former Executive Director disclosed that

Once there is a ministry, some of the powers that the NCC was functioning with will alter. The functions of the NCC were clear but the institutions who were reporting to them, especially, the National Theatre at the time were later reporting to the Ministry. But the CNCs, a very important agency still operates with NCC. (Attipoe, personal communication, March, 2019).

Even though the NCC still exists, most arts and cultural institutions do not recognize them as the body that supervises their operations. The Director of the National Symphony Orchestra argued that

At the moment the National Commission on Culture is not seen as a bigger umbrella in charge of cultural institutions. It is seen as one of the agencies under the Ministry of Tourism, Arts and Culture. The commission, for me, is just like one of us [referring to the National Theatre] because if it's a real commission, it should not be under any ministry; it should stand on its own. So ask yourself, is it a real commission? If it is a commission, it should have a commissioner. Do they have a commissioner? No. So you can see it is now one of the agencies because all the agencies have directors. The NCC and the National Theatre are all agencies under the ministry and that is why we all have Executive Directors as heads (The Director, National Symphony Orchestra, personal communication, January, 2019).

The National Theatre of Ghana

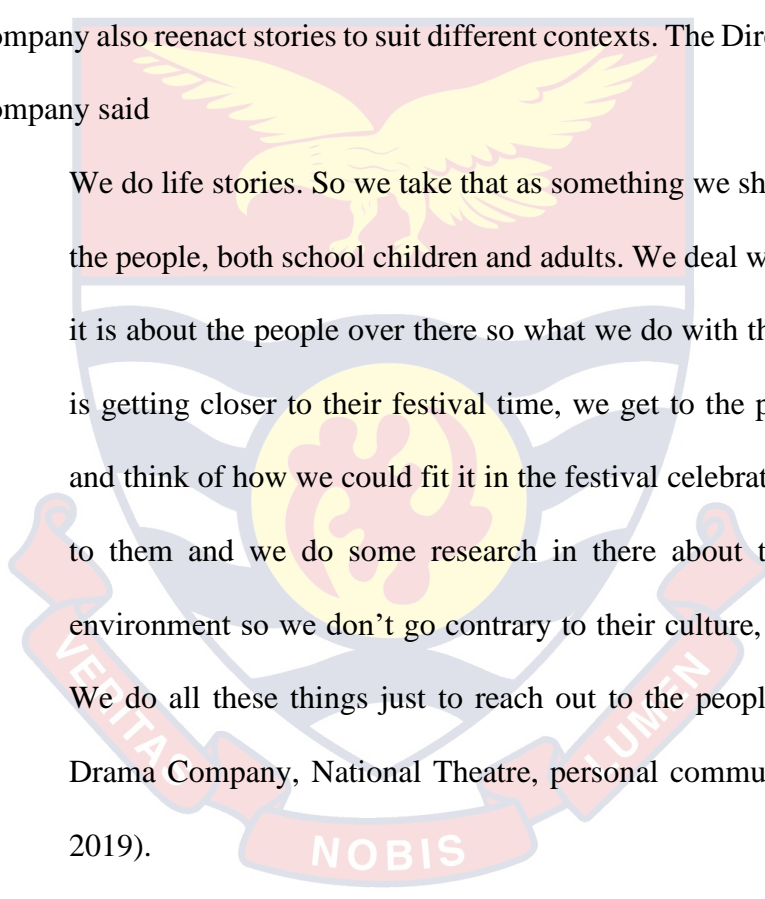
In the late 1950s, the Arts Council saw the need for the construction of a National Theatre building in Ghana for performing arts groups that have sprung up at the time and for individual artistes. According to Schauert (2015), in the early 1960s, an architectural plan for the theatre building was commissioned. However, it was during Mohammed Ben Abdallah's time as the chairman of the NCC in 1989 and later as a minister that saw to the building of the theatre. The National Theatre of Ghana was established in 1991 under the Ghana National Theatre Act (PNDCL 259). The main objective and mandate of the National

Theatre is to promote and develop the performing arts in Ghana. Administratively, the theatre is governed by the National Theatre Board consisting of a chairman, the Director (Dean) of the School of Performing Arts, University of Ghana, the Director of the Institute of African Studies, University of Ghana, and the Executive Director of the Ghana National Theatre. The members of the board are appointed by the president in accordance with article 70 of the constitution of Ghana. For the theatre to function effectively, the board is expected to

1. Formulate criteria and conditions to regulate performance by Ghanaian and international artistes and troupes
2. Establish theatres in parts of the country as determined by the Board
3. Develop and promote a strongly integrated national culture through the performing arts
4. Assist in formulating an effective export promotion programme of works in the performing arts produced in Ghana
5. Engage in any other functions as the President of Ghana may assign

The National Theatre has three main resident performing troupes in the areas of dance, drama and music. They are the Ghana Dance Ensemble, Abibigroma (The National Drama Company) and the National Symphony Orchestra. The Ghana Dance Ensemble is to promote the various Ghanaian dance forms through performances and research. Their performances are centred on Ghana's history, customs, traditions and folklore transformed into dance pieces (Coe, 2005; Schauert, 2015). The company is responsible for the development of cooperation by collaborating with both the local and international community through dance

productions to promote the Ghanaian dance heritage (Schramm, 2000). The Director for the dance company posited that “as a dance company our productions whether local or international promote cultural exchanges locally and internationally” (Director, Ghana Dance Company, National Theatre, 2019). The drama company approaches their performances with a blend of traditional music, dance and drama with Ghanaian traditional folkloric elements. The drama company also reenact stories to suit different contexts. The Director for the drama company said



We do life stories. So we take that as something we should use to educate the people, both school children and adults. We deal with festival dramas, it is about the people over there so what we do with these is that, when it is getting closer to their festival time, we get to the planning committee and think of how we could fit it in the festival celebrations. We show this to them and we do some research in there about the people and the environment so we don't go contrary to their culture, values and beliefs. We do all these things just to reach out to the people (Director, Ghana Drama Company, National Theatre, personal communication, February, 2019).

The National Symphony Orchestra takes charge of the music aspect of the theatre. Their mandate is to promote, preserve and educate through musical performances locally and internationally. The Director of the orchestra said

Our mandate is to educate, preserve and promote Ghanaian culture, therefore, most of our programmes have to be about education, about preservation and about promotion. We have programmes for schools which cater for the

education bit. For the preservation we have programmes that allow us to notate our music and preserve it and then we promote our music by performing it to the world (Director, National Symphony Orchestra, personal communication, January, 2019).

The National Theatre Act (PNDC law 259) makes funding provisions for the theatre in order to function as expected. The Executive Director of the National Theatre stated that “the law says that we will be funded by government, institutions and organizations. There is some space for foreign sources and then we have monies from gate proceeds and rentals from facilities” (Executive Director, National Theatre of Ghana, 2019). As part of its mandate, the National Theatre gives support to emerging groups and individuals by offering the theatre space for performances. One of the goals of the National Theatre in their strategic plan is to be able to inspire artistic experiences. The plan highlighted that “consistently setting the highest standards of artistic expression is key in defining the path to achieving the vision and purpose of the National Theatre in its quest for Ghana in the performing arts” (National Theatre of Ghana, 2019, p. 8). The Executive Director of the National Theatre of Ghana explained that

Currently, through performances we support emerging groups and individuals. So we offer the space [referring to the National Theatre building] to people, maybe, recent graduates from the performing arts schools in the country who want to put up productions. When you get to perform at the National Theatre, it should be a big deal, you sweat, you long for it to be on that stage. We want to build that direction so that any performing artist when you finally get to perform on the National Theatre stage for a National Theatre event, it is a big

deal. It tells people that the quality of your work has reached a certain level (A. Frimpong, personal communication, March, 2019).

Furthermore, a number of programmes are rolled out by the theatre in order to achieve their core mandates. Such programmes includes 'Funworld and Kidderfest for children, and a form of traditional drama and comics known as 'Concert Party'. These programmes were meant to develop and broaden the audience base for the performing arts. The strategic plan document of the National Theatre states that "the value of an artistic performance is when it has an audience. Our success includes reaching an ever increasing audience base" (National Theatre of Ghana, 2019, p. 9). The Executive Director of the National Theatre said "we continue to do our Concert Party because we believe it is uniquely done here in Ghana and that its form should be preserved" (Executive Director, National Theatre of Ghana, 2019). There is a mixture of activities that specifically educate, promote and preserve Ghanaian culture through the performing arts. The Director for the drama company remarked that

The drama company seasonally, prepare programmes to educate people on health hazards and how to take care of themselves. During the dry season we create awareness about it to the people so that bush fires are reduced. We do life stories. We do all these things just to reach out to the people. And there is one big thing we do, where at first we didn't have competition but now there is competition. We enact the core literature books for the Senior High Schools and we go round the schools staging concerts. We enact the books, thus core literature in English test book and dramatize it and go and show it to them. Sometimes we involve some of the students.

When we finish, we open up for questions to address issues or things they did not understand (Director, National Drama Company of Ghana, National Theatre, personal communication, February, 2019).

The National Theatre in its quest to promoting the performing arts in Ghana has come up with a policy instrument which they call “We draw the box”. It is a five-year strategic plan described as an “emphatic open-door policy” (National Theatre of Ghana, 2019, p. 4). It is highlighted in this policy document that the National Theatre seeks to project Ghanaian culture through the performing arts. In this regard, the National Theatre seeks to reorient itself to be the leading performing arts institution in Ghana. The document stated that the National Theatre is to “offer direction, develop resources – human and material – and be the primary promoter of all that is important to, and will enhance the performing arts for Ghana” (National Theatre of Ghana, 2019, p. 3). In this plan, the vision and mission of the theatre is highlighted “to be the beacon of the performing arts in Ghana” and “to make the performing arts the anchor for the preservation, presentation, promotion and development of Ghanaian culture” respectively (National Theatre of Ghana, 2019, p. 7). The strategic plan has eight goals with which the National Theatre wants to achieve the mandate given them. A careful analysis of the document shows the social and economic significance of the performing arts. I will, however, discuss this later.

The Musicians Union of Ghana (MUSIGA)

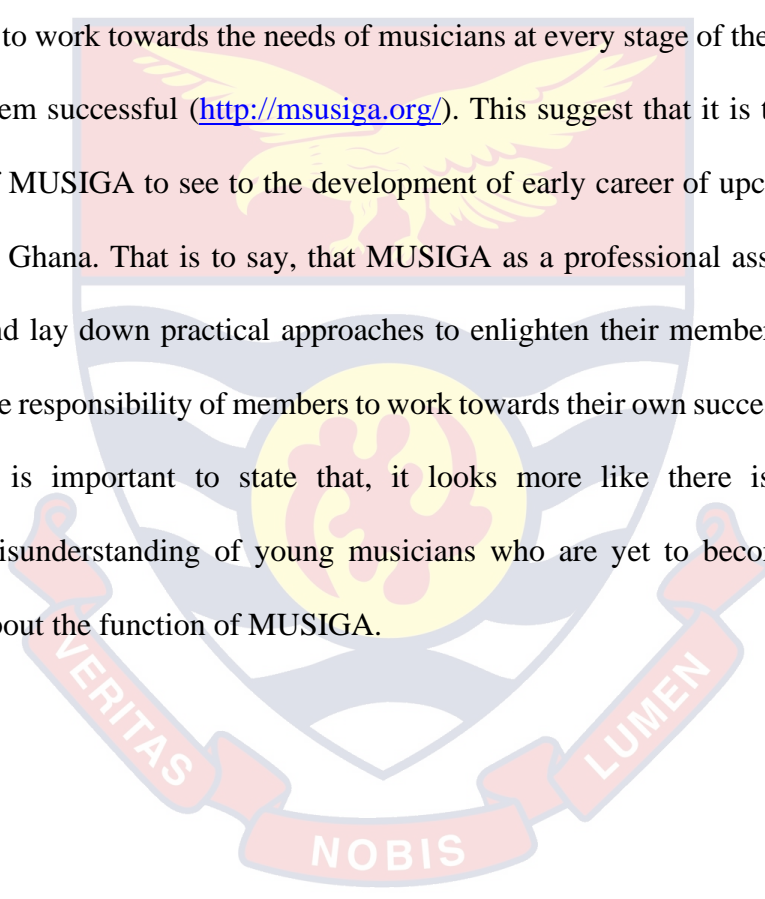
The Musicians Union of Ghana is a private and professional body of musicians who have come together to seek for their common welfare. It is a non-partisan institution made up of different categories of musicians and

performers. MUSIGA serves as the mouthpiece of musicians in Ghana. As part of its duties, the union makes policies that seek to promote music in Ghana. The Public Relations Officer (PRO) of MUSIGA stated in an interview that “when it comes to cultural policy issues, the union is now considered. The union is represented on the committee working on the cultural policy review and also interact with government when it comes to creating policy” (PRO, MUSIGA, Accra, 2019). The mission of MUSIGA is the promotion and preservation of Ghanaian culture through education (<http://musiga.org/>). The musicians’ union seeks to equip the Ghanaian musician, especially, its members, to be self-reliant, creative and industrious.

According to the Vice President of the union, MUSIGA is affiliated to other international bodies such as the International Federation of Musicians (FIM) and the International Music Council (IMC). However, the union’s core mandate is to offer services to its members in various capacities. The union offer letters of recommendations for its members, give them legal advice and promote performance and recording facilities to its members. MUSIGA organizes training sessions for its members and have insurance policies for them. The national Vice President of MUSIGA stated that “we have been organizing workshops on different topics such as how to invest, artist development, and social media or online marketing for our members” (B. Simons, personal communication, March, 2019). MUSIGA has regional offices that see to the welfare of its members in the various regions in Ghana. There are national executives who see to the administration of the union. The regional executives take charge of the regional offices and administratively operate within the

regions. However, the regional executives report directly to the national governing body of MUSIGA. MUSIGA seeks to build the capacity of its members by organizing workshops and seminars to help musicians.

MUSIGA represents over thirty thousand musicians in Ghana. The union negotiates with all the major stakeholders in the creative arts industry in Ghana and offer services, benefits and advice to musicians. MUSIGA's priority is to work towards the needs of musicians at every stage of their career to make them successful (<http://msusiga.org/>). This suggests that it is the responsibility of MUSIGA to see to the development of early career of upcoming musicians in Ghana. That is to say, that MUSIGA as a professional association develop and lay down practical approaches to enlighten their members. It is, however the responsibility of members to work towards their own success in the industry. It is important to state that, it looks more like there is a fundamental misunderstanding of young musicians who are yet to become professionals about the function of MUSIGA.



CHAPTER FOUR

STRATEGIC GOALS OF CULTURAL POLICY AND SUPPORT FOR THE PERFORMING ARTS

In this chapter, the data collected on the cultural policy strategies for the performing arts are presented, analyzed and discussed. The results for the first two research questions are presented and discussed. The first research question deals with the strategic goals of the cultural policy that exists in Ghana. The second examine ways in which cultural policy support the performing arts in Ghana.

Presentation and Analysis of Research Question one results

In research question one, I looked at the strategic goals of the cultural policy in Ghana. To effectively answer this question, I did a content analysis of the cultural policy document (2004) on one hand, and the analysis of interviews with three cultural policy experts on the other hand. These policy experts included Mr. Attipoe, a former Executive Director of the NCC, Mrs. Amy Appiah Frimpong, the Executive Director of the National Theatre of Ghana and Mr. Boateng, the Director of Programmes, Monitoring and Evaluation of the NCC. Mr. Attipoe, the former Executive Director of the National Commission on Culture, had worked for over thirty years with the NCC. He had been working in the area of culture ever since he joined government service. He was the Special Assistant to Ben Abdallah during the period of the Revolution. He was among the few experts who were asked to restructure the Arts Council of Ghana. He became the Director for Monitoring and Evaluation at the NCC.

Later at the commission, he became the Director of Finance and Administration.

He later served as the head or director of the commission for almost 7 years.

Mrs. Amy Appiah Frimpong, the Executive Director of the National Theatre, was an Arts Education Manager from 2005 to 2011. She served as the Senior Programme Officer in the Minnesota State Arts Board, the USA from 2000 to 2012. She became the Deputy Executive Director of the National Theatre in 2012 through to 2014 and rose to the highest position as the Executive Director from 2016 till date. This suggests that she has been in arts and culture for about twenty years and brings to fore lots of experiences. The Director for Programmes, Monitoring, and Evaluation, Mr. Boateng, at the NCC has been working with the institution for almost twenty years. He has been occupying this position since 2012. Currently, he is acting as the Director at the NCC. He monitors all programmes and activities of the NCC and finds out whether their targets are met or not.

I observed the activities of the National Theatre and subsequently interviewed the directors of the three resident troupes, namely, the National Symphony Orchestra, the National Drama Company (Abibigromma) and the National Dance Ensemble. These directors have worked with the National Theatre and served in various capacities between fifteen to twenty years. Again, an interview with the Acting Director of research, Mrs. Cudjoe, at the MoTAC was analyzed in line with cultural policy formulation in Ghana. The research expert has been working with other ministries for the past fifteen years researching various capacities. However, she has been with the MoTAC for three years coordinating activities of the various agencies. The aftermath of

such activities are documented into readable materials for stakeholders and the general public. As part of the mandate of the MoTAC, the research department collects data relating to the ministry and report to the United Nations accordingly since Ghana is a member.

Strategic Goals of the Cultural Policy that exists in Ghana

The participants had similar views concerning the strategic goals of cultural policy in Ghana. These views were coded and the following themes emerged as the nature of the cultural policy that exists in Ghana.

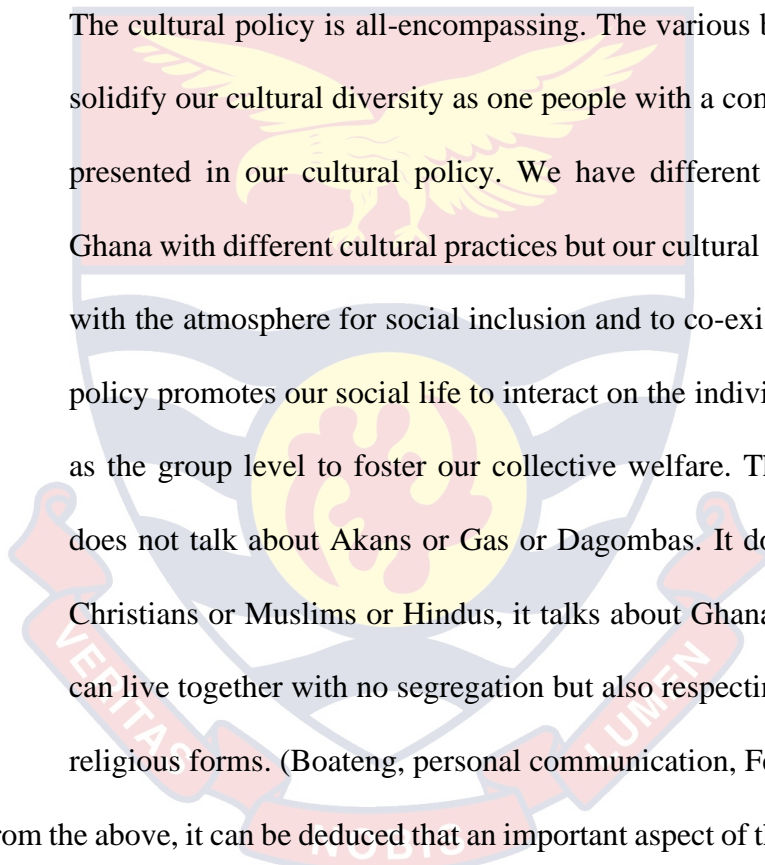
Holistic Cultural Policy

From the analysis of the interviews, the definition of cultural policy covered an avalanche of diverse areas. However, cultural policy in Ghana is developed through the interconnectedness of social, political, religious, economic, psychological and aesthetic practices(NCC, 2004). The cultural policy of Ghana, therefore, adopts this holistic approach to connect diverse philosophies and approaches to achieve cultural goals. The purpose of such cultural goals is towards a more meaningful man and material development. The research expert at the MoTAC remarked that

Our cultural policy, first of all, look at all that we have and try to put them together. It tries to outline how things should be done so that it makes meaning. That is what the cultural policy is all about. It's about our identity, our heritage, heritage sites, and our landscapes. It talks about our social activities, religious activities, economic life, and our cultural life as well and the development of certain facilities. Our cultural policy

imparts knowledge and all that, therefore, it is holistic (Cudjoe, personal communication, April, 2019).

In Ghana, culture is viewed as a totality of the way of life of people. In this regard, there are many manifestations of people that present a unique cultural identity. The Director for Programmes, Monitoring and Evaluation (PME) at the NCC said that



The cultural policy is all-encompassing. The various building blocks to solidify our cultural diversity as one people with a common heritage are presented in our cultural policy. We have different ethnic groups in Ghana with different cultural practices but our cultural policy presents us with the atmosphere for social inclusion and to co-exist peacefully. The policy promotes our social life to interact on the individual level as well as the group level to foster our collective welfare. The cultural policy does not talk about Akans or Gas or Dagombas. It does not talk about Christians or Muslims or Hindus, it talks about Ghanaians and how we can live together with no segregation but also respecting our indigenous religious forms. (Boateng, personal communication, February, 2019).

From the above, it can be deduced that an important aspect of the cultural policy in Ghana is towards peacebuilding and national cohesion. It depicts a culture of harmony and respect. Cultural activities in Ghana foster social inclusiveness and social cohesion despite the diversified nature of the cultural atmosphere.

The authors of the cultural policy document of Ghana wrote that

Ghana has over 50 ethnic groups whose common values and institutions present our collective national heritage. Each of these ethnic groups

brought together by accident of history, has unique cultural features and traditions that give identity, self-respect, and pride to the people. Since independence, the emerging civil society of Ghana has recognized the need to promote unity within this cultural diversity, and Ghana has since enjoyed relative unity, stability, and peace (NCC, 2004, p. 1).

Cultural policy is linked to how culture could also be transformed for economic growth. As a holistic cultural policy, it suggests that culture can be used to improve the economic life of Ghanaians. In this regard, the cultural policy document of Ghana states that

Cultural Goods and Services are an integral part of the national economy. However, for creativity and cultural entrepreneurship to thrive and contribute to wealth and employment generation, it is necessary to protect cultural goods and services from the forces and logic of the free market economy through tax relief and other measures (NCC, 2004, p. 9)

Mr. Attipoe, the former Executive Director at the National Commission on Culture acknowledged that

The policy covers every aspect of our national economic life. All that the cultural policy is saying is that we should recognize arts and culture, move them into the public domain, polish them up and present them so that it can also feature in the international arena. Let us not forget that we are in an economic situation. If you have nice cultural goods or services and you are not selling or not doing anything with it to generate something for yourself, then you are not doing anything because at the

end of the day you need money to operate. If you can compose music and don't sell that music either within or without then you are wasting your time because by the end of the day everything is linked with the economy. There is a strong link between culture and the Economy. (Attipoe, personal communication, March, 2019).

Even though Mr. Attipoe tried to make economic justifications for the arts, his argument was a bit skewed and problematic. He only focused on the economic aspect and neglected the other areas which are equally important. His assertion meant that the arts are seemingly 'useless' if they cannot be used to generate income. Economic viability of the arts does not operate in isolation. Instead, as a holistic cultural policy, it tries to connect the various dimensions to achieve cultural goals. The performing arts offer both intrinsic and extrinsic values that should equally be highlighted. The cultural policy document highlights such economic significance of the Ghanaian culture as one of its objectives. Accordingly, cultural policy is "to maximize the capacity of the cultural sector to develop and promote the economic aspects of culture in order to enhance Ghana's image as a culture-tourism destination"(NCC, 2004, p. 5). This economic factor is not in isolation but tied to developmental issues from different angles including social and political. In this regard, the value attached to every social problem including the economic, political and religious is recognized.

A Projection of Cultural Values

According to Ralston et al., (1993), culture is considered as values and beliefs commonly shared by a society. Cultural policy in Ghana seeks to display

outwardly cultural values, ideals, and ideologies. Ghana's traditional cultural values are enshrined in

- a. Concepts of human dignity
- b. Attitudes to nature and the environment
- c. Law and order
- d. Honesty and truthfulness
- e. Unity and peace
- f. Self-reliance and dignity of labour
- g. Family, community and national solidarity

To achieve these, the cultural policy recognizes the power of traditional authorities and chieftaincy structures. Therefore, the role of chiefs is of paramount importance. Chiefs are significant stakeholders as far as the execution of Ghana's cultural policy is concerned. The constitution of Ghana, under article 272, gives powers to the National House of Chiefs in discharging customary laws. Consequently,

The functions of the National House of Chiefs thus clearly affirm that in the diversity of ethnic cultural traditions, Ghanaians recognize overarching cultural values, common historical bonds and similar cultural institutions and practices. The House of Chiefs has thus become a forum for projecting inter-ethnic understanding and national unity (NCC, 2004, p. 7).

The institution of chieftaincy has been resilient in maintaining and promoting cultural values, norms and beliefs. Traditional authorities have promoted traditional arts and crafts, folklore and languages, and the performing arts.

These art forms are highly showcased during traditional festivals as they depict the customs, values and beliefs of the people (Asihene, 1978; Assimeng, 1979; Bame, 1991; Chantler, 1973). For Derrett, 2003, festivals are cultural events for the promotion of community cultural values that builds a society. The Director for Programmes, Monitoring and Evaluation of the NCC remarked that

We have about 169 paramount chiefs in Ghana who have their traditional festivals. All these festivals portray our culture, show our beliefs and promote unity. During such festivals, people from different cultural backgrounds travel to see other cultures and to celebrate. Festivals are a reflection of our historical past and who we are as people. There is unity in our diversity. We also have good moral values, which are the essential ingredients for nation-building (Boateng, personal communication, February, 2019).

Cudny (2016) observed that some activities involved in some festival celebrations may have negative effects such as noise pollution and excessive waste mismanagement. For example, during festivals, the people engage in all manner of social vices including excessive drinking, smoking and indiscriminate sex. Attitudes to nature and the environment have not been the best, especially, the poor management of waste. The cultural policy of Ghana, therefore, is

Dedicated to the realization of the vision of the people of Ghana to respect, preserve, harness and use their cultural heritage and resources to develop a united, vibrant and prosperous national community with a

distinctive African identity and personality and a collective confidence and pride of place among the comity of Nations” (NCC, 2004, p. 1).

Even though these cultural values have been highlighted in the cultural policy of Ghana, their practices have not been encouraging. It will be interesting if the engineer model proposed by Craik (2007) is used to make this goal worthwhile. For this model, arts and cultural creations are to reflect positively on the political agenda of the state consistent with national priorities (Craik, 2007, p. 1).

Cultural Education

Through cultural policy, people are educated about cultural norms, values, and beliefs in Ghana. The cultural policy of Ghana covers every aspect of cultural education in Ghana. This could be formal or informal. According to the cultural policy document of Ghana, clause (2) of the Directive Principles of State Policy under the constitution of the fourth republic states that

The state shall take steps to encourage the integration of appropriate customary values into the fabric of national life through formal and informal education and the conscious introduction of cultural dimensions to relevant aspects of national planning...The state shall foster the development of Ghanaian languages and pride in Ghanaian culture (NCC, 2004, p. 2).

According to the former Executive Director of the NCC,

The cultural policy serves as an educational tool for guidance on how we should operate our cultural life. Our cultural policy educates us on what we should do in the area of culture, chieftaincy institutions, cultural institutions, civil society groups and everything on the surface of the

earth that has to do with the identity of a nation (Attipoe, personal communication, March, 2019).

In terms of the curriculum for schools and colleges, culture has been part of the content of educational materials.

The curriculum for all subject areas shall, as far as possible, contain cultural elements that will enhance the students' knowledge and appreciation of their culture and traditional values including a periodic review of the curricula to meet the cultural objectives of the nation as they keep changing over time (NCC, 2004, p. 17).

The cultural policy encourages the promotion and preservation of culture through such values.

Cultural policy is supposed to promote our culture. The policy is to put the foundations down as well as promote, so we promote our culture through education. Which also translates into the idea of preservation. Once we promote our cultural norms and values, we are educating our people with our culture and it is also part of the preservation. The youth, especially, are also expected to pass on such cultural values to the next generation (Director, National Symphony Orchestra, personal communication, January, 2019).

Cultural education highlights the preservation and promotion of cultural norms and values. In other words, the right cultural education may transform and shape the thinking of people.

According to the Director for Programmes, Monitoring and Evaluation of the NCC

Cultural policy is to educate and preserve our culture because it is believed that our forefathers left behind a whole set of ideas, norms and nuances, laws, traditions, customs and other habits which we have to preserve and pass it on to the next generation. In case we want to live as people who have to adapt fully to our culture, then there is the need to preserve our cultural values (Boateng, personal communication, February, 2019).

A Constitution of Cultural Affairs

The cultural policy of Ghana is recognized and instituted under the Directive Principles of State Policy (Article 39). Directive Principles of State Policy are not enforced in the courts of law but seen as fundamental in the cultural life of the country. Cultural policy is described as a constitution for cultural affairs in Ghana. This is because cultural policy spells out the mode in which cultural activities are organized. Cultural policy highlights the basic principles of the cultural milieu in Ghana. The former Executive Director of the NCC, Mr. Attipoe remarked that

In Ghana, our cultural policy is a collection of statements, aspirations and guidelines of our cultural life. It is like the constitution of Ghana; you always go to the constitution to find out what the governance structure should be, so it is similar to a policy. The only difference between our cultural policy and the constitution of Ghana is that, in the area of the cultural policy of Ghana, it was not designed to be enforced in the law court. You don't need to back policy with a law, it is not enforceable in any law court but it is a very important tool. In the area

of creativity in the arts, for example, you cannot legislate. It is a bit difficult to legislate the creative arts. We only educate on policy but we cannot back it with law. Besides the policy seeks to educate and not to enforce laws (Attipoe, personal communication, March, 2019).

Development of Creative Talents

The cultural policy creates an environment that supports people's creativity. The former Executive Director of the NCC asserted that

The cultural policy of Ghana is such that it broadens people's creativity. Creativity is of importance in everything and the arts are the basics of creativity. That is why policy gives the artist the freedom and liberty to create their music, dance pieces and enact drama without interferences. This is to help artists develop their creative talents to help address societal issues and also help them make a living out of their creativity (Attipoe, personal communication, March, 2019).

In the Cultural Policy document of Ghana, preference is given to special education towards the development of creative artists. In the policy document, it is stated that

Education of individuals with artistic talents, such as dancers, painters, sculptors, craftsmen, musicians, writers, actors, weavers and others, shall be promoted through;

- i. special art schools and conservatories,
- ii. the Regional and District Centres for National Culture and private workshops and art schools,

- iii. workshops, seminars, exhibitions and exchange programmes between institutions and other countries to expose artists/artistes and craftsmen to new ideas and skills (NCC, 2004, p. 15).

Due to this, the NCC is mandated to support arts-related programmes, especially, in secondary and tertiary schools. In order to further develop artistic skills nurtured through the schools, the NCC is supposed to provide support to foster sustainability and continuity of traditional arts and Ghanaian arts in general. Through this, greater exposure is given to creative individuals so that the entire society can benefit from their creative works.

Public and Private Partnerships/Collaborations

The cultural policy document recognizes the NCC as the apex body for cultural activities in Ghana, yet they partner with other pro-cultural institutions to make the cultural policy work. The mode of implementation of the cultural policy of Ghana is in six dimensions as stipulated in the cultural policy document. These modes of implementation are

- i. preservation and conservation of culture
- ii. development and promotion of culture
- iii. presentation of culture
- iv. the establishment of appropriate administrative structures
- v. establishment of linkages with various sectors of national development
- vi. provision of funds for their implementation

In the first three modes of implementation, the cultural policy document highlights the role of chiefs and traditional authorities and individuals as agents for cultural preservation. The cultural policy document stated that

In this direction, special attention shall be given to the preservation of traditional sacred groves, monuments, artistic treasures held in chiefly palaces, mausoleums, private homes and all objects of high artistic value (NCC, 2004, p. 9).

It is also expected that the 12 implementing agencies mentioned in the policy document collaborate on different levels to achieve their set goals. The policy document stated that

Further, the National Commission on Culture in collaboration with relevant institutions, agencies and individuals shall initiate research into various traditional and customary rules and laws of Ghana with a view to their codification and dissemination (NCC, 2004, p. 9).

To achieve national development various sectors of the economy need to come up with collaborative strategies. Therefore “the National Commission on Culture shall establish appropriate linkages with other sectors of the economy for the attainment of national cultural goals” (NCC, 2004, p. 11).

Discussion of Research Question one results

Cultural policy in Ghana is designed to reflect the totality of the way of life of the people as defined in the cultural policy document of Ghana (NCC, 2004). Culture, in Ghana, is seen as a way of life developed through the interconnectedness of social, political, religious, economic, psychological and aesthetic practices. This anthropological definition of culture makes it all-

encompassing and complex. The majority of stakeholders who were involved with the research also saw culture as this complex whole. Consequently, the development and management of cultural policy tend to be among the most complex areas modern governments have to deal with (Matarasso and Landry, 1999). The cultural policy adopted by Ghana seeks to offer the Ghanaian people avenues to preserve, maintain, revive and develop their culture. For this reason, the cultural policy recognizes the power of culture in dealing with gender-related issues, challenges in education and the environment, and issues revolving around job and wealth creation.

In reality, however, the analysis indicated that majority of the research participants had a reified and often commodified notion of culture in mind. This creates some level of inconsistencies in the cultural policy of Ghana. There are two divergent goals in the cultural policy document of Ghana. First, the cultural policy conceptualizes culture is a way of life of the people and therefore seeks to promote, present and preserve culture. Second, culture is seen as an income generating venture. I think a policy should be clear on its goal. Presenting divergent goals in the cultural policy makes it difficult in understanding the real purpose of the policy and what it seeks to achieve specifically.

I situated the findings within the tenets of how cultural policy is formulated in Ghana. I have discussed these findings alongside some theoretical foundations revolving around public policy analysis, particularly, the (cultural) policy cycle. Dwelling on the policy cycle model and situating my findings on the strategic goals of cultural policy in Ghana within the framework of Paquette and Redaelli's (2015) arguments, it was clear from the analysis that the

emergence and formulation stages of the Ghanaian cultural policy identified diverse philosophies and approaches to achieve cultural goals. Indeed, it is a “pre-requisite of cultural policy to define the parameters of the cultural domain itself” (Matarasso and Landry, 1999, p. 11). The Charter for African Cultural Renaissance was convinced that “African culture is meaningless unless it plays a full part in the political, economic and social liberation struggle, and in the rehabilitation and unification efforts and that there is no limit to the cultural development of a people” (2006, p. 10).

As the emergence stage proposed, particular attention should be given to public policy by politicians and policy-makers and this should be looked at from diverse perspectives. The composition of the members of the board of the NCC, who developed the cultural policy document (2004) of Ghana is revealing. The board is made up of politicians, academics, civil servants and other stakeholders. The cultural policy of Ghana looks at the social, economic, political and religious dimensions at this stage. As Jann & Wegrich (2007) argued, the agenda-setting deals with problems that cultural policy should address. In this agenda-setting, cultural policy is structured in a manner that shapes the total development of the individual, institutions, and society at large. For this reason, the 1992 constitution of Ghana “focuses attention on and prescribes culture as a necessary tool of national integration and development” (NCC, 2004, p. 1).

To understand the strategic goals of cultural policy in Ghana is to situate it within the policy formulation stage. In this formulation stage, it is important to highlight the issue(s) that cultural policy seeks to address and offer proper

options in dealing with such issues. It is also important to reexamine, at this stage, the cultural issues to be included in the government agenda (Paquette & Redaelli, 2015). As a holistic cultural policy, it looks at the role of culture in the social life of Ghanaians. Therefore, one of the key areas within which cultural policy is formulated in Ghana is towards the promotion of cultural norms, values, and beliefs. The state shall, therefore, “ensure that appropriate customary and cultural values are adapted and developed as an integral part of the growing needs of the society as a whole...” (NCC, 2004, p. 2). In other words, culture is normatively used to promote moral education and to shape social behavior through social coordination conventions. Social coordination conventions enable “people to interact successfully with one another by providing them with shared expectations regarding behavior in specific situations” (Cronk, 2017, p. 37). As a multi-ethnic nation with over 50 ethnic groups, the cultural policy of Ghana seeks to promote social inclusion and to foster peaceful coexistence. For this reason, the cultural policy of Ghana seeks to promote multicultural or intercultural dialogue towards building social cohesion and inclusion geared towards creating a conducive environment for development. In this case, the potential of arts and culture as effective means of promoting peace and harmony, social cohesion, and to develop entrepreneurship has been key in the cultural policy document of Ghana. The experts I interviewed expressed this view about the role of arts and culture in building peace. A statement by the former Executive Director of the NCC was revealing. He stated that

There are communities in Ghana, especially, the Northern part of Ghana where there are a lot of conflicts and tensions but calm has been restored because of arts and cultural programmes that were introduced. There were community arts programmes that educated and particularly, provided basic skills to individuals which they could be engaged with (Attipoe, personal communication, March, 2019).

Personal observations as a Ghanaian attest to the fact that the peaceful resolution of conflicts in some parts of the Northern region of Ghana has been as a result of the interventions by traditional authorities or Chiefs. It is, therefore, not surprising to see the cultural policy document entrusting traditional authorities and Chiefs with much power as the custodians of culture to promote peace and unity and to improve community cohesion and resilience. According to the cultural policy document, “the institution of Chieftaincy is the kingpin of Ghanaian traditional culture, and its contemporary relevance is generally recognized” (NCC, 2004, p. 6). Chiefs have demonstrated abilities in resolving conflicts amicably in Ghana using cultural means, mostly through the arts (Marfo & Musah, 2018). This explains that cultural factors influence people’s behavior and values within a particular society. Traditional festival celebrations, for example, advocate for moral values towards the protection of the environment, human dignity and respect (Adom, 2019). There are elements of culture that influence lifestyles and people's engagement with their environment. This is recognized by the authors of the United Nations Creative Report. They wrote that

Initiatives such as community arts programmes build social capital by boosting the ability and motivation of people to become engaged in community life and inculcating skills that can be usefully employed in local creative industries (United Nations, 2010, p. 24).

However, data from the budget of the MoTAC towards the advancement of cultural values in Ghana indicated something different. A careful analysis of the budgets of the MoTAC from 2017-2020 indicated that it was only in the 2018 and 2019 budgets that some amounts were allocated towards the promotion of cultural values. In the 2019 budget of the MoTAC, eight hundred and seventy thousand Ghana Cedis (870,000) was allocated to the NCC to promote social behaviour change for enhanced development outcomes. Meanwhile, in the 2018 budget, an amount of one million, five hundred and twenty-two thousand and twenty (1,522,020) was allocated for the same purpose. This means that from 2018 to 2019, there was a budget cut of six hundred and fifty-two thousand, and twenty Ghana Cedis (652,020) towards the achievement of cultural values (see the 2018 and 2019 budget volumes by the MoTAC). There were no budget allocations for this purpose in 2017, 2019 and 2020 respectively. These are inconsistencies that are difficult to understand from a policy perspective. If cultural policy is so much dedicated to the preservation, presentation and promotion of cultural values, then efforts must be improved yearly to achieve that goal. Cutting down budgets in this respect present a different understanding all together. Moreover, the cultural policy highlighting culture as an avenue for generating income should indicate that budget allocations should improve from time to time.

Arts and cultural activities have been utilized as a means of involving and engaging people in artistic and creative works. Traditional music, dance and drama performances are, for example, a unique force for social participation and cohesion. Creative activities such as those offered by the performing arts and “traditional cultural festivities, are conducive to the inclusion of usually excluded minorities” (United Nations, 2008, p. 36). Within the informal sector, marginalized people, especially, the youth are absorbed. People from diverse social classes take part in various arts and cultural activities as producers, artists, and consumers. The Ghanaian cultural policy, therefore, seeks to strengthen Ghanaian identity and to respect norms, beliefs and values. The policy is to encourage participation and involve everyone in cultural activities.

Furthermore, one of the areas the cultural policy in Ghana focuses on is the realization of culture as an effective tool in promoting cultural diversity. Despite the different and unique cultural practices among these fifty ethnic groups in Ghana, the cultural policy document of Ghana highlights the importance of respect and unity towards these diverse ways of doing things. For the participants I interviewed, cultural policy highlights these important ideologies of living together with no segregation. It comes as no surprise that the cultural policy document of Ghana is dedicated to the people of Ghana and fashioned towards the promotion of unity in diversity. Within the discourse on cultural diversity, culture is viewed as a driver and an enabler of development. In UNESCO's analysis of the development agenda, the authors stated that

Acknowledging and promoting respect for cultural diversity within a human right based approach, moreover, can facilitate intercultural

dialogue, prevent conflicts and protect the rights of marginalized groups, within and between nations, thus creating optimal conditions for achieving development goals (UNESCO, 2012, p. 5).

The cultural policy of Ghana is devoted to recognizing the significance of cultural diversity in a multi-ethnic society. In Ghana, cultural diversity aims to encourage dialogue, mutual understanding and creativity among the diverse ethnic groups. The variety of cultures and cultural expressions in Ghana are viewed as an important means of valuing and respecting others and what they believe in. Ghanaian cultural policy promotes and values the diverse yet interconnected cultural atmosphere. As a traditional society, the role of Chiefs as traditional authorities cannot be overemphasized. Chiefs are considered as the custodians of the Ghanaian culture. For this reason, the constitution of Ghana gives power to the Chiefs towards maintaining cultural values, norms, and beliefs. During traditional festivals, the highest form of the culture of the people is showcased. Traditional arts, crafts, folklore, languages, food and performing arts are exhibited during traditional festivals in Ghana. As Throsby (2010) argues, cultural diversity “yields both economic value and cultural value, and any assessment of policy in this area should give appropriate weight to both (p. 173). From the field interactions with research participants, it became evident that cultural policy addresses cultural diversity using culture as identity, linking culture to development and employing culture to promote democracy and human rights.

Cultural policy in Ghana looks at cultural diversity from both the local and international levels. As Obuljen argued, local cultural policy regards individuals as potential denominators of multiple identities and heterogeneous cultural characteristics that together eventually build a national or other forms of identity. It focuses on basic human rights, promotion of cultural democracy, equal participation of all minorities (ethnic, gender, linguistic, racial, sexual orientation, etc) (Obuljen, 2006, cf, Throsby, 2010, p. 174).

In the Ghanaian context, cultural policy through public education seeks to eradicate cultural practices that are contrary to human rights particularly in areas of age, gender, religion, physical challenge and economic status; especially at the local level (NCC, 2004). At the local level, the cultural policy seeks to foster national unity by promoting cultural interaction and inter-ethnic understanding. At the international level, cultural diversity looks at intercultural dialogue and cultural exchanges towards peacebuilding. Cultural policy in Ghana recognizes UNESCO's Universal Declaration on Cultural Diversity and, therefore, promotes participation in the international economy. In effect, cultural diversity promotes individual, group and societal dignity at all levels. According to the cultural policy document

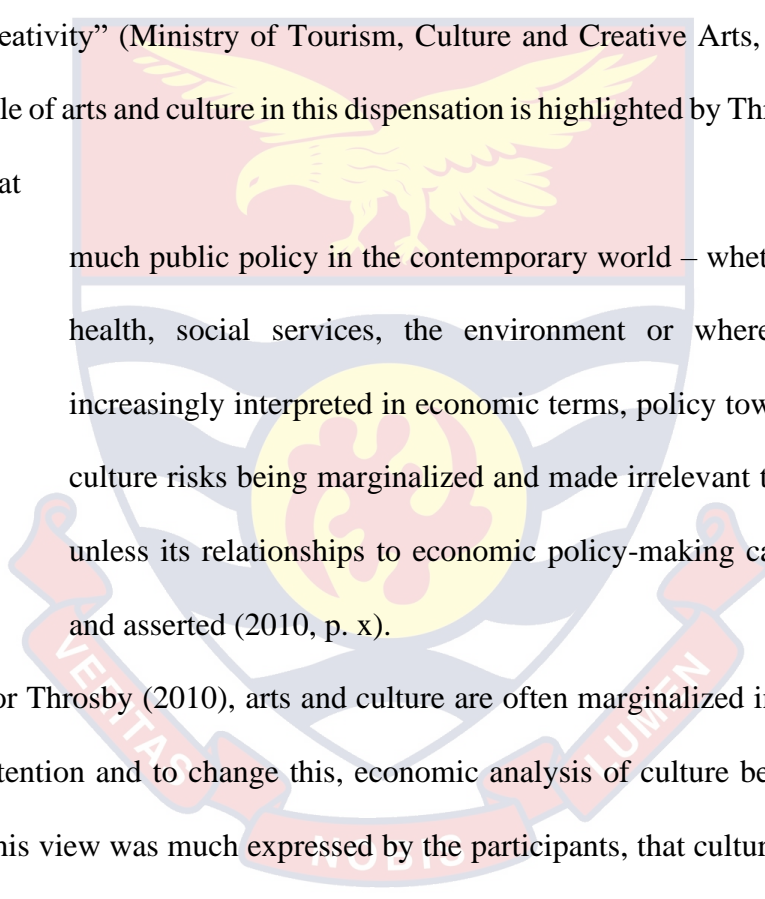
In the effort to promote Ghanaian culture internationally and foster a healthy people-to-people relationship between Ghana and other countries, Ghana shall seek and develop cultural contacts with friendly countries and external institutions through the African Union, ECOWAS, the Diaspora, the Commonwealth, the United Nations and

its agencies, such as UNESCO, UNICEF, as well as any Independent Cultural Organization...(NCC, 2004, p. 12).

During my field observations, I witnessed various means through which cultural organizations and institutions approached this. There were festivals and exhibitions towards the promotion of Ghanaian culture where international bodies, foreign individuals and organizations were present. For example, during the launch of the executive committee of the National Festival of Arts and Culture (NAFAC) at the National Theatre in July 2018, I observed that there were other international representatives present to witness the launch. The ambassadors of the United States of America, Australia and the Great Britain were all present. The programme was interspersed with indigenous Ghanaian performances while other arts were exhibited. These festivals were mostly preceded by workshops and conferences focusing on arts and culture in Ghana. These are practical and collaborative attempts towards the promotion of mutual understanding, growth and development.

Cultural policy in Ghana also highlights the economic value of culture. This economic aspect of cultural policy is referred to as the “economy of culture” or “cultural economics” (United Nations, 2008, p. 11). This is the use of economic modules to promote arts and cultural activities. The cultural policy document of Ghana mentions the importance of the economic benefits of culture towards development. The focus is on how cultural goods and services can contribute to economic growth. The economic dimension of cultural policy is the interplay of the actions and inactions of producers, consumers and governments towards the arts and cultural sector. Therefore, much emphasis is

placed on how arts and culture can be transformed to contribute to wealth and job creation. Cultural policy, therefore, looks at the prospects for the arts and cultural and/or creative industries as important sources that can contribute to economic growth. In 2015, the MoTAC organized an arts and cultural exhibition “to educate Ghanaians on Industrial Technology and to showcase local products. The event also gave the youth the platform to exhibit their talents and creativity” (Ministry of Tourism, Culture and Creative Arts, 2016, p. 6). The role of arts and culture in this dispensation is highlighted by Throsby who argues that



much public policy in the contemporary world – whether in education, health, social services, the environment or wherever – is being increasingly interpreted in economic terms, policy towards the arts and culture risks being marginalized and made irrelevant to the main game unless its relationships to economic policy-making can be understood and asserted (2010, p. x).

For Throsby (2010), arts and culture are often marginalized in terms of policy attention and to change this, economic analysis of culture becomes very key. This view was much expressed by the participants, that cultural policy support for the arts and culture in Ghana is minimal, particularly, from the state. When asked about how cultural policy provides the atmosphere for the economic manifestations of arts and culture in Ghana, the answers were quite revealing. One of the participants stated that

The economic atmosphere for arts and culture goes with financing, personnel, infrastructure, guidelines, and governance. When it comes to

infrastructure, we have the National Theatre in place. The state has tried to put up regional theatres, the CNCs but some of them have not been completed. That should tell you about the philosophy of Ghanaian governments towards cultural infrastructure because in the minds of some people culture is only at times an afterthought. If we had placed culture at its best place economically, we will not be where we are today in this country. A lot of things would have changed. How much funding goes to cultural institutions in Ghana? People think that once you have not provided hospitals, schools and other things, there is no need to provide funds for cultural activities. There is always a challenge when it comes to the allocation of money in the area of culture (Attipoe, personal communication, March, 2019).

For him, the economic aspect is about resources, particularly public financing of cultural activities, and the state putting in the necessary structures in place for arts and culture to survive. In as much as this may be true, it will be important to make data available to support such claims. As this interviewee rightly asked, how much funding goes to cultural institutions in Ghana? How are such funds used? This is an area cultural policy should be addressing. The data should be available to speak to such claims. This demands proper management structures in the arts and cultural sector. The interviewee believes that this will contribute to the economic growth of the country because more jobs and wealth will be created within the arts and cultural sector if there are adequate budget allocations. However, such data was not available. It is stated in the document that

There is also, inadequate budgetary allocation from the Government of Ghana and limited financial inflows from our Development Partners. This has affected service delivery and the effectiveness in the overall performance of the Agencies and Organizations involved in the implementation process (Ministry of Tourism, Culture and Creative Arts, 2016, p. 36).

In as much as these are genuine concerns that are raised by stakeholders within the arts and cultural sector, such claims are not backed by enough numerical data and sustainable structures to deal with the situation. If you argue that there are inadequate budgetary allocations, it means you should provide the data for what has been given. Numerical data on how much was allocated and how it was used in the budget report prepared by the MoTAC would have been helpful for better analysis. Such data will help in the discourse but they were not available. For this reason, I see this problem as a lack of management on the part of the MoTAC. Proper management demands a thorough availability of data, especially numerical ones that speak to the real problems on the ground. Accountability therefore becomes paramount.

It is important to note that “the recognition of the developmental role and social contribution of culture is, therefore, both timely and important. It will not only enable the cultural sector to play a more central role in the lives of many millions of people; it will also help the sector itself to express its value in the context of the major social, economic and political issues of the coming century” (Matarasso and Landry, 1999, p. 17). Indeed, the contributions of arts and culture towards economic growth cannot be overemphasized (UNESCO,

2007; Artwatch Ghana, 2017). Therefore, in terms of development, “activities in the area of cultural policy are encompassed in an overall development concept” (Gad, 2014). In this case, the value attached to every social problem including the economic, political and religious must be recognized. As proposed in the emergence stage of the policy cycle framework, the social, economic and political dimensions must be recognized (McGuigan, 2004). This means that any of these dimensions is key and should not be neglected.

It is important to understand that the absence of public support, especially funding, does not necessarily suggest marginalization. As suggested by Matarasso and Landry, “the dilemma in this for cultural policymakers is to target public intervention appropriately in a sector where most consumption and much production operates in the private sector” (1999, p. 25). It becomes necessary, therefore, to prioritize intervention programmes in the cultural sector perceived to be having a market failure. The public debate on government involvement in shaping cultural production and consumption in Ghana becomes key. Within the Ghanaian setting, the economic dimension of arts and culture seems to be rationalized. This means that “economic rationalism holds that the ‘market’ is a more effective mechanism to deliver choice and satisfy consumer preferences” (Craik, 2007, p. xiv). Policy discourses in Ghana suggest that arts and culture should be subsidized and should have a separate budget on one hand, and be marketable on the other hand. The arts and culture are said to be receiving “meagre logistical and financial support” and that “governments role of creating the enabling environment such as providing easy access to micro-loan facilities for expansion, funds for developing new marketable products..., is not forth

coming” (Artwatch Ghana, 2017, p. v). The argument about a separate budget for the arts and cultural sector emerged because of the fact that the arts and cultural sector is attached to the tourism sector under the Ministry of Tourism, Arts and Culture. Performing artists argue that “tourism is a travel-laden sector. Its alignment with the Creative Arts creates further workload for the ministry. As a result, the leadership of the sector spends more time on the travel aspect [tourism] leaving the grounds work undone” (Artwatch Ghana, 2017, p. v). Indeed, this comes as no surprise judging from the response of one of the participants about budget allocations for arts and cultural activities from the state. The participant said

The percentage of the budget allocated for culture will be difficult to tell because it has not been captured in the budget as a cost centre. Now, what the MoTAC gives to support arts and cultural activities at the moment is quite small and negligible (Cudjoe, personal communication, April, 2019).

No matter the angle we take the argument, I see it to be proper for governments to respond to such public discourses about their participation, enhancement, and involvement in shaping arts and cultural activities. However, as I have elaborated above, there should be available data to support such claims. Indeed, governments provide some form of budgetary allocations for the sector. It is up to the sector to document and make available how such funds were used and what they were used for. These will provide the basis for further discussions and advocacy for budgetary increments. In this case, the contributions of arts and cultural activities in Ghana towards national and

individual wellbeing demands increasing levels of policy intervention that goes beyond economic reification. According to OECD (2018), the benefits of culture can be categorized into two; the intrinsic value of culture and instrumental values of culture. The intrinsic value of culture revolves around cultural engagements or practices that seek to involve individuals and groups by developing their social capacities. Individuals have the chance to participate in arts and cultural activities in Ghana. On the other hand, the instrumental values of culture deal with the influences of cultural practices on education, job and wealth creation, and health. In other words, the instrumental benefits of culture are towards wellbeing and economic impacts.

As a holistic cultural policy, the political dimension is captured. Policy formulation is based on diverse contexts (Ahearne & Bennett, 2007). Governments play a major role by appointing experts and stakeholders in the cultural policy formulation process in Ghana. Cultural policy in Ghana requires some level of commitment in terms of public expenditure. Throsby rightly points out that “participation by the government departments and ministers with responsibility for financial provision is likely therefore to be critical in cultural policy formulation and implementation” (2010, p. 28). Within the Ghanaian context, the first major work towards a cultural policy document in Ghana was made in 1983 and was reviewed in 1990 when the NCC was established but the policy did not receive approval from parliament. It was during the year 2001 under John Agyekum Kufour, the president at the time, that issues about cultural policy were revisited. The old policy was reviewed again through stakeholder consultations and workshops in Kumasi and was published in 2004. For this

reason, the NCC acknowledged the contributions of policymakers, politicians, Chiefs and individuals whose combined efforts helped in the formulation of the cultural policy document. This also suggests that there are political influences as far as cultural policy is concerned in Ghana.

Culture and education are connected in various ways. Cultural policy in Ghana looks at how culture could serve as a tool for education. Cultural values, norms and beliefs are passed on from one generation to the other through education. Indeed, “both formal and informal educational processes play a major role in forming cultural values, opening up cultural experiences and stimulating cultural activity...” (Throsby, 2010, p. 181). In this regard, there are specific aspects of culture that are included in the Ghanaian educational system. Even though the connection between culture and education is recognized in Ghana, there is a separate minister designate in charge of these two. The MoTAC is in charge of arts and culture while there is a dedicated ministry in charge of education. The question that needs to be answered is the role of cultural policy in arts and cultural education in schools and the training of artists and their contributions towards development in the Ghanaian society. The cultural policy document stipulates that arts and culture should be featured in the curriculum of all subject areas and other educational materials. It is beyond the scope of this thesis to go into detail the nature and content of the various curricula in Ghana. However, today, the arts are minimally represented in most educational curricula in Ghana. For example, “the history of music education in Ghana is not that of achievements and changes; rather it is a history of difficulties, a history of missing links between school education and the local

cultural environment, a history of the struggle for cultural identity and cultural preservation” (Flolu & Amuah, 2003, p. 1). As argued by Throsby, the benefits derived from arts and culture, especially, from exposing children at a tender age is not recognized and that arts and culture are marginalized in curricula (2010). Music, for example, receives the least attention compared to other subjects in the school curriculum in Ghana (Flolu & Amuah, 2003).

However, the international discourse on the role of arts and culture in the education of children, in particular, cannot be overemphasized. Arts and culture enhance the development of creative skills and encourage innovative ways of thinking. It also helps children to develop and improve social interaction and build in them tolerance and understanding of others. In a report by Rand Corporation (2000) about the benefits of the arts, it highlighted the importance of arts and cultural education. The report stated that arts education improves the learning skills and the general academic performances in school-aged youth. Furthermore, the report argued that "cultural experiences can develop more general skills and pro-social attitudes" as well as promoting “social interaction, community identity, and social capital building” (Rand Corporation, 2002, cited from OECD, 2018, pp. 18–19). Even though the cultural policy document of Ghana highlights such benefits of arts and culture to the Ghanaian society, no practical implementation strategies are adopted. There has been some attempt to promote cultural education through the performing arts. Flolu and Amuah wrote that “efforts have also been made to use the performing arts, especially music, as a means of enriching children’s experiences and their perception of the world’s cultures” (Flolu & Amuah,

2003, p. 35). The Director for the National Symphony Orchestra posited that education through the arts and culture has been one of the aims the programmes of the National Theatre seeks to focus on. The Director said,

we have programmes for schools which cater to the education bit of our mandate but these days the schools do not have cultural programmes in the area of the performing arts. Our educational system seems to focus much more on Science, Mathematics and English and give less attention to the performing arts (Director, National Symphony Orchestra, personal communication, February 2019).

Arts and cultural education is one policy area that needs to be strengthened in Ghana. As proposed in the emergence stage of the policy cycle, policymakers should identify a problem that needs state intervention in terms of policy (Jann & Wegrich, 2007). These identifiable problems should be tackled with policy goals in the formulation stage of the policy cycle. One of the cultural policy goals in Ghana is the creation of cultural awareness and expression. In other words, the recognition of arts and culture as an important factor in building a vibrant society. This is the reason why the cultural policy document emphasizes culture as important as numeracy, digital skills and closely interrelated to all other competences as far as education is concerned. Therefore, supporting cultural knowledge and “acquisition by all is essential to ensure that education achieves its aim to equip everybody with the necessary resources for personal fulfillment and development, social inclusion, active citizenship and employment” (OMC, 2012, p. 13). It is for this reason that the cultural policy document of Ghana states that

The state shall take steps to encourage the integration of appropriate customary values into the fabric of national life through formal and informal education and the conscious introduction of cultural dimensions to relevant aspects of national planning...(NCC, 2004, p. 2).

These customary values are the commonly practiced cultural values and this happens at the informal level, particularly, through community interactions. Avenues such as festivals, funerals and other community functions present opportunities for social interactions where such values are learned. Consequently, “music, dance and drama are ever-present at all social and religious functions of traditional communities, from birth through puberty, adulthood and death” (Asiedu, 2014, p. 2). The formal structures, however, are not as strong as the informal. The content of arts and culture in curricula is minimally represented. If cultural policy structures are based on customary values, then the policy should be clear on them. There is the need for the cultural policy to specifically mention the customary values that needs to be practiced.

As a holistic cultural policy, it is described as a constitution for cultural affairs. Cultural policy, however, does not seek to engage culture in partisanship. The cultural policy document, therefore, spells out the basic principles that determine the cultural atmosphere in Ghana. The cultural policy determines the mode in which culture is organized. It presents guidelines through which the cultural life of Ghanaians can be deepened. The participants argued that even though the cultural policy document is like the constitution, it is not enforced in the court of law. The reason attributed to this was that creativity in the area of arts and culture cannot be legislated but rather the most prudent approach is to

educate people on the policy. Therefore, cultural policy in Ghana seeks to educate and to provide a strategic approach where equal access to culture is given to everyone. The cultural policy of Ghana takes this approach by focusing on cultural inclusion and diversity.

However, there is a body mandated by law to see to the development and promotion of arts and culture in Ghana. According to the cultural policy document of Ghana (2004), the NCC has been mandated by law to serve as the highest body in charge of supervising and coordinating cultural activities in Ghana. As a technical wing of culture, they are mandated to educate Ghanaians on cultural issues through their programmes. The NCC, therefore, became an autonomous cultural body in Ghana. They operated independently and had the power of self-government. In this case, political interferences were minimal. The NCC fashioned their policies and determined their spending choices. Budgets were handled by the NCC, once they were approved by parliament, and used practically to take care of most pressing cultural issues. Indeed, this was the approach used by several countries notably the United Kingdom through the “arm's length principle” where parliamentary approval of cultural funds is handed over to the national Arts Councils to determine the cultural areas to spend such monies (Matarasso & Landry, 1999).

Even though the cultural policy does not seek to involve culture in partisanship, there are partisan engagements in the area of culture in Ghana. There is, currently, a ministry in charge of arts and culture. With this development, the NCC is no more functioning as an autonomous body of arts and culture in Ghana but rather one of the agencies under the MoTAC. This has limited the operational

powers of the NCC and has affected arts and cultural activities, particularly, the production and consumption of culture in Ghana. This is because arts and culture have become “the business of the Ministry of Culture and is fully integrated within the established systems for parliamentary accountability” (Matarasso & Landry, 1999, p. 23). As suggested by most of the participants, the shift of power from the NCC to the MoTAC meant partisan interferences in arts and cultural activities and programmes. The budget for arts and cultural programmes presented to the MoTAC is readjusted and cut down making a lot of such programmes unexecuted. One participant said “the MoTAC sometimes dictates to us the kind of programmes they want to fund because of political gains. Such programmes might make the government of the day look good so they approve those but the most important ones that will benefit the society at large are mostly neglected on the grounds of unavailability of funds” (Director PME, NCC, Accra, 2019). It becomes important for cultural policy to enforce the publication of the programmes of cultural institutions and indicate those that are funded with reasons as to why and how they are funded. There are no records to prove such claims even though they may exist. In my field observations, I requested for programme outline from some of the arts and cultural institutions and I was told they were not supposed to be given out. It is even sad to note that, the schedule for programme of activities for the year are not published on official websites of these arts and cultural institutions. Merely saying that some programmes are not funded by the MoTAC and for that matter, they are not executed without any data supporting such claims become problematic. This is not to dispute such claims but the availability of data to support such claims will make them worthwhile.

Table 5: Approved budget of the NCC (2016-2019)

YEARS	APPROVED BUDGET COMPENSATION	ACTUAL EXPENSES	APPROVED BUDGET GOODS & SERVICES	ACTUAL EXPENSES	APPROVED BUDGET CAPEX	ACTUAL EXPENSES
2016	11,787,829.00	10,019,654.65	300,000.00	255,196.50	-	-
2017	13,392,141.00	11,383,319.85	365,000.00	270,297.62	-	-
2018	13,328,428.00	11,329,163.38	800,000.00	523,999.97	1,000,000.00	-
2019	15,693,783.00	13,339,715.55	400,000.00	311,194.73	600,000.00	127,350.00

Source: Field survey, NCC

The budget above from the NCC indicates amounts approved for compensation and goods and services. There is nothing on the budget to show how much was allocated and approved for programmes and how much was actually spent on executing programmes.

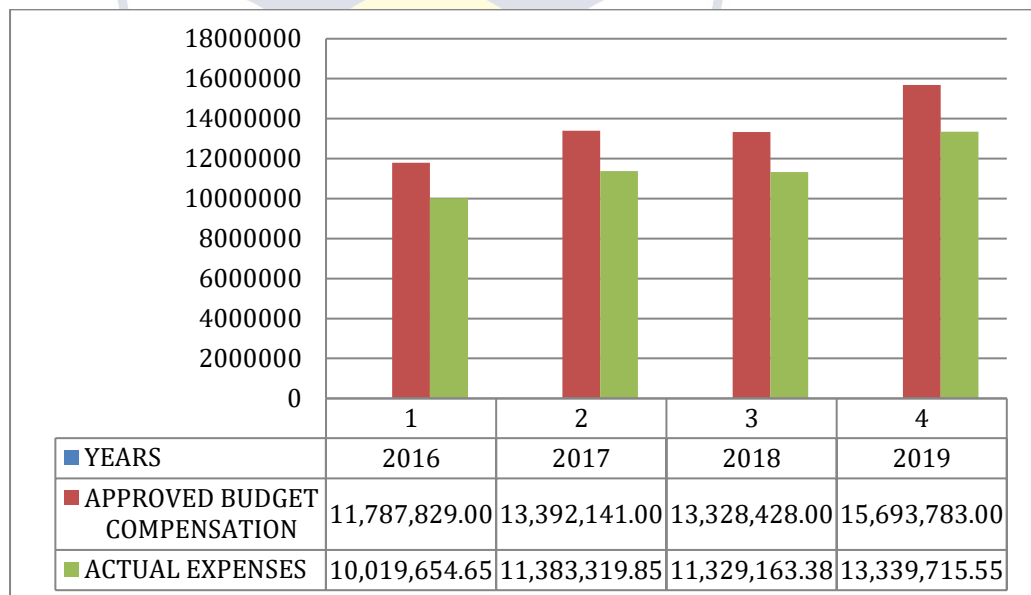


Figure 3: Chart of the approved budget of the NCC

As can be seen in figure 2, there is no indication that the budget was cut and readjusted looking at the approved budget and the actual expenses that were incurred. The NCC should therefore, provide the actual budget they sent to the

MoTAC as against the ones they have provided. It is only through that we can ascertain the claim there were cuts in their budget. However, attempts to get actual budgets proved futile.

One reason attributed to the claim of budgetary cuts is the fact that once arts and culture are tied to a ministry, political (partisanship) influences will suffice. Arts and culture were first attached to the Ministry of Chieftaincy, making it the Ministry of Chieftaincy and Culture, moved to the Ministry of Education, the Ministry of Tourism and Culture and now to the MoTAC. The reason for these changes is that the government of Ghana finances and supports sectors of the economy where they can have maximum control and influence. All these other ministries that arts and culture have been attached to generate income more than culture so much attention is given to those areas. For example, tourism generates more income than culture so the attention is shifted to the tourism side with minimal support to the arts and cultural aspect (Artwatch Ghana, 2017). As Paquette and Redaelli argue, the formulation stage of cultural policy "involves different organizations and institutions and implies the intervention of a constellation of actors such as artists, public servants, heritage professionals, and stakeholders" (Paquette & Redaelli, 2015, p. 64). The cultural policy of Ghana recognizes such administrative requirements hence the institution of the NCC and its agencies and later the MoTAC to promote cultural affairs.

Concerning the political engagements with arts and cultural affairs in Ghana, I propose the facilitator model suggested by (Craik, 2007) to be employed in Ghana. This model suggests that "governments can opt for a 'hands off' approach in which the aim is to create the conditions that favour cultural

production” (Craik, 2007, p. 1). One of the ways to do this is through the subsidization of arts and cultural activities. This will ensure their survival in the market. Another way is to extend tax reliefs for other companies that support arts and cultural programmes. This is not to suggest that these are the only possible options to employ to make cultural activities thrive but to tease out that there are possibilities to be employed where the government plays a facilitator role.

Creativity and artistic expression are highly recognized in Ghana because of the constitution's respect for freedom and basic human rights. Such basic human rights are essential elements in the development of creative talents and expression of artistic freedom. This is because creativity and culture are seen to promote growth and development. Artists are described as "organic intellectual workers" because their work is seen as that which enhances people's creativity (OECD, 2018, p. 17). Therefore, the cultural policy creates an enabling environment for individuals to develop their creative talents. Some participants appreciated the fact that they have benefitted from workshops, seminars and other programmes organized by the NCC to equip them as artists. However, the provision in the cultural policy document about the establishment of specialized art schools and conservatories to train and develop creative individuals has not been fulfilled. Ghana is yet to build any conservatory, yet this is boldly highlighted in the cultural policy document of Ghana. This shows how Ghana is lagging behind in terms of arts and cultural education. As stated, there is no direct coordination between the educational and cultural sectors.

One of the strategic goals of the cultural policy of Ghana is the emphasizes on public and private initiatives through partnerships and

collaborations towards its implementation. For this reason, there are several cultural institutions and pro-cultural institutions that collaborate on different levels to make cultural policy attainable. For Paquette and Redaelli (2005), the implementation stage involves different actors who come together to make the policy attainable. The actors would have to work within a certain framework or mode of the implementation process. In Ghana, the cultural policy document outlines six areas within which the implementation can be affected. These six areas can be summarized to fit Jann and Wegrich's (2015) three elements of policy implementation. Using the implementation framework of Jann and Wegrich (2015), Ghana's cultural policy looks at the preservation and conservation of culture, development and promotion of culture and the presentation of culture. These areas fit into the first element of Jann and Wegrich's (2007) proposal which looks at the institutions and agencies mandated to see to the implementation.

Cultural policy in Ghana emphasizes the role of chiefs and traditional authorities as well as individuals as important agents for cultural preservation, conservation, promotion and presentation. As highlighted earlier, chiefs are considered custodians of culture and through traditional festivals, they exhibit and showcase the highest level of their culture. Every ethnic group is unique and presents a unique cultural atmosphere. During such traditional festivals, they collaborate with other stakeholders in displaying their culture (Adom, 2019; Derret, 2003). The other three modes of implementation as far as the cultural policy of Ghana is concerned centres on the appropriate administrative structures, linkages with other sectors of national development, and the provision of funds

towards the implementation. The second and third elements of Jann and Wegrich's policy implementation stage (2007) stipulates how resources should be allocated, particularly, budget allocations and how a decision is taken based on various programmes.

In Ghana resource distribution, budget allocations and the implementation of certain arts and cultural programmes are administratively taken care of by the MoTAC. The NCC and indeed, all the other agencies submit their programmes and budget to the MoTAC for approval and funding. Data on such programmes, how the budget is used and other vital data are not made explicit for public scrutiny. However, when it comes to the implementation process different actors come together through collaborative efforts. These actors and stakeholders are from public and private cultural institutions who see to it that arts and cultural activities are carried out. This suggests that cultural policy in Ghana seeks to support the idea of public and private partnerships and collaborations in discharging cultural duties.

Presentation and Analysis of Research Question two results

The question I answered was; in which ways does cultural policy support the performing arts in Ghana? I answered this question by analyzing the cultural policy document (2004) and corroborating it with the analysis of interviews with the Executive Director of the National Theatre of Ghana, the Deputy Director of the National Theatre of Ghana, the directors of the three resident groups of the National Theatre and the president and secretary of MUSIGA. Analysis of interviews of the Former Executive Director of the NCC and the Director for Programmes, Monitoring and Evaluation of the NCC, and the Acting Director

of Research at the MoTAC were also used. In the analysis, the participants described the performing arts as the heartbeat for culture. In other words, it is the force that moves the cultural sector in Ghana. The Former Executive Director of the NCC argued that

The performing arts, that is, music, dance, drama, is the heartbeat of Culture. In other words, it is the outward manifestation of culture. If you want to understand and appreciate the culture of a people, you look at the performing arts. Dance, if properly modeled, will tell you the way a group of people dress, will tell you about their environment, where they come from and a little bit of their history. The performing arts become a very important tool for cultural manifestation; the outward expositions of culture. When it comes to drama, our drama is also a tool for understanding our history. If you have a drama performance, the language itself with the proverbs, all talk about the history of the people. Now if you come to the music, if you are playing traditional music it tells you who you are. Music, dance and drama encapsulate one's culture (Attipoe, personal communication, March, 2019).

Cultural Policy Support for the Performing Arts

After the coding, the following themes were developed as the support cultural policy in Ghana offers to the performing arts. They are arts education, infrastructure, funding and institutional support.

Arts Education

As the heartbeat of culture in Ghana, education in the performing arts becomes crucial. The cultural policy document states that

Education of individuals with artistic talents, such as dancers, painters, sculptors, craftsmen, musicians, writers, actors, weavers and others, shall be promoted through;

- i. special art schools and conservatories,
- ii. the Regional and District Centres for National Culture and private workshops and art schools,
- iii. workshops, seminars, exhibitions and exchange programmes between institutions and other countries to expose artists/artistes and craftsmen to new ideas and skills (NCC, 2004, p. 15).

When asked about how the NCC approaches and supports arts and cultural education, the Director for Planning, Monitoring and Evaluation at the NCC said

The NCC organizes different programmes towards cultural education. This year alone we have organized thirty-three of such cultural programmes to educate people. They included programmes such as culture and the mass media so that they can know how to present their cultural forms within the media space and how the mass media can promote arts and culture. We also had programmes on culture and disability, culture and witchcraft, culture and human rights, culture and good governance. I mean so many programmes on culture because initially, people thought culture was all about dancing and drumming but that was just to let them know that it is not limited to only that but to every aspect of our life (Boateng, personal communication, February, 2019).

At the basic and secondary education levels, some educational programmes promote arts and culture

The NCC in collaboration with the basic and secondary schools started with what we call the school drama festival, which is all about trying to create audiences for the next generation. This time, students write their plays, do the directing and then enact them on stage then we award marks. They begin at the regional level and then the winners from each region come here, to Accra, for the finals of the National Drama Festival for schools. You know we believe that, with time, if this idea catches on well, they can be able to bring more fire into local drama, and stage performances which are dying because of the advent of videos on mobile phones in particular (Attipoe, personal communication, March, 2019).

Education is considered the bed-rock of every nation and creativity, an important tool in developing creative talents. Education, therefore, plays a key role in the creative development of individuals. From the cultural policy document of Ghana, it is stated that

The National Commission on Culture shall ensure the early identification and nurture of artistic talent by:

- (a) Supporting educational institutions to teach the performing arts;
- (b) Creating opportunities for the youth to participate in performing arts at the community and national levels (NCC, 2004, p. 20).

Talking about the role of the CNCs in promoting the performing arts especially in schools, the Director for Programmes, Monitoring and Evaluation at the NCC posited that

The CNCs provide rehearsal spaces for schools to rehearse. The schools go there to rehearse. In most of the performances you see on GTV [a National television station] with the kids dancing, singing and performing pieces of drama, it is normally the Arts Center I mean in Accra that is invited by some schools to go and rehearse with the children. There are resource persons at the various CNCs who help in this wise not only in Accra but throughout the country. So, we have people who go out, that's outreach. At the end of the day, you know, if we are organizing any district, regional or national festival we award marks and every school wants to occupy the first position so they involve the children and put up great performances. So over the years, we have been falling on products from the School of Performing Arts, University of Ghana, the Departments of Music and Dance and Film and Theatre Studies, University of Cape Coast and the School of Creative Arts, University of Education, Winneba who studied in the areas of the performing arts to assist in the grooming of the children and making sure cultural performances are in order (Boateng, personal communication, February, 2019).

The overall objective of this support is to ensure the relevance and importance of cultural education as an effective tool towards the integration of the individual or groups of people into the society or the community.

Infrastructure

The state is supposed to provide infrastructural support for the performing arts. It is important to state that the various CNCs have theatres that

support artistic performances. The Director for Programmes, Monitoring and Evaluation at the NCC said

At the Centre(s) for National Culture, there are theatre spaces available for artists to use for their artistic performances. Sometimes, there are even rehearsal spaces available to artists. These are some of the support cultural policy gives to the performing arts. The support in terms of infrastructure is available. Even though sometimes artists pay some charges in accessing these theatre spaces, it comes with a reduced cost as compared to other non-artistic programmes. They only pay something little (Boateng, personal communication, February, 2019).

When asked about the state's role in the provision of infrastructure, the Acting Director of Research at the MoTAC explained that

Theatre infrastructure may be the priority of one government but not of another. This retards the progress of arts and culture in this country [referring to Ghana] because one government can begin with the building of a theatre but as soon as they are voted out of power, the other government that comes in does not continue with the projects of the previous government. This is the more reason why we have some Centre(s) for National Culture still not completed (Cudjoe, personal communication, April, 2019).

According to the Executive Director of the National Theatre the state support performing arts groups and individuals with the National Theatre space for performances. She said

Currently, the state through the National Theatre supports emerging groups and individuals. We offer the theatre space to artists who want to put up production. We build new audiences through our children's programmes such as "Funworld, Kidderfest". We continue to do our Concert Party because we believe it is uniquely done here in a form that should be preserved. So we are doing these together with many other programmes to make the performing arts active. That is the purpose of the theatre infrastructure provided by the state (A. Frimpong, personal communication, March, 2019).

The Director for the National Dance Ensemble of the National Theatre posited that

The National Theatre gives other theatre companies or groups which have a high standard of production the opportunity to perform using the National Theatre building and its facilities. At the end of the day, it is a collaboration between such private groups and the National Theatre, which is state-owned. In addition to what the resident groups do here, the state supports other drama, music, and dance activities by giving the theatre out to them for their performances (Director, National Dance Company, personal communication, February, 2019).

The former Executive Director of the NCC argued that the state has mandated the National Theatre to see to the promotion of the performing arts. According to him, one way to ensure that the mandate given to the National Theatre is implemented is the provision of infrastructure by the state. He explained

The National Theatre was tasked to project and promote our performing arts. That is the mandate of the National Theatre. When it comes to infrastructure, we have the National Theatre building in place. Unfortunately, it is the only National Theatre in Ghana. We have tried to put up regional theatres, we call them CNCs. Some of them have not been completed and that tells you also the philosophy of some Ghanaian governments about cultural infrastructure because, in the minds of some people, culture is only at times an afterthought. If we had placed culture at its best place, we will not be where we are today in this country. A lot of things would have changed for the better. The performing arts drive culture and promote development socially, environmentally, and economically (Attipoe, personal communication, March, 2019).

Human Resource Support and Capacity Building

The cultural policy seeks to provide some institutional support for performing arts groups and individual artists. Such support comes in the form of human resource capacity building and personnel for performing arts organizations. The former Executive Director of the NCC explained that

The School of Performing Arts provides training to cultural managers and entrepreneurs. The NCC provides on the job training for performing artists. Sometimes, some workshops are organized to help performing arts groups and artists develop their skills to meet the changing demands and tastes of their audiences (Attipoe, personal communication, March, 2019).

The Vice-President of MUSIGA commended the MoTAC for supporting them with National Service persons to boost their human resource capacity. He said

The ministry has been supporting us in terms of human resources for some time now. Last year the MoTAC gave us two National Service persons who worked with us. They have done the same this year. We expect that the ministry or the state will be able to continue to provide us such institutional support. In this way, the MUSIGA secretariat will be able to run very effectively (B. Simons, personal communication, March, 2019).

The NCC also gives support to performing art groups who travel outside to showcase the Ghanaian culture through their performances. The commission has been supporting such groups with letters of recommendation, especially, for Visa acquisition. The Director for Programmes, Monitoring, and Evaluation at the NCC stated that

Those groups that have registered with our regional offices, I mean the CNCs always apply to travel outside for performances. They come to the NCC or the Arts Centre here in Accra, and we provide them with letters of recommendation to help them acquire Visas to travel. We believe that when they go out there, they showcase the Ghanaian culture through their performances so we give them this support to push them along that line. This is one of the supports we give to performing arts organizations, groups, and even individuals. This is possible because of cultural policy interventions (Boateng, personal communication, February, 2019).

When asked about the provision of instruments, costumes and other facilities to enhance artistic performances at the National Theatre, the Director for the National Symphony Orchestra stated that

The state provides us all the instruments for our performances. All the instruments we use here are from the government. They are, therefore, state-owned or state property. We have to take good care of the instruments and use them wisely (Director, National Symphony Orchestra, personal communication, January, 2019).

Even though the state provides instruments for the National Symphony Orchestra, they are not enough to meet a standard instrumental set up an orchestra should have. This is also because the National Symphony Orchestra is understaffed. The Director for the Orchestra stated that

We are understaffed. We have only four first violins but at least for a chamber orchestra, we should have eight first violins. We should have six second violins, we should have four violas, three or four cellos, and two or three double bases but we have four first violins, three second violins, we have three violas, three cellos, and two double bases. We should, under normal circumstances, have two oboes but we have one. We should have two bassoons but we have one. We should have two flutes and we have the two. We should have two clarinets, we have none. We should have two trumpets and two trombones but we have one each. We should have one tuba, but we do not have any. So, we are very understaffed (Director, National Symphony Orchestra, personal communication, January, 2019).

The Director for the Drama Company responded to the same question by saying

In terms of productions, the state provides every equipment to facilitate the productions. We have stage lights and other facilities provided by the government to enhance our work here at the National Theatre. That notwithstanding, we have to look for sponsorship elsewhere before we can stage our productions. Publicity, marketing, and other logistics are not provided by the state. We, as a company, have to search for support. You have to draw a budget for the production and submit to the finance department of the National Theatre but you would have to go and seek financial support from outside. There are many instances we have not had any support or sponsorship from anywhere and we had to abandon such productions (Director, National Drama Company, personal communication, February, 2019).

According to the Vice-President of MUSIGA, they have benefitted from such institutional support by the state. The Vice-President recalled that

Our office complex was a gift from the state. The state saw the important role MUSIGA plays in projecting the Ghanaian culture through music so they offered us this space. You know, we cannot afford such a facility but because our role is crucial, the state-supported us with this infrastructure which is helping us a lot in our day to day activities as a union. In this building, there are rehearsal rooms for our members which is free. You just have to register to use the place (B. Simons, personal communication, March, 2019).

This kind of support is unique because it does not happen commonly that the state could support a private performing arts association in such a manner by providing a complete building to facilitate their operations. The state recognized the efforts of MUSIGA and supported their operations in this way. This has helped with the administration of the association in diverse ways. They have office spaces for their executives and rehearsal rooms for artists to practise their skills.

Funding

Cultural policy in Ghana seeks to support the performing arts with funding. This is in two folds, thus, funding provided by the state and funding through public and private partnerships. These funding opportunities go a long way to promote and enhance the works of performing artists. When asked about the nature of funding for the National Theatre, the Executive Director stated that

The law, says that the National Theatre will be funded by the government, private institutions, and organizations. There is some space for foreign sources and then we have monies from gate proceeds and rentals from facilities. The monies from gate proceeds are put into the creation of new works or productions so the theatre can fulfill its mandate however, rentals are our larger source of funding because we do not receive much from the government (A. Frimpong, personal communication, March, 2019).

The Deputy Executive Director, National Theatre also answered the same question by saying that

The state gives us what we call the subvention. This comes from the government through the MoTAC. However, our main source of funding comes from Internally Generated Funds (IGF) through the use of the National Theatre space, rentals and the sale of tickets from our productions. Occasionally we get some funds from donors, and sponsors but our topmost source should be from the government. So, if the government is fulfilling its mandate that's where others can be motivated to also support us. There was a time that the subvention was not coming on time and sometimes the money that comes is not even adequate but there has been some improvement (Tofic, personal communication, March, 2019).

Funding is also possible through public and private partnerships. The Director for Programmes, Monitoring, and Evaluation at the NCC stated how partnerships with private organizations and institutions also help in funding arts and cultural programmes in Ghana. He said

We have other bodies like TV3 [a local television station] and other TV stations trying to promote Ghana's most beautiful and some other music programmes such as Mentor. We can also talk about MTN Hit Maker fully funded by MTN [telecommunication company]. The point is they have the funds and in fact, they are all, to a greater extent, inspired by the good policies for which I give credit to the cultural policy document. The cultural policy gives these companies the free will to support arts and cultural activities. Of course, they also benefit from it greatly (Boateng, personal communication, February, 2019).

Commenting on support from private sponsors, the former Executive Director of the NCC argued on how such private sponsors have promoted some local artists. He stated that

There are some popular artists such as Agya Koo [a popular actor and comedian] and other local celebrities who developed their skills through the Key soap [a local washing soap] sponsored and funded Concert Parties that were organized at the National Theatre. Cultural policy created that enabling environment for the healthy public and private collaborations and partnerships. The private sector such as Key soap provided the funding for such artistic performances (Attipoe, personal communication, March, 2019).

When asked about how cultural policy support the performing arts in terms of funding, the Director for Programmes, Monitoring, and Evaluation at the NCC stated that

Under the then Ministry of Arts and Culture, MUSIGA were given about GHC 2 million to support their programmes. The NCC too, under the cultural initiative support programme, which was in respect of the strategic plan of the cultural policy of Ghana, gave out GHS 850, 000 to music groups, fine arts groups, and other performing arts groups just to help them. At that time, these were grants meaning they were not to pay back (Boateng, personal communication, February, 2019).

In response to the same question above, the Vice-President of MUSIGA said that

Those days we were looking for financial assistance of about GHC 5m to support the music industry in terms of capacity building. Our idea was to go round all the regions in Ghana and then see what we have and how we can help the musicians approach their work. We went to seek support from the government but it wasn't easy, you know, going up and down. In the end, they said they could give us GHC 2m. As part of the deal, we were mandated to be organizing an annual Ghana Music Week to showcase the different types of music we have. We have kept that tradition so we have Ghana Music Week every first week in March and this year we are also going to have it. When we do that, we bring all our different cultures down to Accra. You know what they do in Cape Coast, the fancy dress, people from the Volta region and their music, they all come down. With the help of that financial support, we were able to go through the regions organizing seminars and workshops to help musicians. So we did that, and that was how the government supported us. We managed to use part of that money for research about the contributions of music to GDP in Ghana, so it's in a book. Since then, we haven't had any support from the government. So the subsequent ones have been a bit difficult (B. Simons, personal communication, March, 2019).

Discussion of the Results of Research Question two

The performing arts showcase the highest form of cultural expression in Ghana (Artwatch Ghana, 2017). Music, dance and drama do not merely entertain but highlights the historical past of Ghanaians and their way of life in

general (Asihene, 1978). Through artistic performances, one gets to know about the culture of a particular people (Bame, 1991). Artistic performances tell a culturally motivated story. During the mid-1950s, culture was an important aspect of the welfare agenda of Nkrumah's government (Botwe-Asamoah, 2005). His African Personality agenda was implemented using arts and culture. Nkrumah's cultural policy philosophy was towards the promotion of Ghanaian cultural activities to foster national identity and unity. In this discussion about cultural policy support for the performing arts, I use the policy directions given by the United Nations Creative Economy Report (2008) as a model. The report proposes that, for developing countries such as Ghana, policy support for the creative economy should include several interventions. For those related to the performing arts include, “the provision of infrastructure, the provision of finance and investment, the creation of institutional mechanisms, the protection of creators' rights, the establishment of creative clusters and the institution of effective data-collection measures” (UNCTAD & UNDP, 2008, p. 176).

From the analysis, arts and cultural education was a predominant theme that occurred as one of the areas cultural policy looks at in terms of support for the performing arts. Education has become one of the key areas of government assistance that are appropriate for the performing arts (United Nations, 2008). Education in the performing arts ensures the transfer of knowledge and skills from one generation to the other and to enhance capacity building (Flolu & Amuah, 2003). Throsby argues that “education in the arts for schoolchildren raises cultural awareness and assists in taste formation, and also lays the foundation for a potentially more diversified and rewarding cultural life for the

individual in later years” (2010, p. 45). Arts education, therefore, seeks to foster continuity of the various art forms. Arts education helps in the realization of cultural rights through cultural knowledge, participation, consumption, and creation. Through arts and cultural education, publics for the arts are formed. For some scholars, audiences are development through arts and cultural education (Chong, 2002; Dragičević Šešić & Dragojević, 2005; Mandel, 2012, 2016). Audiences are developed through arts education especially at the basic school level when children are exposed to the performing arts. In effect, publics for the arts are created and developed through cultural activities (Francois, 2012). The cultural policy gives such education support to junior and senior secondary school students to also create and develop audiences for the future.

Music and dance, for example, play a crucial role during festivals, durbars, and other rituals. According to Asiedu, in Africa, the Performing Arts are ubiquitous and form an integral part of community life (2014, p. 2). Dance movements and gestures are highly expressive. Dance expresses emotions and sentiments and depicts moods that tell a story. Traditional drama in Ghana encapsulates music, dancing, miming, acting and other theatrical elements to tell a story. Performances involving music, dance and drama seek to reenact stories of the past to educate, promote and to preserve culture. They reflect and enhance human creativity which is vital in the cultural, social and economic life of Ghanaians (Chantler, 1973). In this regard, the cultural policy document states that “the medium of drama, music, and dance shall be used to encourage excellence in creativity and the appreciation of Ghanaian dramatic arts” (NCC, 2004, p. 20). Consequently, cultural policy has since Nkrumah's time, been

developed to provide adequate support to artists to help them develop their skills and to ensure that the performing arts are sustained. This is because “our performances are a re-enactment of our history, identity, values, and norms” (Director, Ghana Drama Company, National Theatre, personal communication, February, 2019).

It was Nkrumah’s vision to conserve and protect the performing arts through education. He established the School of Performing Arts at the University of Ghana in 1976 (Agovi, 1990; Asiedu, 2014; Botwe-Asamoah, 2005). The state seeks to develop creative talents through special education for the arts. Policy support for the arts is employed by other developed countries such as Finland, Germany, Australia, and many others that have seen the arts attain greater heights. However, in Ghana, even though this is highlighted in the cultural policy document, little is done to see to its implementation. For example, the cultural policy mentions special art schools and conservatories as a way of developing the performing arts in Ghana. There is no conservatory in Ghana at the moment. There was the National Academy of Music (NAM) in the 1970s when “the nation was becoming more and more interested in music education” but it was changed to the University of Education, Winneba where the focus is not solely on music as it used to be (Flolu & Amuah, 2003, p. 16). There is minimal inclusion of the performing arts in the school curriculum. In the late 1980s, a Cultural Studies Programme was included in the curriculum for Primary, Junior Secondary Schools and Teacher Training Colleges. Today the Cultural Studies Programme is not part of the curriculum. We are yet to see a special performing arts school in Ghana apart from the National Film and

Television Institute (NAFTI). The content of the performing arts in the curriculum for the Colleges of Education only has music and dance. Aspects of drama are missing in the curriculum.

Currently, there is the School of Performing Arts at the University of Ghana, School of Creative Arts at the University of Education, Winneba, and the Departments of Music and Dance, and Theatre and Film Studies at the University of Cape Coast. The Kwame Nkrumah University of Science and Technology also offer some performing arts courses under their cultural studies programme. These are the only public universities, offering various programmes in the area of the performing arts. Some private universities also offer programmes in the area of the performing arts. The Central University, Valley View University, and the Baptist University are a few examples. This looks like a huge success in arts education, however, the number of students who enroll in programmes in the area of the performing arts is minimal. The Department of Music and Dance at the University of Cape Coast, for example, has about 50 students in total from the first year through to the final year out of about 20 thousand student population. Out of the 50 students, the Department of Music and Dance can only boast of 6 to 10 who major in music or dance. Teaching and learning materials are inadequate to champion the artistic excellence that the cultural policy document seeks to offer.

The policy document states that the NCC must see to the nurturing of artistic talents by supporting educational institutions to teach the performing arts. The policy failed to highlight practical ways through which the NCC could achieve this. There has been minimal support from the NCC towards academic

programmes in the performing arts. In terms of creating opportunities for the youth to participate in performing arts at the community and national levels, the policy document was clear on the role of the CNCs in achieving this. The District and Regional CNCs are to promote the performing arts at the community level especially by providing performance spaces for artists at various levels. According to the cultural policy document, “the National Commission on Culture shall collaborate with the District Assemblies and community theatres to serve as venues for the promotion of the performing arts” (NCC, 2004, p. 21). The NCC, through the CNCs, provides experts within the performing arts who train school children in artistic performances especially during their district, regional and national competitions. However, not all the district and regional CNCs are functional. There are still some CNCs that are yet to be completed. The question now will be, what happens to the school children in such areas?

The current government promised in their 2006 manifesto to build new theatres for the performing arts in every region in Ghana and renovate the already existing ones but we are yet to see any development as far as this manifesto promise is concerned. The secretary of MUSIGA revealed that

The Cultural Centres and the theaters that they said they will build nationally [referring to the government], the Deputy Minister of Tourism, Arts and Culture came back and said no, they did not say they will build cultural centres and theaters but to renovate the existing ones. Even that, we are yet to see action from the government (Bosco, personal communication, March, 2019).

Infrastructural provision is one of the policy directions recommended for developing countries to improve arts and cultural activities (United Nations, 2008). Usually, governments provide and create conditions under which the cultural life of its citizens can be enhanced. One of such conditions is the provision of cultural infrastructure necessary to improve the cultural life of the people by creating easy participation and accessibility. In Ghana, one of the policy supports for the performing arts is through the provision of theatre infrastructure at the various CNCs. It is without a doubt that this is a policy direction that seeks to help artists in terms of performing their works, especially, at the community level where the local people can have access. However, the theatre infrastructure available in a number of these CNCs is in a very poor state. The secretary of MUSIGA revealed that “the current government promised to build new theaters at various Cultural Centres across the country but they have built only one, the one at Koforidua, in three years. Their term of office is almost up and we have not seen any renovation works at any of the CNCs” (Secretary, MUSIGA, Accra, 2019). This shows that, even towards the provision of arts and cultural infrastructure, there are some partisan influences. In the programme based budget by the MoTAC, it was stated that one of the challenges the ministry faced and continues to face is the promotion of arts and culture because of “incomplete and abandoned cultural infrastructure in the regions” (Ministry of Tourism, Culture and Creative Arts, 2016, p. 36). However, it was surprising that nothing was said about the mechanisms that has been put in place by the ministry to address such a challenge.

The results also revealed that the states' priority towards arts and culture is determined according to the sitting government's agenda for the day and not necessarily based on the needs of performing arts institutions or artists. The participants argued that this does not help in promoting arts and culture in Ghana. According to one of the participants,

The partisan political game towards arts and culture is causing the country a lot. When there is a change in government, the new government may decide to abandon all projects of the previous governments including cultural infrastructure. You see, this is the reason why a number of the theatres in the CNCs are still not completed including the ones Nkrumah started" (Cudjoe, personal communication, April, 2019).

This means that in Ghana once there is a change in government, the likelihood for the elected government to abandon projects of the past government is high. Even though the country can boast of some theatre infrastructure in some of the regions, others are not having these cultural experiences because the theatres in their regions are not completed or there is none at all simply because it has not been on the agenda of some governments. One of the policy experts in an interview expressed similar sentiments and concerns that are revealing. He revealed that

The thinking of some of the leaders of our country is very difficult to understand. When it comes to arts and culture, they consider this area last and give less attention to it because they feel they are not getting direct and immediate economic returns from these areas. Due to this philosophy of some Ghanaian leaders, we have not been able to

complete some of our Centres for National Culture (Former Ranking member, NCC, personal communication, February, 2019).

The politicians forget that there are both intrinsic and instrumental values that the performing arts can offer. Providing theatre spaces help artists to rehearse and polish up their acts. These acts have intrinsic values that shape society. Even the instrumental values are important as far as the economic aspect of culture is concerned. The lack of infrastructure means that Ghana is “unable to consolidate a market for cultural goods and services...” (UNESCO, 2017, p. 69). Finishing such infrastructural facilities in every region will help promote the performing arts at the regional levels. Even though arts and cultural infrastructure are not prioritized by some governments and may be neglected, the cultural component itself, which is a product of society, cannot be strapped off.

The highest theatre infrastructure in Ghana in support of the performing arts has been the National Theatre building. The then sector minister described the National Theatre as a “centre of excellence” and that “it is the mother of all theatre efforts, the one venue at which every dramatist, dancer or choreographer aspires to be presented for their dream curtain call” (National Theatre of Ghana, 2019, p. 2). Indeed, the National Theatre is considered to be the beacon of the performing arts. The National Theatre of Ghana is, therefore, mandated to educate, promote, preserve and develop the Ghanaian culture through artistic performances. The National Theatre is seen to be the house that offers the highest form of artistic expression in Ghana. In short, the National Theatre is considered to be the nation’s leader in the performing arts. For this reason, the

National Theatre is “to offer direction, develop resources – human and material – and be the primary promoter of all that is important to, and will enhance the performing arts for Ghana” (National Theatre of Ghana, 2019, p. 3). The National Theatre, subject to article 174 of the constitution of Ghana, is exempted from the payment of taxes, rates and duties (Ghana National Theatre Act, 1991). According to the Board Chairman of the National Theatre, “...the National Theatre recognize that it is through the performing arts that a nation can bond best, creating spaces of and for unity and harmony in order for growth and development to take place” (National Theatre of Ghana, 2019, p. 3).

The National Theatre building is the biggest and the only national theatre in Ghana located in the capital city of Accra. The theatre space is rented out to performing arts groups and individuals but looking at the numerous performing arts groups and artists in Ghana, the facility is not able to satisfy all of them. There is always pressure on the use of the facility as every performing arts group or individual wants to use the place. For this reason, other auditoriums which were not built for theatres are now used for theatre programmes. One such venue is the Accra International Conference Centre. However, the National Theatre in its quest to promote the performing arts in Ghana has come up with a policy instrument that they call “We Draw the Box”. It is a five-year strategic plan and an “emphatic open-door policy” (National Theatre of Ghana, 2019, p. 4) which seeks to make the National Theatre project Ghanaian culture through the performing arts. In this strategic policy plan, the vision and mission of the theatre is highlighted “to be the beacon of the performing arts in Ghana” and “to make the performing arts the anchor for the preservation, presentation,

promotion and development of Ghanaian culture” respectively (National Theatre of Ghana, 2019, p. 7).

One of the policy highlights “We Draw the Box” talked about in support of the performing arts is the building of other theatres in the regional capitals in Ghana. According to the Executive Director of the National Theatre, “as far as this open-door policy is concerned, we are trying to have other theatres built in other regions so that the National Theatre will not be only felt in Accra but other parts of Ghana as well”. What is difficult to understand, however, is the fact that there are no collaborations between the National Theatre and the CNCs to use the already available theatres in the other regions to improve theatre productions at the regional level as it is stated in the strategic plan. Are there going to be different theatres in the regions, one in the name of the CNCs and the other for the National Theatre? These are complex issues the national cultural policy should be able to deal with. This is also an indication of how performing arts institutions are not together to champion a common course. There are already theatres in some of the regions and even districts so the National Theatre can be staging their performances there. In the same way, those that are not completed, the National Theatre can help with the completion instead of building new ones and neglecting the already existing ones. As the United Nation's Creative Economy report proposes, “the infrastructure needs of the emerging creative economies of developing countries arise at all points in the value chain from initial creative production (which may be undertaken on a small scale at the local level or on a larger scale in towns and cities) right through to marketing and retailing” (United Nations, 2008, p. 176).

Cultural policy in Ghana seeks to support the performing arts with funding. This is in two folds, thus, funding provided by the state (public) and the ones through private partnerships. These funding opportunities go a long way to promote and enhance the works of performing artists. From the analysis, it was clear that the state provides the main source of funding for state performing arts institutions and other private arts organizations. Other funding opportunities are given by private institutions or organizations as donations. It was evidently clear that expenditure on compensations (salaries) took the biggest part of the budget of the MoTAC. Table 6 indicates that out of GH 53,150,061 provided by the government of Ghana (GoG) in the 2019 expenditure accounts, GH 36,549,793 went into compensations.

Table 6: Summary of compensations from GoG (2019 budget)

	Compensation	Goods & Services	Capex	Total Budget
Management and Administration				
General Administration	1,736,824	2,600,268	4,000,000	8,337,092
Finance		250,000		250,000
Human Resource		400,000		400,000
Policy, Planning, Monitoring & Evaluation		400,000		400,000
Statistics, Research, Information & Public Relations		200,000		200,000
Tourism Product Development				-
Tourism Sites Development	1,408,560		400,000	1,808,560
Tourism Research and Marketing				-

Table 6 Cont'D

Tourism Sites	1,802,786			
Marketing		100,000	1,000,000	2,902,786
Tourism Facilities	3,375,961			
Monitoring		500,000	1,000,000	4,875,961
Culture, Creative Arts and Heritage Management				-
Cultural Development	15,695,415	400,000	600,000	16,695,415
Promotion of Art and Culture	4,395,163	900,000	750,000	6,045,163
Research and Preservation of Culture	8,135,084	1,350,000	1,750,000	11,235,084
	36,549,793	7,100,268	9,500,000	53,150,061

Source: Medium term expenditure framework for 2019-2022 (MoTAC)

According to the cultural policy document, the NCC is to establish a Culture Trust Fund where funds will be sourced from diverse areas to support arts and cultural activities. The Culture Trust Fund was established by the government to provide some seed money for performing arts institutions and artists, however, its management was not sustainable. There are no data to show how the fund was used and which artists or institutions benefitted. According to the Director for Programmes, Monitoring and Evaluation at the NCC, “government stopped giving us funds towards the trust fund project” (Director, PME, NCC, Accra, 2019). The policy document gave a specific mandate to the NCC to “take the necessary measures to ensure that funds from the Culture Trust Fund and other cultural promotion and development resources are judiciously applied and accounted for” (NCC, 2004, p. 13). However, the NCC lost track partly because their operational powers were handed to the MoTAC. It was also revealed that “money allocated for the Culture Trust Fund for arts and culture

was released but was at the Bank of Ghana and when we were ready to access it, we were told it was no more there” (Director, PME, NCC, Accra, 2019).

However, the interview analysis revealed that the major funding for the National Theatre, for example, are internally generated mostly through rentals and gate proceeds. Efforts were made to secure other data such as the budget for the National Theatre to corroborate with such claims but I was not given access. It is a fact that the National Theatre generates some income by renting out the theatre and other facilities yet they failed to make such data as to how much they receive from the IGF available. Practically, I was told such data is not readily available for me to access. It was through the interviews that it was revealed that the National Theatre has been operating with the IGF (Internally Generated Funds). Amy Frimpong argued that “unfortunately in the last couple of years, we have to use the IGF for paying utility bills and also maintenance of the building. This takes a huge part of the IGF” (Executive Director, National Theatre, Accra, 2019). The government is supposed to provide some subvention to the National Theatre to support their day to day activities but it has been cut adrift. The government “subvention is so low that it can barely buy an instrument, that is to be realistic” (Executive Director, National Theatre, 2019). This makes the activities of the National Theatre challenging. In as much as such claims may be true, making internal budgets available may help. It will be interesting to know the amount of subvention that the National Theatre were receiving then, what they are receiving now and why it has been cut adrift. Merely, saying them presents some difficulties in the overall analysis. I argue,

therefore that cultural policy should enforce the availability of such data. It should be accessible to anyone who may want to use it.

For private performing arts institutions, they are occasionally supported with some public funding. MUSIGA was funded two million Ghana Cedis as part of governments willing to support the performing arts. This money was given through the MoTAC to MUSIGA to facilitate their operations as a performing arts institution. The NCC at a point also gave out some GH 850,000 to support artistic groups. The majority of the groups who benefitted from this funding were private art groups and individual artists. All these are supports that were made available to the performing arts. However, there are no records available to know which groups or individuals received the funding, how much they received and what they really did with the money. To make these support claims important, such data becomes necessary. Today, such supports are very minimal. I personally think this is because what had been given previously had not been accounted for properly. The absence of sustainable accounting methods might have contributed to the decline in support towards the performing arts in Ghana. The president of MUSIGA said, “we thought this was going to be a ritual to enhance our work but ever since we received that Gh 2 million, we have never received anything from the government of Ghana again. It has been a very long time we received this, I can’t even remember the year. We have tried to push for this support but it is not coming” (President, MUSIGA, Accra, 2019). What this means is that the performing arts institutions, groups, and individuals are made to fend for themselves. Those who

can get some financial support elsewhere can survive, the majority who are unable to, collapse along the way.

Even though the government is to provide funding for arts and cultural activities in Ghana, many of the research participants argued that the government is not doing enough. The reason they gave was that the government seeks to satisfy areas that they think are more important than arts and culture. For example, one participant argued that “Ghanaian governments would want to provide good roads, hospitals, schools, and other things before they turn to arts and culture, that is if there is some surplus left” (Former Executive Director, NCC, Accra, 2019). A response from the Deputy Director of Research at the MoTAC about budget allocations for the performing arts indicated that currently the performing arts are not captured in the country’s budget allocations. She lamented that “at first the budget used to be easy because they read it and everyone had the opportunity to listen to it on the various media outlets but now before you realize they are changing it and before the money comes to the ministry they have changed a lot of things. As we speak now even before the money is delivered it is changed again. The money for arts and culture keeps reducing and I am afraid it might get to a time where nothing will be given to arts and culture” (Deputy Director of Research, MoTAC, Accra, 2019). This is the state of funding for the performing arts in Ghana. Perhaps available data to indicate how is minimized and why it has been so will be great grounds to advocate for increase in budget and funding for the performing arts in Ghana.

However, there are public and private partnerships that give some funding support for performing arts groups and institutions. Almost all the

telecommunication companies in Ghana support the performing arts financially by sponsoring various concerts and festivals. Private local television stations also provide some financial support for arts and cultural activities. The policy experts claimed that these partnerships are available because of the enabling environment that cultural policy has been able to create towards this kind of healthy collaborations or partnerships. The cultural policy document states that “the government shall enact laws to grant tax relief to organizations and business concerns that make donations to and sponsor arts and cultural activities” (NCC, 2004, p. 13). However, there is nothing like tax relief to companies that sponsor performing arts activities. The Former Executive Director of the NCC revealed that “the tax relief clause in the policy document is not working. Ask any of the major sponsors of arts and cultural activities in this country whether they don’t pay taxes” (Former Executive Director, NCC, Accra, 2019). In as much as these private companies want to support arts and cultural programmes, they do so because they also stand to benefit from such partnerships a lot. It is a unique opportunity for the private sponsors to showcase their products, market them and make profits in the process. Through such public and private partnerships, some local artists have developed and have made it to the top. This is because “local culture brings out talents and allows for experimentation” as highlighted in a report by OECD (OECD, 2018, p. 6). Such policy supports promote “freedom of thought, expression and information, as well as diversity of the media, and enable cultural expressions to flourish within societies” (UNESCO, 2017, p. 57). Again, such investments should be

key in cultural policy towards the attainment of balance between the production of local artistic and independent contents.

Governments are to provide some institutional support for performing arts groups and individual artists to enhance their artistic capacities. There is, therefore, the need for institutional support. This is what the UNESCO Creative Economy Report (2008) refers to as the creation of institutional mechanisms to “put in place cross-cutting policies” for the performing arts. The cultural policy experts argued that the School of Performing Arts was established purposely to train cultural managers and entrepreneurs. These cultural managers or officers organize workshops for local artists at the regional and district levels. These workshops are to enhance the works of artists and to improve their artistic skills. The state also supports private performing arts institutions. The cultural policy document states that “the state shall encourage the formation of Associations and Groups not only to develop and promote the Performing Arts but also to seek the welfare of artists” (NCC, 2004, p. 21). For this reason, the state-supported MUSIGA with an office complex where they have extra space for rehearsals. This kind of support is unique because it does not happen commonly that the state could support a private performing arts association in such a manner by providing a complete building to aid their operations. However, this is a clear indication of how the state recognized the efforts of MUSIGA and supported their operations in this way. This has helped with the administration of the association in diverse ways. They have office spaces for their executives and rehearsal rooms for artists to practice their skills. The Vice President, however, explained that “this happened because a certain government was

interested in the activities of MUSIGA and not because it is something that governments have been doing” (B. Simons, personal communication, March, 2019). In terms of human resource capacity, the MoTAC recently have started posting National Service Persons to help with the activities of MUSIGA. This support does not only extend to MUSIGA but also the National Theatre. During my observations, I witnessed some National Service Persons who were helping with the work and activities that go on at the theatre.

The NCC also gives support to performing art groups who travel outside to showcase the Ghanaian culture through their performances. The NCC has been supporting such groups with letters of recommendation, especially, for Visa acquisition. For some of the artists, this was one of the policy support that was highlighted and commended. One artist said “as for letters of recommendation for a visa, oh once you go to the Arts Centre, they will help you with it. They believe that when we go outside to Europe or America, we go there to sell our nation through our performances” (Dancer, National Theatre, personal communication, February, 2019). One musician also stated that “for some time now I have been performing in Europe with my group and any time there is the need for us to go, we are given letters of support from the Arts Centre to facilitate our Visa acquisition” (Musician, MUSIGA, personal communication, March, 2019).

At the National Theatre, the state provides all instruments, costumes and other props needed for artistic production to enhance artistic performances. Even though the state provides instruments for the National Symphony Orchestra, they are not enough to meet a standard orchestra. This is also tied to

the fact that the National Symphony Orchestra and indeed the other resident companies are understaffed. The National Symphony Orchestra for years has been playing with fewer instruments than what should constitute a standard orchestra. For the drama and dance companies, all facilities needed for productions are given by the government or the state. According to the Director for the Dance Ensemble, “the majority of instruments and other materials are quite old. Many of them need to be changed but when you ask for the money, they tell you there is no money” (Director, Ghana Dance Ensemble, personal communication, February, 2019). This clearly explains why even a state institution like the National Theatre should still be seeking sponsorship to stage concerts. The Director for the Drama Company posited that “almost every production, we have to seek for sponsorship elsewhere sometimes for costumes” (Director, Drama Company, personal communication, February, 2019).

In terms of institutional support in Ghana, there are some major setbacks when it comes to integrating cultural objectives into economic and technological policies. Economic and technological policies seldom extend to the areas of arts and culture. Even though the cultural policy document (2004) of Ghana explicitly highlights the importance of economic and technological dimensions of culture, little is done to see how it is translated into practice. The role of arts and culture in the social, political and environmental dimensions are articulated but not the same can be said about the economic and technological dimensions. The reasons some of the participants gave was the fact that “we see arts and culture as something that is always with us and that for economic benefits we have to look at something else more profitable” (Attipoe, personal

communication, March, 2019). More so, arts and culture are seen as mere tools for entertainment which can be found easily. Another participant opined that “here in Ghana arts and culture is seen as a source of entertainment. This form of entertainment can be found at the community level and almost everywhere. Therefore, paying for arts and cultural events which have been with the people has not been something that the Ghanaian has developed” (Boateng, personal communication, February, 2019).

Copyright and Intellectual Property issues continue to hunt artists in Ghana. This is because the necessary laws are not functioning. Even though the cultural policy document of Ghana is specific to Copyright and Patent laws as a means of protecting the creative works of artists, its enforcement has been problematic. The policy document states that “Copyright and Patent Laws shall be enacted to provide Ghanaian artists, writers, and inventors with the necessary protection for their creative intellectual properties” yet piracy is on the increase in Ghana. One of the participants argued that “for us, in the performing arts if the government is to streamline things in the area of copyright laws we will be rich because people are enjoying our works and nobody is doing anything about it. The law is just not working so our works are used by anybody anyhow” (Performing artists, MUSIGA, Accra, 2019). As have been said, “intellectual protect tools can help prevent misappropriation and misuse of creativity, including traditional creativity” (United Nations, 2010, p. 181). There should, therefore, be new sui generis and workable systems and policies that seek to protect creative works. These new sui generis systems should be able to tackle

the problems that come with the creation of new works and the new markets that have been evolving for the performing arts.

The Creative Economy Report (2010) provides two important avenues toward the protection of artistic works. The first is an anti-circumvention provision which deals with the issue of hacking. This “requires countries to provide adequate legal protection and effective remedies against the circumvention of technological measures” (United Nations, 2010, p. 185). The second is rights management technologies which “safeguards the reliability and integrity of the online marketplace...” (United Nations, 2010, p. 185). As far as these two are concerned, there is some legal framework within which the works of artists are protected. However, these are not enforced. The copyright office in Accra is almost in extinct. The online marketplace is hardly regulated in Ghana. It becomes important to have cultural policy strategies that highlight the significance of intellectual property as that which “provides incentives to creators and entrepreneurs...” (United Nations, 2010, p. 186).

From the above, it was clear that the lack of data makes it difficult to understand the claims by research participants. In the budget statements by the MoTAC, funding is provided by the government of Ghana (GoG) and through IGF initiatives. The budget statements do not report any form of funding from foreign sources and private institutions. During my field work, I requested for the budget of the National Theatre and the MoTAC but I was told they are not available for the public. However, I think such data should be readily available for public use. The budgets by the MoTAC that I was able to analysis were retrieved from the website of the Ministry of Finance which had no break

downs. These budget statements were also silent on how much funding comes from private partners. Data on such vital information is not available, therefore, this is an area cultural policy should strengthen. Adequate data on the performing arts including budget allocations and funding on all forms must be available and accessible for the public.

It is important to critically assess the issues on budgetary allocations, funding and infrastructural support to the performing arts. From the analysis, stakeholders had consistently argued that budget allocations, funding and infrastructure for the performing arts are not enough. Yet additional data (numerical) to prove this is not available. This is not to say that these issues are not true but this is where cultural policy should come in strongly to make things work better by focusing on issues such as this. Where arts and cultural institutions will be made to keep accurate figures and be accountable even for the less funds they receive for their activities. Limited resources will mean strategic and sustainable ways of managing the little that is provided. If there is minimal budget allocations and funding for the performing arts and cultural sector, then proper management schemes are needed to make judicious use of it and accounted for in the best possible way. For example, you do not create many cultural offices and spend a lot of resources on the new creations. I think it will be important, rather to focus on the already existing ones and make them better. One sustainable infrastructure at the regional levels should be enough to handle arts and cultural affairs better in the regions that spend the limited resources in building new structures at the district levels. The regional CNCs can be improved and upgraded to a better standard. Therefore, cultural policy should

address how leadership in arts and cultural institutions plan and manage the little resources that they receive. Proper records keeping and accounting should be part of such plans and management strategies.



CHAPTER FIVE

TOWARDS THE CREATION OF SUSTAINABLE JOBS AND WEALTH: THE IMPLEMENTATION AND EVALUATION OF POLICY

In this chapter, I present, analyze and discuss the data in relation to research questions three, four and five. The third research question seeks to analyze the factors mitigating the smooth implementation of cultural policy in Ghana. In the fourth research question, I analyze ways in which the performing arts could serve as an avenue for the creation of sustainable jobs and wealth towards socio-economic growth. The fifth research question addresses the appropriate and useful evaluation instruments that should be developed in Ghana to improve cultural policy initiatives.

Presentation and Analysis of Research Question three results

In research question three I look at the factors mitigating the smooth implementation of cultural policy in Ghana. In answering this question, I looked at the cultural policy document (2004) and analyzed the provisions provided for its implementation. Interviews of policy experts, directors of performing arts institutions and groups and performing artists were also analyzed. The cultural policy document recognizes the role of the “Houses of Chiefs, District Assemblies, religious bodies, educational institutions, social groups, voluntary associations, artistic groups and associations, non-governmental organizations as well as the media agencies and institutions” (NCC, 2004, p. 6) in implementing cultural policy in Ghana. For this study, I will focus on the ones related to the performing arts, these being the Regional and District Centres for

National Culture, the National Theatre (comprising the National Dance Company, the National Drama Company and the National Symphony Orchestra), and the office of the Copyright Administrator.

The cultural policy document (2004) highlights six dimensions within which cultural policy could be implemented. From the policy document, these dimensions are

- a. Preservation and conservation of culture
- b. Development and promotion of culture
- c. Presentation of culture
- d. The establishment of appropriate administrative structures
- e. Establishment of linkages with various sectors of national development
- f. Provision of funds for their implementation

Factors Mitigating the Implementation of Cultural Policy in Ghana

After the coding of the data, the following themes were developed: resource allocation, political influences, inadequate budget for the performing arts, lack of funding, poor infrastructure and poor institutional management.

Resource Allocation

For every policy to be implemented there are certain resources that are allocated to make it functional. The conservation, preservation and presentation of arts and culture is of significance to Ghanaians. When asked about how cultural policy in Ghana is resourced towards the preservation, presentation, and conservation of culture, the following responses emerged. The Acting Director of Research at the MoTAC posited that

Ghana as a nation is noted for its efficiency in drafting fine policy documents but their implementation mostly needs much to be desired as these documents are left on the shelves. This is as a result of the fact that the needed resources for implementation are not provided. The cultural policy document has not been an exception. When we are done you know this must be backed by resources. Until we make a conscious effort as a country to make available resources to implement cultural policy we will not get anywhere. The cultural policy document is one of the well-drafted public documents in Ghana yet arts and culture continue to face challenges because what is stated in the policy is not implemented (Cudjoe, personal communication, April, 2019).

In responding to the question of how cultural policy is resourced, the Former Executive Director of the NCC argued that resources in the form of qualified personnel are inadequate as far as arts and culture are concerned. He argued that Most of the arts and cultural institutions lack the personnel to effectively run the institution and promote the arts. This is because for some time now, the government has given strict restrictions on employment so all the trained performing artists from the performing arts departments in the various institutions move to other sectors, especially, the private sector or move away from the performing arts altogether. This is not helping with the implementation of cultural policy (Attipoe, personal communication, March, 2019).

When asked about the human resource at the National Theatre, the Director of the National Symphony Orchestra explained that

We are understaffed. We want more hands but we cannot take that decision. It needs to be approved by the MoTAC. The orchestra needs a lot of other players before we can qualify to be a proper orchestra. For now, our numerical strength is less so when we play, you realize we don't get the balance we want (Director, National Symphony Orchestra, personal communication, January, 2019).

According to the Former Executive Director of the NCC,

The goodwill towards the promotion and preservation of culture is there but the resources to match it for me, have not been provided. Look at the provisions in the cultural policy document and how the document has been drafted, very nice but the resources to implement them are not provided. In most of our arts and cultural institutions, the majority of the staff know less about the cultural policy. Even our educational institutions do not know much about the policy so how will they know about their role as implementers? We need to be serious in this country with the things we propose to do and resource them otherwise nothing will work here (Attipoe, personal communication, March, 2019).

Political (partisan) Influences

One of the themes that emerged strongly is the political (partisan) interferences within the cultural landscape in Ghana. Partisanship has bedeviled the smooth implementation of cultural policy in Ghana. The arguments that were made by some of the research participants were revealing. The Acting Director of Research at the MoTAC argued that

Politicians think they should be in charge and sometimes they put the wrong people in charge of arts and cultural institutions. Currently, we have seen a lot of cultural institutions and entities that are not functioning well because of the people governments have placed in those institutions. These are politically influenced because their political party is in power and they must find places for their members to occupy and enjoy so even without any expert knowledge in arts and culture, people are placed there. Sometimes the people who are appointed are qualified people and are willing to work but because the political agenda of their parties do not support arts and cultural activities they are just there doing nothing important to boost the sector (Cudjoe, personal communication, April, 2019).

The Former Executive Director of the NCC was asked about how partisanship influences the position of an Executive Director in arts and cultural institutions in Ghana. He stated that

Currently, the Executive Directorship position of both the NCC and the National Theatre are all through political appointments. To be the Executive Director of these arts and cultural institutions, you have to be appointed by the ruling government. The directors genuinely want to work but then the people who placed them there, who are supposed to support them, are not doing it. Unfortunately for us, we have politicians, Members of Parliament, who are supposed to make things better but they don't do it because they don't value the arts. All they think about the economy are those things they think they can easily get returns from as

early as possible. They forget that if we can promote our culture very well it's going to send us to another level (Attipoe, personal communication, March, 2019).

Inadequate Budget for the Performing Arts

Moreover, budgetary allocation for arts and culture, is woefully inadequate. Some of the participants argued that sometimes there is no budget for the cultural sector. Others argued that the budget for the arts sector is highly insufficient. My observations at the field indeed revealed that budgetary allocations to the arts and cultural sector were inadequate. I observed at the National Theatre that they could not stage all the performances they had planned for the year because their budget was not met. The director for the National Symphony Orchestra in one of their rehearsal sessions spoke bitterly about how they prepared so much towards a concert and was called off because of budgetary issues. At the NCC, my observations suggest that they are not fully occupied in terms of their operations as a commission because they are inadequate budget to implement their programmes. In short, inadequate budgetary allocation from the government has “affected service delivery and the effectiveness in the overall performance of the Agencies and Organizations involved in the implementation process” (Ministry of Tourism, Culture and Creative Arts, 2016, p. 36).

The Acting Director of Research at the MoTAC postulated that

As for culture policy, if its implementation has become problematic then you can't blame anybody, but the government. If I tell you the budget that the national commission on culture gets, you will be amazed. Even

what the MoTAC gets is small, how much more the NCC and National Theatre? What we got last year I don't know the actual thing but it was terrible if you are given a budget of maybe 500 million and you have 11 agencies that are for everything. I asked our budget officer to get the percentage of the budget allocated to arts and culture and he says it has not been captured in the budget as a cost centre. This is because what the ministry gives to arts and culture is very small and negligible (Cudjoe, personal communication, April, 2019).

One of the performing artists I interviewed at the National Theatre was of the view that

When it comes to budget allocation, the performing arts are the last to receive the surplus and it is very insignificant. How do we function with no budget to operate? You know, for us in the performing arts, ours is to promote, preserve and educate with our performances. Therefore, if there is no budget to fall on to achieve these things then we cannot implement this mandate (Performing artist 5, National Theatre, personal communication, February, 2019).

The Director for the Ghana Drama Company also shared his views on the issue of budget allocations and how that affects the implementation of what they do as a company. He said

We as a company prepare our budget for future programmes and then present it. It will be collected by the administrator of the house and then given to the Executive Director. It then goes through our ministry and then to the Ministry of finance where they decide whether you should

be given the money or not, but we seriously don't get anything. We are not captured in the budget so to implement some things are very difficult (Director, Ghana Drama Company, National Theatre, personal communication, February, 2019).

This view was also expressed by MUSIGA where they argued that even as a private performing arts institution, the government should consider them when it comes to budget allocation. The Vice President of MUSIGA stated that

If the government can support the performing arts industry with a budget to help them to work, their role in implementing the cultural policy would be very simple. MUSIGA, for example, is dependent on its dues to survive unless we manage to get a grant somewhere or we get a sponsorship for a programme we are doing. But I think if the government can put us on their budget so that at least every year we know this amount is coming in, it will enhance our work a lot (B. Simons, personal communication, March, 2019).

Funding

Funding is one of the areas almost all the participants talked about. They all argued that funding is the topmost challenge facing arts and cultural institutions. The Executive Director of the National Theatre revealed that

I think funding is a major challenge as far as our role as policy implementers is concerned. We are to be funded by the government but we hardly receive anything from the government. The subventions we receive are woefully inadequate and I don't even remember the last time we received one and yet when it comes it is very small. So, funding is a

challenge. Sometimes we can prepare everything together like a full drama but we lack the funds to push it forward to be produced. To us at the National Theatre, once you provide us with the funding, our mandate is to perform to educate, preserve and promote our culture so we are always ready. For now, we are not able to do much because we have no funding to do as we may wish (A. Frimpong, personal communication, March, 2019).

This view was shared by several performing artists. They argued that because of inadequate funding, their salary as performing artists is not encouraging. The response from one of the artists encapsulates the views of others. He said that Funding is the major reason why the performing arts are going down. We are to work with professionals who have passed through the School of Performing Arts or any of the performing arts departments in the universities in Ghana but they are not willing to come and work with the National Theatre. The reason is simple, salaries to be paid to these professionals are very small. It makes implementing the cultural policy difficult because when we stage plays we are educating, promoting and preserving our culture, and at the same time entertaining our audiences (Performing artist 4, National Theatre, personal communication, February, 2019).

One of the participants argued that funding situations for the cultural sector in Ghana have changed over time. The Director of the Ghana Dance Company posited that

Some time ago, we were receiving some funding, but recently it is very minimal. Therefore, for productions organized in this house, you have to go and look for financial support. So the whole thing is the government paying for your salaries and getting you some pieces of equipment to facilitate your administrative work and then you'll have to look for money to do your productions. Funding is our major problem but we are doing our best in the best possible way we can (Director, Ghana Dance Company, personal communication, February, 2019).

When asked about how funding used to be with arts and cultural activities in Ghana and what can be done to remedy the situation as at now, the Former Executive Director of the NCC recounted that

Arts and culture in some countries are always funded through some means, either from some percentages from lotteries or foundations and sometimes through a trust. Because if you compete with other sectors of the economy like the ministry of Health and Education they are given more priority and funded no matter the situation. So what you do is that you set up a trust or a foundation and you allow that foundation to run the arts. Here in Ghana, we don't have such funding strategies. The policy highlighted some of these but in terms of the implementation, nothing is going on. We have the National Lotteries around but nothing comes from there to support arts and culture. For foundations, there may be some around but not even routed through the NCC. Grants are nil at the moment; implementation of cultural policy is really difficult. We tried to set up a Trust Fund but it didn't work. I think that was what we

should have been doing; to set up a Trust Fund or foundation or government committing itself to allocate a certain percentage of the national revenue to culture. (Attipoe, personal communication, March, 2019).

The Director for Programmes, Monitoring and Evaluation at the NCC talked about how the cultural policy document highlights the most significant ways of dealing with arts and cultural issues in Ghana. However, he was of the view that the lack of funds to push the implementation of the policy is a major problem. He said that

Everything is captured in the policy document but we haven't funded it. We have stated in the cultural policy document how to use modern technology to improve upon culture. The most important thing is the implementation strategy which needs to be funded is ignored. For instance, the policy talks about the role of music, dance and drama in the country. These are supposed to educate the people, improve upon their psychology and improve the economy. Other countries are benefiting from the arts but we are being moved into a position where we don't regard ours. If you don't provide the funding, it becomes difficult to operationalize, enforce and implement the cultural policy (Boateng, personal communication, February, 2019).

Poor and Inadequate Cultural Infrastructure

Infrastructural development was one of the factors identified to be impeding the implementation of cultural policy in Ghana. Participants argued that cultural infrastructure was inadequate and that the few that exist are in a

poor state. When asked about infrastructure for the performing arts in Ghana, the Executive Director of the National Theatre revealed that

Our theatre infrastructure in this country is not enough. Only one National Theatre in the country so there is always pressure on the building and the facilities here. The problems of a 25 years old building continue because there are always surprises. And now that I know that the building needs re-wiring and re-plumbing, I look at things very differently, you know so people come and somehow want to do this and I'm like no. I need to make sure that it is not going to affect our use of the space (Attipoe, personal communication, March, 2019).

Many performing artists at the National Theatre expressed their dissatisfaction with the payment of the use of the theatre. When asked about why resident performing groups pay for the usage of the National Theatre infrastructure, the Director of the Drama Company explained that

Resident groups at the National theatre are charged for using the facilities around for their performances that are meant to promote, preserve and educate. As a resident company, I don't see why I should be charged for using the facility. It doesn't make sense especially when you are mandated to perform as a means of implementing the cultural policy. You are allowed to perform a certain number of times in the auditorium at the National Theatre. If you initiate any other programme, then you must solicit for funds and pay for the auditorium (Director, Drama Company, personal communication, February, 2019).

According to the Vice President of MUSIGA, Ghana as a country lacks state of the art infrastructure for the performing arts. He stated that

Ghana with such creative individuals and talented performing artists can only boast of one National Theatre so you can imagine the pressure on that building. Various governments promise to build new ones but once they come to power, they neglect that. They only remember when they mount the campaign platform. For MUSIGA members we have to resort to other halls not meant for artistic performances. It is very sad but there is little we can do. I almost forgot, you see even the National Theatre space that is meant for performing artists, the charges for securing the place is too much. Maybe that might also be a strategy to reduce the pressure on the venue (B. Simons, personal communication, March, 2019).

Poor Institutional Management

Poor institutional management was identified as one of the factors that impede the implementation of cultural policy in Ghana. Participants expressed their views on how moving the NCC to the MoTAC and taking their functional powers have not helped the cultural sector in Ghana. The Acting Director of Research at the MoTAC revealed that

Sometimes when you put so many institutions that you think function similar together there is a lot of confusion, but from the look of things it hasn't improved, it has rather worsen. I mean attaching the NCC to a ministry has worsened the case for the implementation of cultural policy in Ghana (Cudjoe, personal communication, April, 2019).

When asked about how cultural institutions are managed towards the implementation of cultural policy in Ghana, the Director of the National Drama Company explained that

Little is said about culture let alone the National Theatre. If you live in a land, I believe the way you live there makes you unique. You may have certain things in common with some of the people. People come here to see you and learn more about you and about your lifestyle which is your culture. Now you make it book-wise, you come and form a ministry and you say the ministry of tourism and culture. Tourism and culture which one is bigger? Culture, of course. And the worse of it was when they formed Chieftaincy and Culture ministry. Is the cultural outfit not strong and fit enough to have its ministry? So always it is Ghana Tourism Authority that makes the money. That has been our cry, our problem. So very little is said about culture, let alone talking about the National Theatre so there is little we can do to implement the cultural policy. There is a lack of a vibrant cultural outfit because the other areas they have paired arts and culture with are seen superior and important than the cultural outfit (Director, National Drama Company, personal communication, February, 2019).

In response to the question of how cultural institutions have been managed in Ghana, the Deputy Executive Director of the National Theatre stated that

We have not been able to manage the NCC well. The only autonomous arts and cultural institution in the country as at then was moved by various governments to align itself to various ministries which brought

about destabilization in terms of its mandate to supervise the implementation of cultural policy with its agencies. The destabilization saw the core agencies under the NCC moved away so the NCC became less effective since then. The more reason why the National Theater is not under the NCC anymore but rather the MoTAC including the NCC itself. So if you look at, the intention, from my perspective, for setting up the NCC that was the policy-making body, to make policies that will drive all the agencies under them to move into a direction where implementing the cultural policy will be carefully monitored (Tofic, personal communication, March, 2019).

According to the Secretary of MUSIGA, there is still some hope for cultural institutions to work around to restore the role of culture within the Ghanaian society. He argued that

My personal view is that implementing arts and cultural policy in Ghana should be holistic with a plethora of institutions coming together. It should not be in isolation, something for the MoTAC alone in terms of decision making. The MoTAC should allow the NCC to work and manage the cultural affairs in this country while the ministry kind of supervises. Unless that body called the NCC gets up and then takes its mandate and refocus and redirects every other cultural institution or art institution to look towards the direction of implementing our cultural policy the problem will continue to exist. We need to have better institutional management for arts and cultural institutions to be able to implement our cultural policy. You need to involve private arts and

cultural institutions like MUSIGA and several others too (Bosco, personal communication, March, 2019).

Discussion of the Results of Research Question three

Arts and culture are recognized to be one of the effective tools for National Development in Ghana. This is highlighted in most policy documents in Ghana, particularly, the cultural policy. In Ghana, cultural policy is to “...contribute to the nation’s human development and material progress...” (NCC, 2004, p. 4). According to the cultural policy document, artistic groups and associations are key players as far as the implementation of the policy is concerned. Commenting on the role of the performing arts in implementing policies, one of the participants argued that

The performing arts can be used to communicate policies to the community. This is possible through Theatre for Development, where there are interactions between the community and the performers about what the community has seen in the play that is linked to their daily lives. They suggest their solutions and ways to deal with community problems (The Executive Director, National Theatre, Accra, 2019).

For the Ghanaian people, implementing cultural policy is a unique way of preserving and conserving culture, developing and promoting culture, and presenting culture. However, these are possible with appropriate administrative apparatuses, the right inter-sectorial linkages and the provision and availability of funds towards the implementation of cultural policy. I situate this discussion within Potts and Cunningham’s (2008) models for assessing the arts and cultural sector and the economy.

From the analysis of the results, it appeared that performing arts institutions and artists, in general, expect a very high level of government support in terms of resource allocation, budget provision, funding, and adequate infrastructure. This creates a “permanent dependency on support” from the government (Craik, 2007, p. 51). Therefore, according to Craik (2007), governments make use of three models of support for the arts and cultural sector. The first is the patronage strategies that deal with direct public funding for arts and cultural activities. The second deals with indirect funding through arts and cultural agencies and ministerial outfit. The third is the facilitator strategies that ensure collaborations and partnerships between public and private arts and cultural institutions. How are these models approached by the government of Ghana concerning the performing arts? How does this help performing arts institutions in implementing cultural policy? These questions are answered through the discussions below.

In terms of resource allocation to champion the performing arts and implement cultural policy in general, the results indicated that it is not enough. Due to the nature of market for the arts and cultural sector in Ghana, public support is needed to help arts and cultural institutions to effectively implement cultural policy. Dwelling on the welfare model by Potts and Cunningham (2008), that argues that “the creative industries are essentially a ‘merit good’ sector that produces cultural commodities that are welfare enhancing”(Potts & Cunningham, 2008, p. 5) and that “they consume more resources than they produce” (Potts & Cunningham, 2008, p. 4). This means that the arts and cultural sector need more resources to be able to function effectively. In this

regard, this model suggests that policy prescriptions should centre on income and resource allocation.

Even though Pott and Cunningham argue from a purely economic perspective, they also noted that the lack of resource allocation may contribute to the less economic performance of the arts and cultural sector. What this means is that growth in the arts and cultural sector comes with costs that the state will not likely get any material returns or benefits, however, the intrinsic value is enormous. This was exactly the underlying argument by the participants that arts and culture contribute to the growth of the country in diverse ways. There is, therefore, the need for the sector to have adequate resources allocated to them so they can function effectively. The allocation of resources, especially, to the institutions in charge of the sector will not only enhance their activities but also help them implement the cultural policy in Ghana. For the participants, the cultural policy document of Ghana is a well-written document with a clear focus. However, it is facing challenges because of the lack of resources available for its implementation. In terms of human resource, the personnel to champion the implementation of the policy is inadequate. If the goal of cultural policy is to preserve, promote and conserve the Ghanaian culture as highlighted in the policy document, then it needs to be resourced so that its implementation goals can be achieved.

The cultural atmosphere in Ghana has some partisan undertones. Most of the public institutions including arts and cultural ones are established by governments. Such institutions are occupied by government officials, which the Former Executive Director of the NCC refers to as “party faithful”. The NCC

that is supposed to be an autonomous cultural institution is also controlled by the political powers of the ruling government. The President of Ghana has the power to appoint the Executive Directors of the NCC and the National Theatre. This means that decisions taken by these arts institutions must resonate with the political agenda of the political party in power. This affects the activities of arts and cultural institutions. Aspects of arts and cultural engagements that do not present some explicit economic benefits are mostly neglected. Some arts and cultural initiatives are mostly politicized. One of the participants lamented that “we are in a country where politicians influence cultural programmes to score political points. There are a lot of political influences within the cultural sector in Ghana and this is impeding the progress of our cultural policy” (The Executive Secretary, NCC, personal communication, February, 2019).

It is not surprising that the movement of the operation and administrative powers of the NCC to the MoTAC was politically engineered. The Former Executive Director of the NCC explained that “at the time, some of us resisted this idea of attaching the cultural outfit to the ministry but the government did not listen to us”. This indicates the extent to which political interferences are within the arts and cultural sector in Ghana. In major decision making, arts and cultural experts are not consulted. Such decisions are political. For arts and cultural initiatives to take place at the national level, it has to go through parliamentary approval. It is important to argue that when culture is linked to parliamentary accountability, there comes the risk or “danger of political interference in cultural affairs” (Matarasso & Landry, 1999, p. 23). A comment

by one of the participants on the political influences on culture in Ghana was revealing. She recalled that

When I joined the National Theatre, it was through the NCC. I was employed by the NCC. That was our 'mother' body, I mean for arts and culture. As usual, because of political interferences, we are now all under the MoTAC. Unfortunately, the NCC is now like a 'white elephant'. I am not sure about the number of people in this country who know about the NCC now and even its mandate. They stripped them of whatever powers they had as a commission to operate through the attachment of arts and culture to a ministry (Performing Artists 1, National Theatre, personal communication, February, 2019).

The secretary of MUSIGA also recounted that

I don't know if you're aware of the politics that ensued right after the policy was launched because that was when Kufour [a former president of Ghana] had to make SK Bofo a minister. And as a minister of culture, he usurped the authority of the commission and the commission became a toothless bulldog and since that time the cultural policy is like death at birth (Bosco, personal communication, March, 2019).

He argued that there have been political influences right from the beginning of the launch of the cultural policy document. For him, this is one of the reasons why the cultural policy document is not working. This indicates that implementing the document definitely will be problematic as far as these political influences are rampant.

The debate on cultural policy highlights how budget allocations for arts and cultural activities help boost the sector. Some scholars argue that today, governments support more forms of culture while others hold a contrary view. I, therefore, agree with Craik when he argues that “typically one country's lament over its inadequate policy model is another country's ideal or proposed solution” (2007, p. 53). Even though Craik admits that there are budget cuts, he argues that government expenditure on arts and culture is appreciating. The situation in Ghana, however, is different with regards to budget allocations for the arts and cultural sector. Currently, the amount allocated for arts and culture within the budget is insignificant. The MoTAC confirmed that when it comes to budget allocations, the arts, and the cultural sector is not captured because it is not a cost centre. As a cost centre, it simply means it is not subdivision of the MoTAC and therefore cannot be recognized in the budget. This implies that cultural institutions who are to implement the cultural policy are financially handicapped.

The analysis of the data also revealed that there are instances where the arts and cultural sector are considered in terms of budget allocations. However, this happens when there is a budget surplus. In this situation, the amount allocated for arts and culture in the budget becomes insignificant. This makes it almost impossible to implement cultural policy in Ghana since the arts and cultural institutions work with budgets. For the National Theatre, their budgets have to go through the MoTAC before it is further submitted to the Ministry of Finance for approval. The situation is the same for the NCC. In most cases, the arts and cultural sector are not captured in the budget. This is because “arts and

culture is a low priority for most modern governments” (Mundy, 2000, p. 12). MUSIGA as a private performing arts institution argues that their role in the creative industry is very key and for that matter should be considered in the National budget. As one of the private institutions who are key stakeholders of the implementation of cultural policy, this request, if granted, will play a significant role in the activities of MUSIGA. This does not seem to be something that can be considered now until the public arts and cultural institutions are captured in the national budget.

Directly linked with the issue about the budget is funding. Cultural policy discourses in the developed countries indicate that governments are funding the arts and cultural sector. These funding supports could be direct or indirect. In Ghana, the three models of cultural policy support proposed by Craik (2007) fits in our context. According to Craik (2007), direct funding support comes through public funding. For example, in Ghana, NAFAC is a publicly funded arts and cultural activity. The Director for PME at the NCC opined that “NAFAC is always directly funded by the government” (Director, PME, NCC, Accra, 2019). This direct public funding is what Craik (2007) calls the Patronage Strategy where arts and cultural activities are “underwritten through direct public funding” (Craik, 2007, p. 51). There is also indirect funding through the state where funds are released to support arts programmes. For example, the Acting Director of Research at the MoTAC stated that “currently there is an Arts Council fully operationalized by the government of Ghana and indirectly, the MoTAC supports them with their funding programmes” (Cudjoe, personal communication, April, 2019). According to

Matarasso and Landry (1999), this is what is employed in the United Kingdom where the government operates with an “arm's length principle”. With this principle, money is given to the Arts Council who determines the areas to spend within the arts and cultural sector. It is beyond the scope of this study to go into the operations of the Arts Council as it was instituted after data was collected for this research. However, in one of the interviews with MUSIGA, the Secretary stated that “MUSIGA is almost finalizing a funding deal with the Arts Council that was put together by the current government” (Bosco, personal communication, March, 2019).

Funding from the government is meant to support arts and cultural institutions to implement cultural policy in the areas of preservation, promotion, and conservation. These institutions, however, explained that they hardly receive funds from the government. Of course, this is not surprising especially when there is little or inadequate budget allocation for the arts and cultural sector in Ghana. The cultural policy document (2004) states that

The National Commission on Culture shall also receive funding for the promotion and development of the arts and culture from other sources such as:

- a. government subventions;
- b. contributions and/or grants from District/Municipal/Metropolitan Assemblies;
- c. a designed percentage from the District Assemblies Common Fund;
- d. sponsorship and donations from private individuals, industry, business organizations, commercial houses, and other groups;

e. any other sources (NCC, 2004, p. 13).

As argued by almost all the participants, none of the above funding options stipulated in the cultural policy document is working for the arts and cultural sector. One of the participants said “even the subventions are barely provided and even if it is, it is inadequate. So, this is the state of funding as far as our mandate is concerned. How do you expect us to implement the cultural policy?” (Director, National Symphony, personal communication, February, 2019). At the moment, the most reliable source of funds from public arts and cultural institutions come from their Internally Generated Funds (IGF). The IGF is through the renting of theatre spaces, especially, the performance halls. The National Theatre, for example, rents out the performance hall, the exhibition hall and other facilities to raise funds for their operations. The CNCs hire their “performance hall, forecourt, exhibition panels and conference room” to generate funds (Comme Fio, 2017, p. 88). Public arts and cultural institutions also generate funds from gate proceeds when they stage concerts.

Performing artists who work with public arts and cultural institutions expressed their concerns as to how they are underpaid. They argued that this discourages many other professional performing artists produced from the various Performing Arts Schools from working with the public arts and cultural institutions. The Former Executive Director of the NCC argued that in some other countries, governments set up other means to generate funds in support of arts and culture. One of such means is the percentages they get from lotteries. Indeed, the cultural policy document (2004) of Ghana highlights that “ten percent (10%) earnings from the National Lottery” will be used to support the

operations of the arts and cultural sector in Ghana. Talking about this provision in the policy document, the Director for PME at the NCC told me that “oh that provision is not regularized so nothing comes from there to us or to support arts and culture in Ghana” (Boateng, personal communication, February, 2019). All the funding provisions provided in the cultural policy document (2004) in support of the arts and cultural sector seems not to be working the way the sector expects. Indeed, there should be ways to raise funds for arts and cultural institutions to effectively implement cultural policy. I agree with the Former Executive Director of the NCC when he argues that

We need to look for funding. The government budget does not support the arts. We need to create a foundation, a trustee or something...It is the money, if the money comes, I bet you a lot of things will change. A lot of people will want to watch local movies and would want to see their local heroes. If we can put in place the economic power behind the arts, it will bear fruits for us (Attipoe, personal communication, March, 2019).

For performing artists and groups to showcase their arts, there needs to be quality and adequate infrastructure. The cultural infrastructure in Ghana is not enough to accommodate the numerous performing arts groups that are in Ghana. The most important infrastructural concern that was identified from the analysis of the data was theatre infrastructure. Currently, Ghana can boast of only one National Theatre, which was built about twenty-five years ago. There is, therefore, always pressure on this building as every artist or artistic group wants to perform at the National Theatre. The Executive Director for the

National Theatre said that “it is a big deal for artists to use the National Theatre stage. It means their level is high and performing at the National Theatre places them at a higher level” (A. Frimpong, personal communication, March, 2019). This shows the extent to which such infrastructure is important to the performing arts. Since the National Theatre is the only one of its kind in Ghana, and there is too much pressure on it, it needs constant renovations. My interview with the Executive Director of the National Theatre indicated that because of the poor nature of the National Theatre building at the moment, not all artistic programmes are accepted. Since the National Theatre depends so much on IGF, including renting of the performance space to private performing arts groups and individuals, the resident groups have a limited number of times to use the performance space that was provided basically for their productions. If a resident group has to stage performances aside the ones given to them by the management of the theatre, then they are meant to pay for the use of the performance space. This, to the resident groups, does not help them in implementing their core mandate. The regional CNCs are supposed to be providing their theatre spaces for artistic performances. However, the theatre infrastructure at the CNCs is in a poor state. Besides, not all regions have CNCs. Some are yet to be completed. Again, MUSIGA argued that they have limited opportunities to perform at the National Theatre. They, therefore, have to rely on other auditoriums not built for artistic performances and at a very high cost. Even though various governments have promised building other theatre infrastructure in Ghana, we are yet to see any.

A major factor impeding the implementation of cultural policy is poor institutional management. Arts and cultural institutions in Ghana need holistic and effective management to develop the cultural sector and to be able to implement cultural policy. In this sense, administrative structures within the cultural sector must work. The data analysis showed that the lack of professional administrative procedures in the cultural sector makes the implementation of cultural policy problematic. The analysis indicated that within the arts and cultural sector in Ghana, there is the interplay of public, private and civil society involvement. Therefore, there needs to be a proper flow of communication between them but this is lacking. The NCC was meant to coordinate all activities within the arts and cultural sector but their operational powers were moved to the MoTAC. This according to some of the participants cause more harm than good to the cultural sector. One participant described the failure of arts and cultural institutions in implementing cultural policy as being worse under the MoTAC than it used to be under the NCC. The reason is that the MoTAC is not able to coordinate activities of the arts and cultural sector. “This usually implies a lack of equality as regards conditions of existence of all organizations in culture, no communication or public control of cultural policy (Dragičević Šešić & Dragojević, 2005, p. 28).

The major problem which impedes the implementation of cultural policy in Ghana is the failure in recognizing that cultural administration is a multifaceted entity. Throsby (2010), talks about two main models of arts and cultural administration used in the western world. The first talks about arts and culture attached to a ministry where they make funding provisions directly to

arts organizations and individuals. For this model “decision-making powers lies with the relevant government minister” (Throsby, 2010, p. 64). In the second model, decision-making is the responsibility of a statutory arts and cultural institution. In Ghana, the MoTAC is in charge of the arts and cultural sector and operates with twelve agencies including the NCC and the National Theatre. Therefore, these agencies should have clearly defined tasks. As it stands now, the NCC and the National Theatre, most of the time, run parallel programmes and operate along with similar activities. The private art institutions are hardly consulted for major decision making in the cultural field. The Vice President of MUSIGA stated that “when it comes to decisions concerning the cultural industry, we are not consulted. Even programmes that concern us, the level of communication has always been questionable” (B. Simons, personal communication, March, 2019). All these are indications that there is a problem with the implementation of cultural policy in relation to the institutional management of the arts and cultural sector.

From the analysis and the above discussion, I conclude that the most important factors militating the smooth implementation of cultural policy in Ghana centres on leadership crisis, unavailability of enough data and lack of accountability. The leadership crisis means there is no proper planning and strategic management of the arts and cultural sector in Ghana. As already stated, in the course of my field work, I asked for basic data from the research participants to corroborate the issues, concerns and claims they raised but I was not given such data. Apart from the NCC, that was able to provide their budget from 2016 to date, the rest of the institutions I studied did not give me access to

such data. Even with the one provided by the NCC, the details of how the monies were spent and for what they were spent on was not included. More worrying was the fact that the MoTAC also claimed their budget was not available for public conception. I had to fall on the budget presented by the Ministry of Finance which lacked the detail information. It became difficult to ascertain the fact that there were budget cuts and inadequate funding for the arts and cultural sector. There was definitely no level of accountability from these institutions. It was difficult to get numerical data from these institutions.

Presentation and Analysis of Research Question four results

The research question four looks at how the performing arts serve as an avenue for the creation of sustainable jobs and wealth towards socio-economic growth? The search for new methods and strategies for the creation of jobs and wealth has been a major concern in Ghana. Both public and private initiatives are expected to offer some economic benefits to the country. Research shows that the creative industries are a great potential for job and wealth creation, yet this area, especially the performing arts, is not fully tapped in Ghana. It becomes important, therefore, to know the ways in which the performing arts in Ghana can serve as an avenue for the creation of sustainable jobs and wealth. Even though I looked at both public and private performing arts and their contributions towards job and wealth creation, I focused more on the ‘Appietus Project’. I interviewed three policy experts, four directors of arts and cultural institutions, three executive members of MUSIGA including Appietus himself, and the ten upcoming musicians involved in the ‘Appietus Project’. I also interviewed the Central Regional president of MUSIGA. The ‘Appietus Project’

covered all the ten regions of Ghana. However, I focused on that of the Central Region due to time and financial constraints. First I examined the full intent of the organization of the ‘Appietus Project’. Secondly, I sought to find out how the cultural policy of Ghana caters for the promotion of the performing arts in Ghana and to probe from the selected artists the extent to which such a project influences and promotes their works.

The Nature of the ‘Appietus Project’

The ‘Appietus Project’ was a recording project by an award-winning studio engineer called Appiah Danquah, popularly known as Appietus in the entertainment business in Ghana. Appietus is a music producer, sound engineer, and an entrepreneur. He owns a record label and a recording studio called Creative Studios. The project seeks to record one hundred upcoming artists from within the then ten regions of Ghana. Until recently, Ghana administratively had ten regions. According to Appietus, his idea was to record emerging or upcoming musicians from all the then ten regions of Ghana. For him to be fair to all the upcoming musicians, he decided to select ten artists from each region through the regional branches of the Musicians Union of Ghana. As a member of MUSIGA, Appietus felt the easiest way to get to these upcoming artists was through the regional offices of MUSIGA since they are represented in every region. In his quest to address some of the requests from emerging musicians who mostly ask for his help on his social media handles, Appietus was inspired to promote new or upcoming musicians and create a market for their arts.

Since Appietus was liaising with MUSIGA, to be part of the project the interested artists had to be registered members of the association. This was also to check personal biases on the part of Appietus and also to help project the musician's union which currently looks unattractive to the youth; especially the upcoming musicians. Therefore, to participate in the project, MUSIGA introduced a registration procedure where interested candidates had to pick a form at a very low price. Registered members of MUSIGA picked the form for twenty Ghana Cedis and non-members of MUSIGA had to pay a hundred and forty Ghana Cedis which automatically qualified them as registered members of the association. MUSIGA was in charge of the entire process: from publicity through to the end of the selection process in the region. The project was launched at the regional levels after the selection of the ten artists. Since I only focused on the Central Region project, I will highlight how the selection was done in this region in the next section. According to Appietus, after the project "MUSIGA in the various regions will help promote the songs with the local radio stations so the songs get massive airplay" (Appietus, personal communication, February, 2019).

The resources involved in the project all came from Appietus with the MUSIGA taking up the regional organization and selection process. He remarked that "it is my resources I am using; nobody is helping me. I have approached the MoTAC, they say they will help me but I have not heard from them. I am doing it anyways" (Appietus, personal communication, February, 2019). The ministry acknowledges the importance of the "Appietus Project" yet

no support was being granted to help promote it. However, this was a project Appietus envisioned to carry on for a very long time.



Figure 4: The 'Appietus Project' - National

Source: <http://www.ghafla.com/gh/appietus-launches-the-central-music-projectwatch/>

The 'Appietus Project' in the Central Region of Ghana

The project in the Central region was coordinated by the MUSIGA office in the region. The regional MUSIGA president played a very instrumental role in the entire project. According to the president, even before Appietus arrived in the region, MUSIGA had done a lot of work by promoting the project on almost every radio station in the region, particularly in Cape Coast, the regional capital. For the selection process in the Central Region, MUSIGA accepted the musical demos of the upcoming artists who registered for the project. A committee was set-up comprising neutral people who could not be influenced. One of the main criteria used in selecting the songs was on

creativity. The panel was interested in how the artists had creatively used resources available to do for their music. The music demos were presented to the panel without the names of the artists. Anonymity was ensured by the MUSIGA president, who more or less was the chair of the committee. The regional president told me that

“I numbered all the CD demos so that nobody knows who the artists were. And I made sure I didn't go for people who could recognize the voices of the artists. I had about two Americans on board, some of my executives from MUSIGA and some other agents” (Appiatsewa, personal communication, February, 2019).

In all twenty-four artists registered and submitted their demos to be considered for the project. All the demos were given equal attention in terms of the selection process after which the best ten were selected. The selected artists were informed as well as Appietus who proposed a date for the launch of the project.

It is the express desire of the Central Regional branch of MUSIGA to continue with the project and use it as an avenue to open doors for other emerging artists from within the region according to the regional president. For them, there are talented performing artists in the Central Region whose arts should be seen as employable and can create wealth for them and the society in general. According to the regional president, they want to compile the ten recorded tracks into an album and commercialize it. This, she claims, would be made an annual project within the Central Region to project and promote upcoming musicians.



Figure 5: The 'Appietus Project'- Central Region

Source: <http://www.ghafla.com/gh/appietus-launches-the-central-music-projectwatch/>

The project aims to promote the works of upcoming musicians and create a market for their art. When asked about how this project contributes to job and wealth creation, the following views were expressed:

So Appietus has come up with this project to get to the people, I mean the upcoming musicians who see music as the only way to survive. Of course, we, the Central Regional branch of MUSIGA, are also taking advantage of it. We are using this project to create employment for the numerous talented performing artists we have in the region. There is no corner in Cape Coast, for example, that you would not see talented artists

but how do we push them up? This is indeed a good start for the first ten artists as the project will promote their brand (Appiatsewa, personal communication, February, 2019).

The artists also expressed how they feel about this project and the prospects it presents as far as job and wealth creation is concerned. One of them explained that,

I call him (Appietus), His Excellency if you look at my Facebook wall, I say His Excellency Nana Appietus because this is what he has done. If he becomes the national president of MUSIGA, I will be proud because he has sacrificed for us. You see, what he is doing is the same thing the President of Ghana is doing. The president of Ghana is interested in creating jobs. Appietus is doing the same with us the upcoming musicians. This is the job I want to do so to have Appietus behind my brand already tells me I am ready in the job market with my music (Artist 3, Appietus project, personal communication, March, 2019).

When asked about the reason for this project, Appietus stated that

So for the project, I just feel I have to do something to help these young ones who are constantly sending me messages on social media to help them. I just want to help the youth. You know, this era of youth unemployment, we can't allow talents to go waste. For me, I needed to use my little skills to help these upcoming talented musicians use their talents as means for creating jobs so they can be earning some money for themselves (Appietus, personal communication, February, 2019).

In discussing the extent to which this project will help the upcoming artists in generating income, one of the artists argued that

When you have a product coming from Appietus even the DJs in your region would want to play it. The more you get airplay with your songs, the more you are known. The more you are known, the more you get gigs. This will directly create some wealth for me as an artist so for me, this project is a very good one. I believe that the performing arts are a great avenue for creating jobs and wealth, especially, in Ghana here because we have a lot of talents. The young guys are really good, we only need a little push and that is what I am doing now (Artist 5, Appietus Project, personal communication, March, 2019).

On the part of MUSIGA, Central Region, the president also explained how they want to capitalize on the project to raise money in different ways to support upcoming artists within the region. She stated that

For us as a union in the Central Region, we want to launch the ten tracks from the selected artists after the project. Once we do that, we will be able to raise some money. Then depending on how much we raise, the target would be to try and get a live band in the Central Region. If we are not able to, then we will try and set up a recording studio which will be cheaper for the artists in the region (Appiatsewa, personal communication, February, 2019).

Another question was asked about how this project will help expose the upcoming musicians and boost their survival in the market. The following views were expressed by some of the artists:

Immediately I heard Appietus' name, I knew that I am a star now because Appietus himself is a star. When a star joins you, you too become a star. Appietus presents what we call quality when it comes to music production. That alone is a big market for me. Let me tell you something, when Appietus came here I took a picture with him and posted on social media and I wrote that people should watch out about my song that Appietus is working on. Just after thirty minutes, I had messages coming in with people asking where they will get the track to listen to or buy once it is released. So already, there is a good market for me because of the Appietus brand (Artist 8, Appietus Project, personal communication, March, 2019).

For me when I went there [referring to Appietus' studio] I was even lucky enough to meet a certain artist, Alux, he is half South African and half American. He came to do his recording and that was the first time we met but we've been chatting since then. He even called me that he will be doing the video of his song and that he will call me and I have to be there. So you see, just entering into Appietus' studio, I've just gotten to another level. So you see, the profit of the project is enormous, you get access and get higher. I tried and you see, here I am. He is already discussing stuff with me about some performances outside Ghana too so the exposure is great (Artist 10, Appietus Project, personal communication, March, 2019).

Discussing which ways the performing arts could serve as an avenue for job and wealth creation, Appietus revealed that

The performing arts provide jobs for a lot of people in this country. Even pirates get something to do from the work of musicians. Musicians provide jobs for the guys who walk and sell CDs on the road. Musicians create employment for DJs by just doing one song that is a platinum hit, DJs will get jobs, presenters already will get jobs, radio stations will be able to function, people at the restaurants will be able to sell their products because they have music attracting people to where they are. People do weddings and they use music. In fact, on almost every occasion in Ghana, the performing arts are used (Appietus, personal communication, February, 2019).

The Performing Arts as an Avenue for Job and Wealth Creation

In discussing about avenues through which the performing arts creates job and wealth in Ghana, the Vice President of MUSIGA argued that

I think to start with, we create so many jobs. Just think about a musician going to record one song. You start from your house; you take a taxi to the studio. At the studio, they have studio engineers, studio boys, they have this, they have that, everybody gets paid. When you finish, you take it to a place where it's going to be pressed, so they press it. That also creates a job. When the music comes out, it goes to the radio stations, the media people also get a job to do. Although they charge “payola” [tip for radio presenters] on top of we giving them jobs (B. Simons, personal communication, March, 2019).

I extended the discussions to look at public performing arts institutions and how they contribute to job and income generation. When asked about how the state

benefits from the performing arts sector, one of the longest-serving performing artists at the National Theatre explained that

The sector can employ more than a hundred people for just a single production. In one production, you need lighting personnel, costumier, set designers, actors, a director or sometimes directors and many more. When people are coming to see the production, they pick public transport and a whole lot of others. These are all forms of job creation because, without the production, these people will not get these services rendered (Performing Artist 2, National Theatre, personal communication, February, 2019).

The Executive Director of the National Theatre stated that

What I can tell you anecdotally is that there is a popcorn seller who has been here since the theatre was built and she wouldn't be here if she wasn't making a profit from sales. She stayed here because of what we have enabled her to do, it kept her business going for 25 years. Through our productions, we have been able to create employment for her for twenty-five years. There are a lot of other people like that. The only problem is that we don't have national statistics that indicate the total number of jobs created from the performing arts. It is only conjectural but the evidence is clear, we can see them (A. Frimpong, personal communication, March, 2019).

In line with the assertion by the Executive Director of the National Theatre, the Director for Programmes, Monitoring and Evaluation at the NCC also stated that

In fact, in case you even look at the creative industry, especially, the performing arts have started making people rake in millions. And new songs are coming, we have this rap revolution, Shatta Wale [famous local artist] and all those guys, we are not in direct control of them but invariably the kind of cultural climate that we've been able to establish, you know by and large has brought about that kind of regime. So if you look at the creative industry, they are doing well but one thing is that we don't have tangible records to see that they are employing this number of people or creating this amount of wealth. All that we see is the huge sums of money they spend on adverts, as for that we see. But as to whether they are making this or that amount, we don't have tangible records. And then, this music revolution too, some are making it big in the music industry, that one too we don't have direct records. The performing arts sector is creating jobs now and then, so many jobs everywhere, but that one too we don't have very firm or accurate records but it's like people have seen it. They are yet to hear that it has created this much with proper research. (Boateng, personal communication, February, 2019).

Explaining the activities of the National Theatre that contributes to job and wealth creation, the Director for the National Symphony Orchestra posited that

You see, ours is practical. The students who have passed through our hands are doing well in the job market. The moment I teach one-person music theory, he can go and teach in a school. Now we have a lot of private schools looking for teachers in the area of the performing arts. If

the person can play the Cello, he can get a violinist and the two of them can go and play at a wedding, somebody's naming ceremony or birthday and then they will be getting some money. They will be earning money for themselves. That is job creation and I know a lot of people who do that as their main job; teaching some kind of instruments and playing gigs. So if the government wants to create more jobs, he should turn his attention to us, we will create the jobs for him. Look, one of the things the National Theatre is trying to do right now is, when we take the National Theater to the people, we try and raise groups in the areas that will represent the National Theater, and then we go there periodically to upgrade them to the standards we want. Won't there be jobs for them in the villages or the centers where they are? So we are creating more jobs, we need support to do that (Director, National Symphony Orchestra, personal communication, January, 2019).

Discussion of the Results of Research Question four

The performing arts are a key component of the creative industries in Ghana. They occupy the "centre of what can be labeled in broader terms the creative economy" (United Nations, 2010, p. 9). The two keywords, creativity, and economics suggest that creative practices such as those exhibited through the performing arts could contribute to the economy. The creative economy can "foster income generation, job creation, and export earnings while promoting social inclusion, cultural diversity and human development" (United Nations, 2010, p. 10). This, however, does not happen in isolation but rather through a combination of other factors. It involves the combination of the economic,

cultural and social dimensions of development. According to the UNCTAD, the creative economy, “is a feasible development option calling for innovative, multi-disciplinary policy responses and interministerial industries” (United Nations, 2010, p. 10). In other words, there is a need for innovative policy towards the enhancement of the creative economy. The economic aspects of the performing arts and for that matter, the creative economy “promotes economic diversification, revenues, trade, and innovation” (United Nations, 2010, p. 23).

It was clear from the analysis that the intent of the ‘Appietus Project’ was to create employment for young talented musicians. By recording the works of the selected upcoming musicians, Appietus sought to provide some kind of leverage for these artists. As a well-known music producer and sound engineer in Ghana, his brand alone is enough to put these upcoming musicians in the limelight. The requirement that participants are registered members of MUSIGA is enough reason to prove that Appietus was in to help the musicians develop their career and make money with their skills. Even though the Ghana Cultural Policy document (2004) highlights support for such initiatives, it seems to only appear on paper. In practical terms, it is nonexistent. According to the policy document, “the Culture Trust Fund, when established, shall encourage creative endeavors through grants and other kinds of resources and support” (NCC, 2004, p. 21). However, the Culture Trust Fund was established and survived for only about a year, therefore, there is no clearly defined source of funds or grants for the performing arts sector. In short, the Culture Trust Fund that is supposed to support such artistic novelties is not working. The MoTAC offered no support to Appietus as far as this project is concerned even though

the sector Minister at the time recognized the importance of the project and the need for the state to support it.

The Central Regional branch of MUSIGA planned to capitalize on the project to build a recording studio in the region to help upcoming musicians build their careers or make a living out of their music profession. From the analysis, it was clear that MUSIGA at the Central Region was interested in the project so they could create employment opportunities for the talented upcoming musicians within the region. Indeed, the performing arts create jobs and wealth in so many different ways in Ghana. There are some people whose means of livelihoods are through the selling of art materials such as CDs. DJs and radio presenters at various radio stations use music as a major part of their work. People are attracted to specific restaurants and bars because of the music they can listen to. In this sense, music serves as a catalyst that promotes their work and boosts sales. The Vice President of MUSIGA explained that musicians go through different phases before they can release even a song. These phases, however, are all avenues that create employment and wealth for other people. After creating jobs for studio engineers and other instrumentalists, the songs are sent to the pressing studio to be pressed on CDs. This offers employment to the workers at the pressing studio. Other people design the graphics and many other things that go with the CD. These are all avenues that create employment for others.

Some of the views expressed by the regional president and the artists revealed that Appietus was doing this project to fulfill his political ambitions of becoming the national president of MUSIGA. However, Appietus explained

that he wanted to contest for the presidential position of MUSIGA at some point in time but he stopped. His reason was that he wanted to concentrate on other important businesses first. He explained, therefore, that this project had nothing to do with the position he wanted to occupy in MUSIGA otherwise he would have pulled out of the project. For the artists, they remarked that they will be well placed in the market because of Appietus' brand.

The situation is not any different from the public performing arts institutions or groups. In a single theatre production, many facets demand expertise. These are employment channels for these experts, therefore for the policy experts I interviewed, the performing arts create a lot of employment and wealth in diverse ways in Ghana. However, this is only anecdotally and conjecturally determined. This problem is not only peculiar to Ghana. The Creative Economy Report, reported that as of 2010, “the contribution of the creative economy to the global economy is still difficult to accurately assess” (2010, p. 23). For some of the participants, even though there is the absence of enough data to support this claim from the Ghanaian context, the evidence is clear enough. This is based on the value the performing arts have attached to the lives of artists and the size of the labor force within the performing arts. As proposed by the UNCTAD, to ascertain any contributions of a sector to the national economy “is to measure its value-added, including its share of labour and capital” (United Nations, 2010, p. 23). In 2015, forty-seven million Ghana Cedis (Gh 47m) were generated as income from the arts and cultural sector while forty-nine thousand jobs were created. It was projected at the time that, in 2017 the net income that would be generated will be fifty million Ghana Cedis

(Gh 50m) while fifty-five thousand jobs were expected to be created (Ministry of Tourism, Culture and Creative Arts, 2016).

In terms of policy strategies to boost the economic aspects of the arts and cultural sector, governments should stimulate small business development, market development and education and training (David Throsby, 2010). Throsby (2010), argues that the “provision of start-up assistance”, “facilitating access to finance, including microfinance” and “workshops for the development of entrepreneurial skills in creative business strategy” (2010, pp. 100–102) should be key policy strategies in the arts and cultural sector in Ghana. These strategies are important for small-to-medium enterprises such as those related to the performing arts in Ghana. Even though the responsibility lies with the government in fashioning out these policy strategies, I argue that private initiatives such as that of the ‘Appietus Project’ could also be employed to enhance small business developments in the performing arts to foster job and wealth creation. In the area of market development, Throsby (2010) provides three areas where governments can improve creative products or services such as those from the performing arts. They include the provision of market intelligence services, the establishment of industry advisory bodies, and the development of segments in the markets as cultural tourism. Market intelligence simply means knowing about the market trends, competitors and other factors relevant to decision-making. This is normally done with a team of researchers who segment and gather market intelligence data for the arts and cultural sector. Of these, arts and cultural education and training are paramount. Throsby (2010) wrote that “the long-term foundation of the cultural industries is built upon the

talents and skills of artists and other creative workers” (2010, p. 102). This is exactly what was expressed by the Director of the National Symphony Orchestra when he talked about the National Theatre’s idea of setting up theatres in various localities and subsequently training the local people to work in these theatres. This, to me, is one of the sustainable ways of creating jobs and wealth.

To further evaluate the ‘Appietus Project’ taking into consideration how sustainable it could be will be worthy of discussion. I have discussed that private projects of this nature could foster jobs and wealth creation, however, they need to be sustainable. The ‘Appietus Project’ from the analysis and discussion was not sustainable. There were no sustainable funding initiatives and support on one hand, and no properly laid down strategy for the continuation of the project on the other hand. In a conversation with Appietus, he established the fact that even though he wished that the programme is sustained, he couldn’t do all by himself. He told me that “if it gets to where I think I cannot go further, then, I have to end it there because there is no support from anywhere” (Appietus, personal communication, February, 2019). I strongly believe this is where cultural policy should come in and explicitly make provisions that can support such private initiatives towards job and wealth creation. In the case of this project, the MoTAC had not supported it even though the sector minister acknowledged the relevance of the project towards creating jobs for the upcoming musicians. That notwithstanding, there were some sustainable measures put in place by the Central regional branch of MUSIGA to capitalize on the ‘Appietus Project’ to help upcoming musicians. According to the

president, they have decided to put the various tracks together and launch it together as one album. Their idea is to use the money they will generate to establish a recording studio within the region to help push the works of upcoming musicians or establish a live band where upcoming musicians will have the chance to perform so that their works will be known.

Presentation and Analysis of Research Question five results

In research question five, I looked at the appropriate and useful evaluation instruments that should be developed to improve cultural policy initiatives in Ghana. Such evaluation instruments will help develop, support and improve the performance and accountability of the arts and cultural sector in Ghana. In answering this question, I interviewed policy experts, directors of performing arts institutions and groups, and performing artists. These individuals constituted decision-makers within the government agencies such as the NCC, the MoTAC and the National Theatre, and performing arts practitioners both in private and public arts and cultural institutions. Indeed policy evaluation is done through multiple stakeholders within the arts and cultural space including the views of the population (Paquette & Redaelli, 2015).

Evaluation Instruments for Cultural Policy in Ghana

When asked about the appropriate and useful evaluation instruments that should be developed to improve cultural policy initiatives for policy in Ghana, the following responses were received

We have not resourced and funded our cultural policy. Evaluation means you want to sit down, look at what you have put down, see how you have

operated it and then you can say that this is the policy, this is the operationalization of the policy, this is the effect of the policy, for which reason I think when I go back, I can then do something and then reshape it for more effective results. As we sit here, the cultural policy has everything needed but we have not been able to fund it, not even 10% of what is in the policy. We have not coordinated and tested what is in the policy properly. We have not resourced and implemented the policy to the extent where we have to evaluate it (Attipoe, personal communication, March, 2019).

The policy document like I said is reference material, and depending on how much money or resources are available, we have to make sure that all aspects are taken care of. But you cannot control what you haven't funded. So, at the moment it's like for our programmes, because we are giving funding and everything, we have control. But the rest you cannot force them to do whatever although you can say government says it should be done. Therefore, general evaluation has not been done but as a commission, we sometimes do from time to time (Boateng, personal communication, February, 2019).

When asked whether the policy document should be reviewed, diverse views were expressed. The Former Executive Director of the NCC argued that

You evaluate something that you have planned. If you have a policy or a programme and it is not resourced, the programme or policy cannot be tested. Recently I heard that they want to review the cultural policy. Everything is in the policy framework but we haven't funded it. We have

stated in the policy document how to use modern technology to improve upon arts and culture. The most important thing is the implementation strategy which needs money. For instance, the policy talks about the role of the performing arts in the country. The performing arts are supposed to educate the people, improve upon their psychological well-being and improve the economy (Former Executive Director, NCC, Accra, 2019).

Revision of the scheme of activities to clearly define the roles of the various arts and cultural institutions that we have in Ghana will be ideal. We are public servants, therefore, we are headed by the P.S.C, the (Public Services Commission) so they are still looking at our law by which will help us revise our scheme, so when that is done then we'll know who is actually under us and who is not (Attipoe, personal communication, March, 2019).

The following views were expressed when asked about the kind of cultural policy evaluation techniques, methods and strategies that should be adopted in Ghana.

We need to educate, organize ourselves and change our mentality. We have to include culture in all aspects of our lives. We need to break culture down to the educational sector, communities and the various religious bodies. They should all have copies of the cultural policy document. In this case, everyone will be abreast of the cultural policy and will know whether it is working or not. They can then suggest ways in which we can improve the policy. I want to say that one strategic method in evaluating the policy is to allow the consumers of the policy

access and knowledge so that they can determine what is working for them and what is not (Attipoe, personal communication, March, 2019). There is no structure to tell you who is doing what at what time or who is patronizing any performing arts service or product, who is watching online, and how many subscribers you get. These are all areas that help with the evaluation process so I will suggest that there should be structures in the area of arts and culture. This will make the evaluation easier. I mean to have an evaluation structure that we don't have in Ghana (Performing Artist 1, National Theatre, personal communication, February, 2019).

Normally what we do is that, like I said since 2004 and even before that, it's like we are a detached observer, watching. Do you see what I mean? So, areas that we think need some fine-tuning, we do more programmes to sensitize the people. We have what we call the annual programme of action or an annual strategic plan. For example, the entire cultural centre, we have about 850 plus, how much goes into salaries and wages? How much goes into programmes? How much goes into assets? So as for that, it is done every year (Boateng, personal communication, February, 2019).

The NCC has a flagship programme which is the National Festival of Arts and Culture (NAFAC). Since I came here, we have done it twice. I came here in 2012 and we did one in the Brong Ahafo and the other one in the Greater Accra. I think we are about doing one in Koforidua this November. We have also done the National Drama Festival

(NADRAFEST) which I initiated since I joined the NCC. We draw budgets and have action plans for these two programmes. Other programmes are not accepted entirely because of the lack of finance. However, I'll tell you, from 2012 that I started working here, we have never met to evaluate programmes at the NCC. Even normal meetings to deliberate on issues concerning the NCC, we have done just two since I joined the NCC (The Director for the Performing Arts, NCC, personal communication, February, 2019).

Some of the arts and cultural institutions have adopted internal evaluation strategies. At the National Theatre, some form of evaluation take place and two of the directors explained that

For some time now we were doing our productions as individual companies. However, we sat together as a National Theatre to evaluate our programmes and activities and we realized there is more we could do together. Currently, we have a five-year strategic plan that everybody is talking about which is going to give a facelift to our activities and our operations and everything. I believe that is the kind of plan we are talking about; for, in that strategy, we want to be the beacon of the Arts for Ghana so that anybody who comes to Ghana and wants to have anything to do with culture and arts will have to come to the National Theatre. We are approaching everything that we do to be of the highest quality; the best and it depicts everything of the culture without alterations. This is only possible because we have evaluated our activities in the past and have realized that the best way to be the beacon

of arts and culture in Ghana is to come together and implement our plans. The result has been the new strategic plan that we have now. From now on you will see a different National Theatre; everything you see will be different about us (Director, National Symphony Orchestra, personal communication, January, 2019).

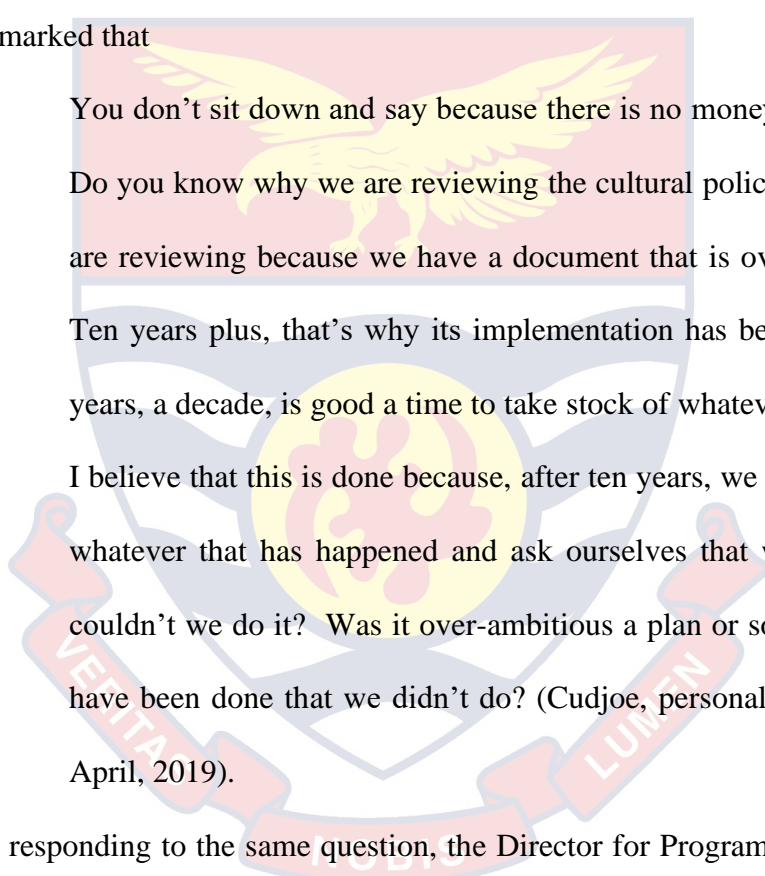
In the past our biggest problem was marketing but from what I've seen these past few days from the steps that have been outlined, I can see a huge departure from that and so, the strategic plan is taking care of that huge problem that we used to have. This did not happen in a space. We had to evaluate our past programmes and how we used to do things as a theatre. We arrived at this strategic plan based on the evaluation we did. Our test case will be our first big performance for the year. I am trying to figure out how it's going to be marketed and how things are going to be (Director, National Dance Company, personal communication, February, 2019).

The Director for the Drama Company explained how evaluating their productions had enhanced their operations, particularly, on patronage over the years. He posited that

Patronage is not like how it used to be but it all depends on a change of strategy which is what is in place now. We have evaluated our productions and how the patronage was and have mounted new ideas that are part of the five-year strategic plan. The strategic plan is a study of all that has been happening. It is a clear indication of where we want to go now and how we want to do it based on our previous experiences

with our programmes. So now how do we fuse all the good things in the past and the present together, draw new programmes as we go ahead? (Director, National Drama Company, personal communication, February, 2019).

When asked about the need for the cultural policy document to be reviewed as part of the evaluation process, the Acting Director of Research at the MoTAC remarked that



You don't sit down and say because there is no money we won't do it. Do you know why we are reviewing the cultural policy document? We are reviewing because we have a document that is over ten years old. Ten years plus, that's why its implementation has been an issue. Ten years, a decade, is good a time to take stock of whatever has happened. I believe that this is done because, after ten years, we need to fine-tune whatever that has happened and ask ourselves that we had this why couldn't we do it? Was it over-ambitious a plan or some things could have been done that we didn't do? (Cudjoe, personal communication, April, 2019).

In responding to the same question, the Director for Programmes, Monitoring and Evaluation at the NCC argued that

Now we have this new media regime. Technology is moving so fast at a certain rate so what we have to do as a nation to make the very best out of that is maybe one or two clauses have to come in the cultural policy document. And then also we are signatories to several international conferences. We need to constantly update the cultural policy document

to meet the changing times. The current document was captured in 2004 which is about 15 years ago. So many things have changed and these changes need to be addressed. This is about the life of people so the policy needs to be evaluated to meet the changes that come from time to time (Boateng, personal communication, February, 2019).

On the policy review as an evaluation instrument, these were some of the views expressed on the new things that are expected to be captured in the revised cultural policy document in line with the performing arts

At the moment, we have the ideas but we don't have money. So, we have to make sure that proper financial proposals should be in and then also highlight the need for cultural infrastructure. And then also provide incentive packages for productions and then even the artists themselves. But the only problem is that the State is also battling with other areas crying for more attention (Boateng, personal communication, February, 2019).

There should be private arts and cultural organizations involved in evaluating the cultural policy of Ghana. Currently, there is an ongoing debate on the review of the cultural policy document. As we speak now the union is on the review committee working on the cultural policy. We can now interact with the government when it comes to creating policy. This strategy should have been adopted a long time, where they involve industry players not only in reviewing policies but even in the formulation. I'm just coming from a meeting where the union is part of the review process so the policy review is something that needs all

stakeholders on board to work on so we have the best for the arts and cultural sector in Ghana. So when the current minister set up that committee and involved us, we said good news (Bosco, personal communication, March, 2019).

Right now times have changed. The creative arts council is now coming into the frame. So what we want is clarity on the role of the creative arts council, the role of the NCC going forward and how the Minister will superintend all these. So right now we are looking for clarity because even the creative arts council bill they have proposed is bedeviled with confusion. There was a first draft and now there is a new draft so we don't know which one we are working with. The bill should have been passed by now but because they didn't consult, it is still hanging (B. Simons, personal communication, March, 2019).

Discussion of the Results of Research Question five

Policy evaluation is one of the key areas of the policy cycle as it assesses and monitors the impact of government policies. It looks at various levels such as the objectives of policy and how it has been achieved. Most importantly, policy evaluation looks at how the policy still fits into government agenda or programmes and the distribution of resources towards the implementation of the policy. Therefore, evaluation is considered to be an important process of “conceiving, developing, implementing and modifying public policies” (Policy Division, ACT Chief Minister’s Department, p. 3). In discussing this research question, I focused on the ACT framework of policy evaluation. I did so because the framework fits into the Ghanaian context and it is easily adaptable. With the

ACT framework, I looked at the four models proposed by the authors of the document. These are:

1. Examination of the performance of the policy
2. Verification and examination of specific performance dimensions
3. Ascertaining how and why programmes are delivered in certain ways
4. How policy objectives are achieved highlighting better alternatives in achieving the set objectives

This model, therefore, looks at a complete assessment of the objectives of the policy, the resources allocated towards the realization of the objectives and how the policy is aligned with the priorities of the government. In this case, the evaluation helps to ascertain how the policy is “producing the intended outcomes or any unintended outcomes” based on its stated objectives (Policy Division, ACT Chief Minister’s Department, p. 3).

From the analysis, it was clear that there is no specific model for cultural policy evaluation in Ghana. This is not new in the international cultural policy discourse because “sometimes, there exist no requirements for a formal evaluation” (Paquette & Redaelli, 2015, p. 68). This is the situation in Ghana as far as cultural policy evaluation is concerned, there are no formal evaluation procedures. While some believe that the cultural policy document cannot be evaluated, others hold the view that it is evaluated at the individual’s discretion focusing on programme evaluation. For those who hold the view that the cultural policy document cannot be evaluated, they argue that even though the document is well-drafted, it has not been resourced or funded for it to function.

This view appeared strongly with the underlying factor being that since the policy is not funded, its implementation is impeded, thereby making any form of evaluation almost impossible. However, I argue that this is where evaluation is needed. The fact that the cultural policy is not resourced is enough grounds to raise questions so that it can be evaluated. According to Paquette and Redaelli, “cultural policy is often associated with abstract objectives and made difficult to evaluate” (2015, p. 68). In this case, the government of Ghana through the MoTAC should make policy evaluation and assessment a priority and a key component of cultural funding. As established by the ACT Evaluation framework, policy evaluation does not happen in a vacuum but rather looks at the various stages of the policy cycle. Policy implementation becomes key in the evaluation process. According to the ACT Evaluation framework, “evaluation helps determine the success of earlier steps in the policy development cycle, whether the program had the intended impacts and met its objectives” (p. 3). This means that resources towards the implementation of the cultural policy should be available. In this way, evaluation becomes necessary and determines whether there should be modifications in particular areas of the policy.

For those who believe that the cultural policy document of Ghana goes through some evaluation at some point posited that they evaluate their programmes because they have control over such programmes. The NCC, for example, is to lead the evaluation process, however, the Director for PME posited that the NCC cannot control what it has not funded. Therefore, their evaluation of the policy as a commission is based on their internal activities and

programmes. Indeed, “program evaluation is a useful approach that can serve policy-makers as well as arts and culture advocates who try to make a strong case for the arts or heritage” (Paquette & Redaelli, 2015, p. 74). The same strategy is used at the National Theatre of Ghana where they evaluate their programmes internally. This form of internal evaluation resulted in the Five-Year Strategic Plan of the National Theatre which serves as a policy direction for the theatre currently.

Until recently, the three resident companies of the National Theatre were operating as individual companies. However, they came together, evaluated their activities and realized that the best thing for them as a theatre is to do away with the silo operations and rather work together as one group. The result of such an evaluation is the development of the strategic plan. There are other informal evaluation procedures also available to the arts and cultural sector. This is normally from the community and stakeholders who evaluate the policy informally. This is what Paquette and Redaelli called “societal form of evaluation” (p. 68). With this form of evaluation, feedback from the society is given based on the activities and programmes of arts and cultural organizations.

At the national level, since 2004 when the cultural policy document was published, it is now under review. Some participants argued that what the policy needs is not a review but rather resources to make it functional. One of the artists argued that there are no structures to monitor the usage and the implementation of the policy. Therefore, there should be structures that can easily facilitate the evaluation process. This is closely linked to the fact that important stakeholders do not have access to the cultural policy document or have not taken the

enforcement of the document seriously. A participant argued that the policy document should be available in all educational sectors and the various religious institutions. Thus, arts and cultural policy consumers should be abreast of the cultural policy document. In this way, they can analyze what is enshrined in the policy document alongside their activities towards its implementation and suggest ways to improve the policy from time to time.

From the analysis, the review of the cultural policy document is needed to clearly define the role of arts and cultural institutions because of the constant changes in the activities of these institutions. The cultural policy document of Ghana is over ten years old and for that matter needs a total review. The argument one participant made was that perhaps the problems with the implementation of the policy is due to the lack of review for more than ten years. The review is ideal and should be encouraged because it will address the problems expressed by some of the participants. More importantly, there should be accountability in the area of arts and culture. Cultural policy should enforce this. Data, especially, numerical ones should be available for assessment and proper evaluation of not only arts and cultural institutions but their operations as well. The review, therefore, becomes important because “you need to review policy documents that you craft after three years or at most five years” (Director, PME, NCC, Accra, 2014). The Cultural Policy document (2004) serves as a directional map because it shows the way for stakeholders within the arts and cultural sector to know the direction to achieve whatever they want to. One of the participants argued that “the cultural policy is also one such document so that we know what kind of path we have to tread in the cultural sector” (Director,

PME, NCC, Accra, 2019). Since culture is fluid and not static, the policy needs to be reviewed to capture the current trends within the sector. The review is also needed to clear the inconsistencies embedded in the current cultural policy. The current cultural policy focuses on two divergent goals that needs to be critically reviewed. The cultural policy of Ghana should be able to take a stance as whether the focus should be on culture as a way of life including the preservation and promotion of cultural values or culture as an income generation venture.



CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

In this chapter, I present the summary, conclusions and recommendations of the research. I will provide a summary of the purpose of the study, the research questions and the research methods that were employed. I will further provide a summary of the results of the study. Conclusions will be discussed based on the findings. Finally, some recommendations will be presented for policy-makers, performing arts institutions and performing artists.

Summary

The purpose of this study was to examine policy strategies for a sustainable performing arts sector in Ghana. Specifically, I analyzed cultural policy support for the performing arts in Ghana. The basic argument raised throughout this research was that arts and culture are of significant public importance in Ghana and therefore deserve policy interventions. More precisely, I argued that the performing arts could contribute to the cultural, social and economic conditions in Ghana if there are cultural policy strategies that have higher implementation priorities. However, developmental and economic policies seldom extend to the areas of arts and culture in Ghana. Furthermore, the coordination of arts and cultural activities by public and civil sectors are lacking in Ghana. There is, therefore, the need for effective cultural policy strategies. I reviewed the literature on cultural/creative industries, arts and culture in Ghana, the formulation and development of cultural policy in Ghana and the international discourse on cultural policies in general. I reviewed general literature on public policy as a whole. I also reviewed the manifesto

documents of the two leading political parties in Ghana to ascertain the political promises for the performing arts in Ghana. In the course of the analysis, it became important to analyze the budget documents of the MoTAC as presented by the Ministry of Finance. Some arts and cultural institutions were studied and their functions either as policy-makers or implementers elucidated. Efforts to get the main budgets prepared by the individual arts and cultural institutions involved in this study was unsuccessful because they were not available.

The research was guided by the following research questions:

1. What are the strategic goals of the cultural policy that exists in Ghana?
2. How does cultural policy support the performing arts in Ghana?
3. What are the factors mitigating the smooth implementation of cultural policy in Ghana?
4. In which ways does the performing arts serve as an avenue for creating sustainable jobs and wealth towards socio-economic growth?
5. What appropriate and useful evaluation instruments to improve cultural policy initiatives should be developed in Ghana?

In this research, I employed a purely empirical qualitative approach to analyze cultural policy support for the performing arts in Ghana. I understudied three arts and cultural institutions in Ghana. They were the National Commission on Culture (NCC), the National Theatre of Ghana and the Musicians Union of Ghana (MUSIGA). In the course of the data collection, it became necessary to involve the Ministry of Tourism, Arts and Culture (MoTAC) in the data collection process as it emerged from the initial analysis that it is the mother body in charge of arts and culture currently in Ghana. Data

was collected using qualitative observations, qualitative expert interviews, qualitative documents and a round table discussion as the main instruments. Activities of the NCC and the National Theatre were observed. Rapport was built and interviews were scheduled subsequently. Cultural policy experts and stakeholders in the performing arts were interviewed. Furthermore, performing artists were interviewed. The performing artists included those at the National Theatre and those involved with the 'Appietus Project' in the Central Region of Ghana. A round table discussion was organized involving one policy expert, the director of research at the NCC, the Central Regional president of MUSIGA and a performing artist who doubles as a lecturer. All interviews were made face-to-face with an interview guide. The questions were open-ended to create a flexible atmosphere where participants could express themselves in the interactions. In all, twenty-six participants were interviewed including cultural policy experts, executive directors of major arts and cultural institutions in Ghana, some executives of MUSIGA and some performing artists.

Qualitative documents were also used as part of the data collection instruments. I assessed such documents as the Cultural Policy of Ghana (2004), the Five Year's Strategic Plan of the National Theatre of Ghana, the manifesto documents of the National Democratic Congress and the New Patriotic Party from 2008 through to 2016. I also analyzed the official budget of the MoTAC as presented by the Ministry of Finance from 2016 through to 2020. With the cultural policy document, it aided my assessment of the overview of cultural policy in Ghana and how policy is formulated. The Five Year's Strategic Plan of the National Theatre helped me to analyze and put into perspective the

activities of the theatre. The manifesto documents of the political parties aided my analysis of the political promises of these two parties towards the creative arts and particularly, the performing arts in Ghana. The budget of the MoTAC, even though it lacked the breakdown for easily assessment, was needed to assess the budgetary allocations for the arts and cultural sector. Some other promotional materials were assessed to facilitate the analysis. Promotional documents for the 'Appietus Project' enhanced the analysis of the project. The assessment of these qualitative documents gave me the chance to confirm some issues, asked questions about those I didn't understand and seek to clarify those I had difficulties understanding them.

Throughout the analysis, I employed the qualitative content analysis (QCA) procedure. All interviews were transcribed and data analyzed using both manual and qualitative computer data analysis software in the final analysis. This was important for the organization of the data and easy search of information within the text. This was followed by the coding and the development of themes for the analysis and discussions. As categorized by Creswell (2014), some of the codes were expected, others unexpected or surprising and the unusual ones. The expected codes were determined with the help of the available literature. The unexpected or surprising codes were the unforeseen and unanticipated ones that emerged in the analysis of the data. The unusual codes were the ones that were uncommon and atypical. In short, the two approaches that were developed for the coding of the data were the concept-driven and data-driven approaches. The concept-driven codes were informed by

the current literature and the research questions developed for the research. The data-driven concept dealt with the systematic processing of the data.

In research question one, I looked at the strategic goals of the cultural policy that exists in Ghana. In summary, the following results emerged. Firstly, that, the cultural policy that exists in Ghana is holistic. This means that cultural policy in Ghana encompasses diverse areas yet interconnected to achieve cultural goals. The social, political, religious, economic, psychological and aesthetic dimensions are important aspects of the cultural policy that come together to enhance meaningful development. The results indicated that culture is the nexus through which all these parameters are connected. This is evident in how culture is conceptualized in the cultural policy document of Ghana. Culture is seen as the totality of the way of life of the people on one hand, and as an avenue for income generation on the other hand. Furthermore, the results indicated that cultural policy in Ghana is a projection of cultural values. In other words, cultural policy in Ghana seeks to display outwardly cultural values, ideals, and ideologies. In Ghana, traditional authorities such as chiefs and kings are seen as custodians of culture, therefore, the constitution of Ghana and the cultural policy document gives powers to the National House of Chiefs in discharging customary laws, values and norms. Traditional authorities promote traditional arts, folklore, and the performing arts during festivals. Moreover, cultural policy in Ghana seeks to promote cultural education. Cultural norms and values are promoted through cultural education; either formal or informal. The cultural policy document highlights how culture should be part of the curriculum for schools and colleges. This is to ensure the promotion and

preservation of the Ghanaian culture. I saw this to be two inconsistent and divergent goals of the cultural policy in Ghana

One of the aspects of the strategic goals of the cultural policy in Ghana is that it is seen as a constitution for cultural affairs. The cultural policy spells out the basic principles within which cultural activities are organized. The results also revealed that the NCC was established to be the apex body for arts and culture in Ghana. By this, they were mandated to see to it that all cultural activities are coordinated and supervised. The NCC, therefore, operated with several pro-cultural agencies to help implement the cultural policy of Ghana. However, a ministry was created to handle arts and culture taking the operational powers of the NCC, and making it one of the agencies under the MoTAC. Again, one of the strategic goals of cultural policy in Ghana is to develop creative talents. This has been possible due to the conducive environment that has supported creativity and creative individuals. The cultural policy highlights special education, especially art schools and conservatories, for the development of creative artists. The NCC was mandated to support arts-related programmes, particularly, in schools. Lastly, the strategic goal of the cultural policy that exists in Ghana seeks to promote public and private partnerships or collaborations. The cultural policy document recognizes the role of government, traditional authorities, individuals and institutions as agents for cultural preservation, development, promotion, and presentation.

In research question two, I examined how cultural policy supports the performing arts in Ghana. The results showed that the performing arts are the heartbeat for culture in Ghana. This explained the reason why the arts,

particularly the performing arts and culture were mostly used interchangeably. As the force that moves the cultural sector, the performing arts need cultural policy support. It was clear from the analysis that education in the performing arts is one of the areas the cultural policy of Ghana supports. The purpose of arts education is to promote arts and culture in Ghana and help in the development of creative individuals. Moreover, one of the areas of cultural policy support for the performing arts is the provision of cultural infrastructure. In Ghana, there are the CNCs and the National Theatre infrastructure to cater for arts and cultural activities. The CNCs promote the performing arts at the regional and district levels while the National Theatre is to project the performing arts at the national level.

Another cultural policy support for the performing arts comes in the form of institutional support for performing arts groups, institutions, and individual artists. This is in the form of building human resource capacity and personnel for performing arts organizations. The NCC support performing artists and groups with recommendation letters for visa applications. The state provides instruments, costumes and other logistics for public performing arts groups, particularly, the three resident companies of the National Theatre of Ghana. The state also pays the salaries of all the staff working within the state performing arts institutions in Ghana. One unexpected result that emerged from the analysis was the support provided to MUSIGA in the form of a building that could aid the operations of such a private performing arts association. Lastly, cultural policy support for the performing arts comes in the form of funding.

This could be from the state, private initiatives or through a collaborative effort from both the state and private individuals or institutions.

In research question three, I analyzed the factors mitigating the smooth implementation of cultural policy in Ghana. I focused on the agencies that are directly linked to the performing arts in the implementation process as highlighted in the cultural policy document of Ghana. These implementing institutions are the Regional and District Centres for National Culture, the National Theatre with its three resident companies, and the office of the Copyright Administrator. It was clear from the results that there are six dimensions within which cultural policy could be implemented in Ghana. These dimensions for cultural policy implementation focus on the presentation and conservation of culture, the development and promotion of culture, the presentation of culture, the establishment of linkages with various sectors of national development and the provision of funds for the implementation. The results indicated that one of the factors mitigating the smooth implementation of the cultural policy in Ghana is the lack of resources. This was against the fact that the cultural policy document of Ghana (2004) was well-drafted to take care of the cultural needs of the people but it lacks the needed resources to make the provisions active. Again, human resources in the form of trained cultural personnel are not enough in Ghana. This is evident in the number of personnel working in the various arts and cultural institutions in Ghana. The second most important factor that was identified was political (partisan) interferences within the arts and cultural sector in Ghana. The results indicated that major arts and cultural institutions have their administrative heads as government appointees.

The Executive Directors of the NCC and the National Theatre are all appointed by the president of Ghana. Some of these appointees do not have the necessary expertise in the area of arts and culture but occupy such positions because of their political party affiliations. Therefore, major technical decisions to help implement cultural policy are not addressed.

Furthermore, an inadequate budget for the cultural sector was identified as one of the factors militating the smooth implementation of cultural policy in Ghana. The results indicated that the implementation of cultural policy has been problematic because what is allocated for the area of arts and culture in terms of budget is little. What the MoTAC gives to the arts and cultural sector is negligible and considered as surplus. Public performing arts institutions argued that they mostly have to seek for other sponsorships elsewhere since their budgetary projections are not always met. Additionally, funding was identified as one of the factors mitigating the smooth implementation of cultural policy in Ghana. Funding was identified as the topmost challenge facing arts and cultural institutions in Ghana. Funding from the government to public arts and cultural institutions is reduced to the barest minimum. Subventions to performing arts institutions are inadequate and are not given regularly. It emerged from the analysis, mostly through claims without any numerical data, that the salaries of arts and cultural practitioners in the public institutions are not enough. This was attributed to the reason why the sector does not attract professionals. Again, it became evidently clear that cultural infrastructure in Ghana are poor and inadequate, and this affects the smooth implementation of cultural policy. Performing artists are key stakeholders in the implementation process yet they

are expected to pay for the use of most of the cultural infrastructure in Ghana for a higher fee. This is because, at the moment, we have only one National Theatre in Ghana where every artist wants to put up stage performances. The pressure on that facility is very high. Some of the regional centres are also in poor states. Lastly, poor institutional management was also identified as a factor mitigating the smooth implementation of cultural policy in Ghana. The results indicated that the operational powers taken from the NCC to the MoTAC have not helped the cultural sector in Ghana. Even though the main idea was to improve the sector under a ministry, the participants argued that this has rather worsened the case for the implementation of the cultural policy. In short, cultural experts believed that the NCC has not been managed well and that they could have been the body to supervise cultural activities in the country.

In research question four, I analyzed the ways in which the performing arts in Ghana could serve as an avenue for the creation of sustainable jobs and wealth towards socio-economic growth. I looked at both public and private performing arts and how they could contribute to job and wealth creation but focused more on the 'Appietus Project' in the Central region of Ghana as a case study. The results indicated that the aim of the 'Appietus project' was to promote the works of upcoming musicians and create a market for their art. The project was to promote the brand of these upcoming musicians who see music as the only way to survive. Appietus with his popularity and experience as one of the best sound engineers in the country used his brand to promote the works of such new artists especially in this era where youth unemployment is on the high in Ghana. However, it also came out that Appietus embarked on the project

to satisfy his political ambitions. Appietus had declared his intentions of contesting for the position of national president of MUSIGA, therefore, this project was an attempted effort to win the hearts of these upcoming musicians so they vote for him.

Expanding the discussions in the broader sense, indeed, the results showed that performing artists do not provide jobs and wealth only for themselves but for several other people. It was revealed, for example, that musicians provide jobs for CD sellers, create employment for DJs, radio presenters, those who operate different kinds of eateries and many others. It was also established from the results that the performing arts sector can provide over a hundred jobs during a single theatre production. Jobs are created for lighting personnel, costumier, set designer and even for those who operate within the transport services because people take taxis to the theatre to watch productions. However, it came out that there are no proper records or statistics to establish concrete contributions of the cultural sector to the economy. It is only done conjecturally or anecdotally.

In research question five, I looked at the appropriate and useful evaluation instruments that should be developed to improve cultural policy in Ghana. Some cultural policy experts opined that the cultural policy of Ghana needs no evaluation since it has not been resourced and funded. This means that its implementation is at a standstill and therefore, cannot be evaluated since it has not been tested properly. However, there are some evaluations for specific programmes funded at different arts and cultural institutions. This means that, in principle, general evaluation has not been done as far as the cultural policy

of Ghana is concerned. The results also showed that the cultural policy document should be reviewed to clearly define the roles of the various arts and cultural institutions. For now, it is very difficult to decipher the role of the NCC and the National Theatre. That notwithstanding, the cultural policy document is over ten years old and needs to be reviewed to factor in the current trends in the cultural sector. That established, it came out from the results that cultural education should be employed as one of the methods and strategies in evaluating cultural policy in Ghana. That is to say that cultural consumers should have access to and knowledge about the cultural policy so that they can determine what is working for them and what is not, and how they can be restructured.

Another strategy for cultural policy evaluation that came out from the analysis was to have a well-defined structure in the cultural sector that monitors activities of the sector and their contributions to the economy in general. Some numerical data to cater for how much goes into arts and cultural institutions, how much wealth and jobs are created and other data should be of importance to cultural policy makers. This is possible when there is proper planning and management of the arts and cultural sector. Programme evaluations should have a general structure that cuts across the cultural sector. Furthermore, arts and cultural institutions, according to the results, should adopt internal evaluation strategies. Through this, they can improve on their activities and approach the implementation of the cultural policy in a more pragmatic way. At the national level, cultural policy evaluation should involve stakeholders that cut across the public and private arts and cultural institutions.

Conclusions

The purpose of this study was to analyze cultural policy support for the performing arts in Ghana. To effectively do this, I looked at the nature of the cultural policy that exists in Ghana, examined the extent to which cultural policy support the performing arts in Ghana, analyzed the factors mitigating the smooth implementation of cultural policy in Ghana, looked at the extent to which the performing arts could serve as an avenue for the creation of sustainable jobs and wealth and finally looked at the kind of evaluation instruments and methods for cultural policy towards the performing arts that should be developed in Ghana.

The conceptual framework adopted for this study was multi-dimensional and integrated. They included such concepts as the creative economy, encompassing the creative/cultural industries, cultural policy and culture and sustainable development. The creative economy deals with the connection and relationship of the economic, cultural and social aspects of development. In short, the creative economy framework laid the foundation that encapsulates the social, economic and cultural interactions that foster social inclusion and cultural diversity (United Nations, 2008). Therefore, the creative/cultural industries occupy a greater part of the creative economy and the performing arts occupying the centre stage of the creative/cultural industries. In this respect, the performing arts need adequate support, through well-informed policy action to accelerate socio-economic growth in Ghana. The need for an appropriate policy framework to support the cultural sector becomes important.

This creates room for public policy which assesses governments' actions and inactions on one hand and the success or failure of government policies or plans on the other hand. The cultural policy becomes one of such public policies for the arts and cultural sector. Rooted in the policy-cycle, as the framework for understanding public policy discourses, the cultural policy looks at the engagement in the “creation, production, presentation, distribution, and preservation and education about aesthetic heritage, and entertainment activities, products, and artifacts” (Wyszomirski, 2002, p. 186). I, therefore, used the policy-cycle as a framework for this study. The policy-cycle proposes four stages for policy analysis. These are the emergence stage, the formulation stage, the implementation stage and the evaluation stage.

In recent years, most national policy discourses focus on the connections between culture and sustainable development. The sustainable development framework argues that culture should be a stand-alone dimension for sustainability. This framework proposes cultural sustainability, where culture is positioned as the foundation upon which the other dimensions of sustainability can be achieved. In this respect, I conceptualized cultural sustainability as that which operates through the interaction of policy and society towards meeting the needs of both the current and future generations. As argued by Chong (2002), the preservation, promotion, and safeguarding of cultural heritage, cultural education including the arts such as artistic research or art-based research has all been part of the interrelation between culture and sustainable development.

The following are the conclusions which have been drawn from the findings of the study with a brief discussion regarding each conclusion.

Conclusion 1: Cultural policy reflects the totality of the way of life of the people of Ghana on one hand and serves as an avenue for income generation. This is evident through the interconnectedness of the social, political, religious, economic, psychological and aesthetic practices. Using the policy cycle framework, I situated the findings within the emergence and formulation stages as proposed by Paquette and Redaelli (2015). Cultural policy in Ghana encompasses diverse philosophies and approaches to achieve cultural goals. In this case, the cultural policy of Ghana seeks to promote social inclusion and to foster peaceful coexistence even though Ghana is a multi-ethnic nation. Arts and culture become an effective means of promoting peace, harmony, and social cohesion. It is about strengthening the Ghanaian identity, respecting values, norms and beliefs.

That notwithstanding, cultural policy in Ghana also promotes cultural diversity. Therefore, the cultural policy aims to encourage dialogue and mutual understanding among the diverse ethnic practices in Ghana. Cultural policy in Ghana takes into account UNESCO's Universal Declaration on Cultural Diversity and promotes cultural participation at both the local and international levels. By so doing, it seeks to promote human rights. The cultural policy in Ghana is fashioned towards the promotion of unity in diversity.

Conclusion 2: Cultural policy in Ghana elucidates the economic value of culture. The cultural policy document highlights some economic models that can be used to promote arts and culture. In this case, how cultural goods and

services contribute to economic growth becomes important for analysis. The economic dimension of cultural policy is the interplay of the actions and inactions of producers, consumers, and governments towards the arts and cultural sector. However, the economic dimension of arts and culture in Ghana seems to be rationalized and appropriated. In Ghana, the focus has been on how arts and culture can be transformed to contribute to wealth and job creation. That notwithstanding, there is less financial support, personnel, and infrastructure. This makes the economic manifestation of the arts and culture sector problematic in Ghana. This does not necessarily suggest marginalization in the arts and cultural sector, instead a call for the government's involvement in shaping cultural production and consumption.

In this respect, both the intrinsic and instrumental benefits of arts and culture need to be highlighted. In Ghana, there is an opportunity for social participation as far as arts and culture are concerned. People develop their social capacities because of such an intrinsic value of culture where individuals and groups come together for cultural activities. Most arts and cultural activities in Ghana are participatory and communal and, therefore, give such intrinsic value. The instrumental value of culture looks at how culture influences education, health practices and contributes to job and wealth creation. The instrumental benefits of culture are towards well-being and economic impacts, therefore, appropriating arts and culture for only its instrumental values becomes problematic. It can be deduced from conclusions one and two that the cultural policy in Ghana presents two divergent and inconsistent focus. This makes the focus of the policy unclear.

Conclusion 3: Cultural policy in Ghana addresses arts and cultural education. Cultural policy connects arts and cultural education in Ghana at both the informal and formal levels. Cultural norms, values and beliefs are passed on from one generation to the other through cultural education either formally or informally. The cultural policy document stipulates that arts and culture should be part of the curriculum of all subject areas and other educational materials. In Ghana, some aspects of culture are included in the educational system. Curricula for secondary schools and colleges have components of arts and culture. However, in recent years, arts and culture have received less attention as compared to other subject areas in the school curriculum in Ghana (Flolu & Amoah, 2003). Arts and culture are marginalized in curricula (Throsby, 2010). Even though arts and cultural education enhance the development of creative skills and way of thinking on one hand, and helps children improve social interaction and the understanding of others, on the other hand, less attention is given to it in the educational set up in Ghana.

In research question two, it came out clearly that cultural policy supports the performing arts in Ghana through cultural education. The continuity of the various performing art forms, the realization of cultural rights, the creation, consumption, and participation of arts and cultural activities are fostered through arts education. This is evident in the establishment of educational institutions for the performing arts. One key area of arts education is the development of audiences for arts and cultural programmes. However, Ghana is yet to witness a special performing arts school (conservatory) as stipulated in the cultural policy document. Teaching and learning materials for the

performing arts are inadequate to champion artistic excellence that the cultural policy seeks to offer. The provisions in the cultural policy document give the NCC power to see to artistic education in Ghana yet the institution is unable to accomplish this mandate because of the lack of resources from the MoTAC.

Conclusion 4: Cultural policy in Ghana is not void of partisanship. Even though the cultural policy does not politicize (partisan) culture, there are some political (partisan) influences in the area of culture in Ghana. When the NCC was first established in Ghana, it was an autonomous cultural body as it operated independently. Due to political (partisan) engagements in the area of culture in Ghana there was a shift of power from the NCC to the MoTAC. The NCC is no more the mother body for arts and culture in Ghana because of the formation of a government ministry in charge of culture. It is equally important to note that most public arts and cultural institutions are established by governments. Leaders of these institutions are political appointees. Even the Executive Directors of the NCC and the National Theatre of Ghana respectively are all government appointees.

Furthermore, the budget for arts and cultural activities must be approved by the Ministry of Finance. In Ghana, it is the government who finances and supports sectors of the economy where they have maximum control and influence. Elected governments mostly abandon projects of previous governments including arts and cultural infrastructure.

Conclusion 5: Cultural policy in Ghana encourages collaborations and partnerships. The cultural policy in Ghana encourages public and private initiatives in the area of arts and culture through partnerships and collaborations.

There are other agencies and pro-cultural institutions that collaborate with the MoTAC to implement cultural policy in Ghana. The role of chiefs and traditional authorities as agents in the implementation of cultural policy is key. Chiefs and traditional authorities are considered the custodians of culture in Ghana, therefore, they are key players in the promotion, preservation, education and presentation of culture.

Conclusion 6: There is inadequate infrastructural support for the performing arts in Ghana. Cultural infrastructure improves the cultural life of people through easy cultural participation and accessibility. Cultural infrastructure helps artists especially towards performing their works. However, theatre infrastructure in Ghana is woefully inadequate. The already existing ones, particularly, those in the CNCs are in poor states. Promises by various governments about improving cultural infrastructure have not been fulfilled as analyzed in the manifesto promises of the two leading political parties in Ghana. The promises on theatre infrastructure by the two leading political parties should be fulfilled to ease the pressure on the National Theatre, the only one we have in Ghana. Here I argued that the state should focus on the regional CNCs and make them sustainable centres for the expression of arts rather than focus on so many projects at the district level that might be substandard. It is important to focus a few quality and standard infrastructure than to focus on many without finishing them for the lack of resources.

Conclusion 7: There is inadequate financial support for the arts and cultural sector in Ghana. In Ghana, it is the state that provides the main source of funding for public performing arts institutions. However, there are no funding strategies

put in place in support of arts and cultural activities in Ghana. There was the establishment of the Culture Trust Fund to support arts and cultural activities but it collapsed shortly after it was instituted. The policy document talked about tax relief to companies that support arts and cultural activities but that is also not working. Currently, the main source of funding for arts and cultural institutions is provided by the government of Ghana and through the Internally Generated Funds (IGF) of the institutions. There are some government subventions which are woefully inadequate. There were initiatives to support private arts and cultural institutions but that could not be sustained. There are, however, some funding from private entities in support of arts and cultural activities in Ghana.

One of the factors mitigating the smooth implementation of the cultural policy in Ghana is the inadequate budgetary support and the lack of funding for the arts and cultural sector. Currently, the MoTAC has confirmed that when it comes to budgetary allocations, the arts, and the cultural sector is not captured. This makes the implementation of cultural policy difficult. Even though this came out strongly in the analysis, there were no numerical data to corroborate such claims. Attempts to retrieve budgets prepared by these institutions were not successful. This demonstrated that proper accounting and management of arts and cultural institutions in Ghana is the main problem. I was expecting to see the actual budgets presented by these institutions, how much they were actually given by the government and details of how they spent the amount that was given to them. However, such data was not made available to me despite numerous efforts. This suggests that the unavailability of data, especially

numerical ones, for accurate analysis in the arts and cultural sector is a major challenge. I saw this to be leadership and management crisis that needs to be addressed by the cultural policy.

I conclude here that there are two possible reasons why the performing arts, and by extension the activities of the arts and cultural sector in Ghana have not been sustainable. Firstly, they are widely spread thinly doing too many things with no clear cut sustainable focus. If there are no sustainable funds for the arts and cultural sector, you focus on a few sustainable facilities and infrastructure. For example, instead of having cultural infrastructure at the district levels, focus on the regional theatres and put in place sustainable means of maintaining them and making them standard. Secondly, there are competition from other agencies that have achievable instrumentalized programmes. For example, the tourism sector arguably has achievable instrumentalized programmes than the arts and cultural, therefore, merging the two sectors only means that one takes all the attention leaving the other. Studies in Ghana have shown that indeed, the tourism sector receives much attention and support than the arts and cultural sector (Artwatch Ghana, 2017).

Conclusion 8: There are weaker institutional mechanisms in support of the performing arts. The cultural policy of Ghana encourages the formation of associations to promote the performing arts and to seek the welfare of artists. The state, therefore supports such associations in diverse ways. MUSIGA is one such association that receives government support. The institutional support comes in various forms such as human resource capacity and traveling support for arts and cultural practitioners. State arts institutions are supported with all

instruments and costumes that enhance their performances. That notwithstanding, this support is not enough. The human resource capacity at the National Theatre is not enough; taking into consideration the work they do. In the area of Copyright and Intellectual Property issues, much has not been done. This area continues to hunt artists in Ghana. The Copyright laws in Ghana are not working effectively, therefore, the creative works of artists are not protected. Arts and cultural institutions need effective management strategies to develop the cultural sector and to be able to implement the cultural policy. With the NCC, the National Theatre and the MoTAC, there should be a proper flow of information and clear definition of their roles within the cultural sector in Ghana.

As indicated in research question three, the operational resources for arts and cultural institutions in Ghana are less. This means that the arts and cultural sector cannot function effectively as they need more resources.

Conclusion 9: Arts and cultural institutions overly depend on government support in Ghana. The expectation from arts and cultural institutions and artists concerning government support in terms of resource allocation, budget provision, funding and infrastructure is high. Arts and cultural institutions seem to be overly dependent on the government for support. Even though the government of Ghana addresses this challenge using several strategies such as the patronage, indirect funding and facilitator strategies, the resources to implement the cultural policy is lacking. The personnel in championing the implementation of the cultural policy is inadequate. The administrative machinery of the cultural sector is not well defined. The government should set

up other means through which funds can be generated to support the arts and cultural sector in Ghana in order to ease the pressure that is put on the government. Perhaps the establishment of the Arts Council could help where the government could operate through the “arm’s length principle”. One way to decrease the dependence on government for funding, for example, is to create a foundation or trustee or an endowment fund that would serve as a support for the cultural sector. It was evident in the analysis that the arts and cultural sector in Ghana overly depend on the government for their survival.

Conclusion 10: The performing arts could create sustainable jobs and wealth in Ghana if given the needed support. The ‘Appietus Project’ showed that the performing arts are capable of creating jobs for upcoming musicians. This shows that such private initiatives should be supported by policy and the MoTAC but the Culture Trust Fund meant to support artistic initiatives is only present on paper. Moreover, others depend on the products and services of artists as their means of livelihood in Ghana. Artists go through different phases before they can release even a single piece of artwork. These phases, however, are all avenues that create employment and wealth for other people. For example, in the process of producing a song, there is a job for the studio engineer and the musicians, the CD pressing company gets work to do, DJs and radio presenters and many others. Within the public performing arts groups, a single production may demand the services of several experts. These are all employment avenues. For example, a single theatre production may need a costumier, a lighting expert and directors. There are a lot of employment and wealth creation avenues the performing arts can create with the needed

strategies such as governments stimulating small business development, market developments and education and training through arts and culture. However, there are inadequate records and data to show that the performing arts contribute to job and wealth in Ghana. The contributions of the arts and cultural sector are mostly assessed conjecturally. Some numerical data to cater for how much goes into arts and cultural institutions, how much wealth and jobs are created and other data should be of importance to cultural policy makers. This is possible when there is proper planning and management of the arts and cultural sector.

Conclusion 11: There are no laid down formal evaluation instruments and methods for cultural policy in Ghana. A key area of the policy-cycle framework is evaluation as it monitors the impact of government policies. The evaluation assesses the objectives of the cultural policy, and the resources allocated towards its implementation. However, there are no formal evaluation strategies for cultural policy in Ghana. It is not surprising that the cultural policy document has not been evaluated since its inception. What is done by arts and cultural institutions in Ghana is what they refer to as programme evaluation but such evaluations are not looked at from the national perspective. That notwithstanding, there are informal evaluation protocols that are observed by arts and cultural institutions in Ghana.

Recommendations

Since cultural policy reflects the totality of the way of life of the people of Ghana, there will be the need to attach equal importance to the various dimensions. The social, economic, political, religious and aesthetic components of the cultural policy must come together to promote the arts and cultural sector

in Ghana. These dimensions come together to show that both the intrinsic and instrumental values of arts and culture can be manifested. This means that both the intrinsic and instrumental values of the arts and cultural sector should be equally presented. Focusing on one and leaving others becomes problematic. It is important therefore for policy to deal with the inconsistencies that the cultural policy present, particularly on the grounds of cultural preservation and promotion of cultural values on one hand, and culture as an avenue for the creation of wealth. I propose a mixture of cultural policy models that deal with social and economic arguments, where culture is seen as having “positive effects on the economy, on social integration, on health” and on education on one hand (Vestheim, 2006, p. 10). On the other hand, the benefits from culture that are quantified, measured and accounted with evidence-based facts such as the amount of income generated, number of jobs created and actions to increase management and leadership efficacy (Craik, 2007; Vestheim, 2006).

The cultural policy should enforce arts and cultural education. Merely mentioning arts and cultural education without practical implementation strategies in the cultural policy document is not enough. To be able to do this effectively, there should be institutional partnerships or collaborations, particularly, between the MoTAC, which is in charge of the arts and cultural sector in Ghana, and the Ministry of Education. This will go a long way to tackle the issue of arts and culture which has been marginalized in educational curricula.

Furthermore, the establishment of an autonomous body for arts and culture in Ghana where political influences will be minimal will be an idea for

the sector. The NCC should be made the mother body in charge of the arts and cultural sector as it used to be some years past. That notwithstanding, if the MoTAC will be maintained as the mother body in charge of arts and culture as it is now, then there should be clearly defined roles and specific areas of culture within which an institution should operate. For example, the role of the NCC and the National Theatre should be explicitly stated. As it stands now both institutions run performing arts programmes. Again, leaders of such institutions should not be government appointees. Appointments by merits, experience, and qualifications in the area will be helpful and ideal.

There should be adequate and proper arts and cultural resources to boost the sector. These resources should include proper and adequate infrastructure, adequate budgetary allocation and financial support, and stronger institutional support. In terms of infrastructure, the National Theatre alone is not enough. Additional theatres of equal standard or even better may help reduce the pressure on the single one we have in Accra. It will also be prudent to have the regional CNCs in shape and functioning. The theatre infrastructure at the CNCs should be renovated to promote arts and culture at the regional levels. Again there should be adequate budgetary allocations for the arts and cultural sector. Currently, arts and culture are not captured in the national budget because they are not seen as cost centres. It is only when this is done, that the arts and cultural institutions can be supported with the necessary logistics to champion the course of the sector. Even though almost all the research participants mentioned this, there were no numerical data to support these claims. It would have been interesting to know that this is the number of resources available to the sector

and this is how the resources have been put to use. Every cultural institution should make their interval budget available for researchers.

Finally, arts and cultural institutions should not overly depend on the government for all of its financial demands and support. They should, instead, have innovative ways of promoting the sector without depending solely on the government for everything. Moreover, it will be prudent for the government to set up other means through which the arts and cultural sector can be financed. Creating a foundation, a trustee or an endowment fund for the arts and cultural sector will be beneficial to the sector in diverse ways.

Contributions to Knowledge

Based on the above findings and conclusions I propose a workable cultural policy framework for a sustainable performing arts sector in Ghana.

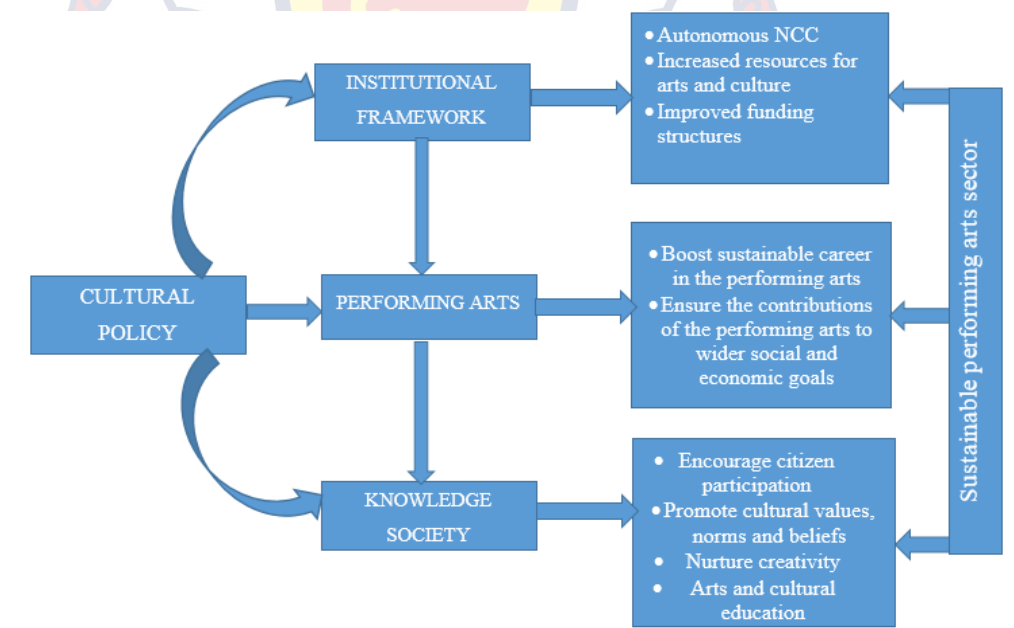


Figure 6: Cultural policy framework for a sustainable performing arts sector

Source: Adapted from IFACCA (2009) and Hornidge (2007)

In this framework, I propose that cultural policy needs stronger institutional frameworks with higher implementation priorities. In this regard, an autonomous National Commission on Culture will suffice. A workable and functional cultural institution will help improve resources for the arts and cultural sector. A stronger institutional framework will also improve funding structures with the right funding mechanisms. From a bottom-up approach, cultural policy should be based on what I call the ‘knowledge society’. This will encourage citizen participation where cultural values, norms and beliefs are promoted. In other words, cultural accessibility becomes key where there is equal access for arts and cultural activities. The ‘knowledge society’ is to enhance cultural education by nurturing and rewarding creativity.

A proper institutional framework and a ‘knowledge society’ concept will help promote the performing arts by boosting careers in the sector. In this way, cultural policy will enhance the contributions of the performing arts to a wider social and economic goals. In other words, cultural policy for the performing arts will be sustainable with higher implementation priorities as far as this framework is concerned.

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APPENDICES

APPENDIX A

Department of Music and Dance
University of Cape Coast
Cape Coast

The Chairman
Institutional Review Board
University of Cape Coast
Cape Coast
24th September, 2019

Dear Sir,

APPLICATION FOR ETHICAL CLEARANCE

I wish to apply for ethical clearance in order to conduct a research on the topic Policy Strategies for a Sustainable Performing Arts Sector: An Analysis of Cultural Policy Support for the Performing Arts in Ghana. I am a PhD student (AR/DEM/17/0002) in Ethnomusicology at the Department of Music and Dance, University of Cape Coast.

I wish to confirm that the information I have provided and the supporting documents are a reflection of what I intend to do in my PhD research.

I hope my proposal would be approved as it meets the ethical clearance standards laid down by the University of Cape Coast. Thank you.

Yours faithfully,



Amos Darkwa Asare.
(Principal Investigator)
Department of Music and Dance
University of Cape Coast
asare.darkwa@ucc.edu.gh
0554690690

APPENDIX B

Department of Music and Dance
University of Cape Coast
Cape Coast

The Chairman
Institutional Review Board
University of Cape Coast
Cape Coast
24th September, 2019

Dear Sir,

REQUEST FOR ETHICAL CLEARANCE

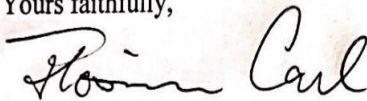
I, as the principal supervisor of Mr. Amos Darkwa Asare, wish to write in support of her application to the Institutional Review Board for ethical clearance to enable her proceed with the collection of data for the completion of his thesis for the award of Ph. D. in Ethnomusicology.

Mr. Amos Darkwa Asare is a third year Ph. D. Ethnomusicology student in the Department of Music and Dance, University of Cape Coast. Mr. Asare has successfully defended her proposal and she is currently at the data collection stage of his thesis titled Policy Strategies for a Sustainable Performing Arts Sector: An Analysis of Cultural Policy Support for the Performing Arts in Ghana.

I hope that the request of Mr. Asare would be considered.

Thank you.

Yours faithfully,



Florian Carl (Ph. D).
(Principal Supervisor)

APPENDIX C

**UNIVERSITY OF CAPE COAST
COLLEGE OF HUMANITIES AND LEGAL STUDIES
FACULTY OF ARTS
DEPARTMENT OF MUSIC AND DANCE**

TELEPHONE: 03321-30947/Ext . 209
EMAIL: music.dance@ucc.edu.gh
WEB: www.ucc.edu.gh



UNIVERSITY POST OFFICE
PRIVATE MAIL BAG
CAPE COAST, GHANA

In case of reply please quote:

Our Ref: MUS/73/Vol.6/101
Your Ref:

24th September, 2019

The Chairman
Institutional Review Board
University of Cape Coast
Cape Coast
24th September, 2019

Dear Sir,

REQUEST FOR ETHICAL CLEARANCE

Mr. Amos Darkwa Asare is a third year PhD student in Ethnomusicology from the Department of Music and Dance, University of Cape Coast.

He has successfully defended his proposal and currently on his data collection stage of his research. His topic is Policy Strategies for a Sustainable Performing Arts Sector: An Analysis of Cultural Policy Support for the Performing Arts in Ghana.

The Department would be grateful if she is granted ethical clearance to enable her proceed to the next stage of her work which involves collection of data for his thesis.

Thank you.

Yours faithfully,

A handwritten signature in blue ink, appearing to read 'Eric Debrah Otchere'.

Eric Debrah Otchere (PhD).
HEAD

APPENDIX D

UNIVERSITY OF CAPE COAST

INSTITUTIONAL REVIEW BOARD SECRETARIAT

TEL: 0558093143 / 0508878309/ 0244207814

E-MAIL: irb@ucc.edu.gh

OUR REF: UCC/IRB/A/2016/574

YOUR REF:

OMB NO: 0990-0279

IORG #: IORG0009096

C/O Directorate of Research, Innovation and Consultancy



20TH DECEMBER, 2019

Mr. Amos Darkwa Asare
Department of Music and Dance
University of Cape Coast

Dear Mr. Asare,

ETHICAL CLEARANCE – ID (UCCIRB/CHLS/2019/33)

The University of Cape Coast Institutional Review Board (UCCIRB) has granted **Provisional Approval** for the implementation of your research protocol titled **Policy Strategy for a Sustainable Performing Art Sector: An Analysis of Cultural Policy Support for the Performing Arts in Ghana**. This approval is valid from 20th December, 2019 to 19th December, 2020. You may apply for a renewal subject to submission of all the required documents that will be prescribed by the UCCIRB.

Please note that any modification to the project must be submitted to the UCCIRB for review and approval before its implementation. You are required to submit periodic review of the protocol to the Board and a final full review to the UCCIRB on completion of the research. The UCCIRB may observe or cause to be observed procedures and records of the research during and after implementation.

You are also required to report all serious adverse events related to this study to the UCCIRB within seven days verbally and fourteen days in writing.

Always quote the protocol identification number in all future correspondence with us in relation to this protocol.

Yours faithfully,

A handwritten signature in blue ink, appearing to read 'S. Owusu'.

Samuel Asiedu Owusu, PhD
UCCIRB Administrator

ADMINISTRATOR
INSTITUTIONAL REVIEW BOARD
UNIVERSITY OF CAPE COAST

APPENDIX E

In-depth Interview Guide for Key Informant – Cultural Policy

Experts (National Commission on Culture-NCC)

Dear Sir/Madam

Thank you for your acceptance to be a part of this study which seeks to analyze cultural policy support for the performing arts in Ghana. I wish to assure you that the interviews are strictly for academic purposes only. As such, confidentiality and anonymity are guaranteed. Your selection as a participant in this study was informed by your expert and extensive experience and knowledge in cultural policy issues in Ghana. I am therefore interested in learning from your experiences, expertise and thoughts on the topic under study. I plead for your permission to record the session. Thank you once again for your time and participation.

If you have any question regarding this study, you may ask me (pause for questions).

Please, do I now have your permission/consent to ask the questions?

Yes [] No []

I understand the nature of the research and my participation

Yes [] No []

I understand that I may withdraw at any time, without having to give a reason

Yes [] No []

I agree to participate in the study

Yes [] No []

I agree to be digitally (audio) recorded during the interview

Yes [] No []

(Respondent's Initials).....

Section A: Socio-demographic Background of Participants

1. Could you please tell me about yourself? (name, age, education, role/position in the area of work)

Section B: Knowledge, Awareness and Practice (KAP)

2. Could you give me brief information about the NCC?
 - a) Could you share with me your experience as a worker at the commission?
 - b) How does the NCC function? Probe for changes that have taken place over time in terms of the modus operandi of the NCC
 - c) What is the leadership structure of the commission?
 - d)

Section C: Nature and Overview of Cultural Policy in Ghana

3. What is the general overview of the Cultural Policy of Ghana?
 - a. What are the objectives of the cultural policy? Probe for which of the objectives have been achieved
 - b. Which components of the cultural policy deals with the performing arts? **Probe for which of the objectives are towards the performing arts**

- c. To what extent would you say that these objectives are useful for the performing arts? **Probe for personal experiences and engagements with the performing arts and how effective it was**
- d. In which ways would you say the cultural policy is producing the intended outcomes?
- e. Which other practical ways would you recommend for the policy to produce better outcomes? Probe for why these recommendations
- f. How is the policy aligned with government priorities, particularly in light of changing circumstances?
- g. How often do you consider inputs from industry for your activities? How often do you give inputs to them and what form do they take?
- h. What forms of benefits do you gain from these connections?

Probe for cultural, social, economic, infrastructural, human development

Section D: Challenges militating against the implementation of the cultural policy

4. What is the role of the NCC in the implementation of cultural policy in Ghana?
 - a. How does a change in government affect the implementation of cultural policy in Ghana? Probe for key examples
 - b. How effect is the implementing agencies of the cultural policy document?

- c. What resources are available to the NCC towards the implementation of cultural policy? Probe to find out if these resources are available
- d. How are resources allocated to specific programmes or a mix of programmes?

Section D: On Cultural Policy Evaluation

5. How is the cultural policy evaluated?
 - a. To what extent would you suggest a review of the cultural policy of Ghana?
 - b. What new things would you want to see in the cultural policy to enhance the activities of arts and cultural institutions in Ghana?
 - c. What do you think can or should be improved in the cultural policy, especially, in terms of support for the performing arts?
6. What evaluation instruments, methods or techniques are needed for cultural policy evaluation?
 - a. How have previous evaluations been done?

Section E: On sustainability of the performing arts

7. How do you understand the concept of sustainability?
 - a. How sustainable is the activities of the NCC?
 - b. What should be improved on the part of government as far as the NCC is concerned?
8. What attempts are being put in place NCC towards the sustainability of the performing arts industry in Ghana?

9. Are there any acts of unsustainability towards the performing arts?

How should they be solved?

Thank you.



APPENDIX F

In-depth Interview Guide for Key Informant – Artistic Directors (Performing Arts Institutions - National Theatre of Ghana)

Dear Sir/Madam

Thank you for your acceptance to be a part of this study which seeks to analyze cultural policy support for the performing arts in Ghana. I wish to assure you that the interviews are strictly for academic purposes only. As such, confidentiality and anonymity are guaranteed. Your selection as a participant in this study was informed by your expert and extensive experience and knowledge in cultural policy issues in Ghana. I am therefore interested in learning from your experiences, expertise and thoughts on the topic under study. I plead for your permission to record the session. Thank you once again for your time and participation.

If you have any question regarding this study, you may ask me (pause for questions).

Please, do I now have your permission/consent to ask the questions?

Yes [] No []

I understand the nature of the research and my participation

Yes [] No []

I understand that I may withdraw at any time, without having to give a reason

Yes [] No []

I agree to participate in the study

Yes [] No []

I agree to be digitally (audio) recorded during the interview

Yes [] No []

(Respondent's Initials).....

Section A: Socio-demographic Background of Participants

1. Could you please tell me about yourself? (name, age, education, role/position in the area of work)

Section B: Knowledge, Awareness and Practice (KAP)

2. Could you give me brief information about the National Theatre?
 - a. How do you contribute to the society as a performing arts institution?
 - b. How do you contribute to the socio-economic growth of Ghana?
 - c. What is the leadership structure of the theatre?

Section C: Nature and Overview of Cultural Policy support for the performing arts in Ghana

3. How much do you know about the cultural policy of Ghana for the performing arts?
 - a. What is the general overview of the Cultural Policy of Ghana for the performing arts?
 - b. Which components of the cultural policy deals with the performing arts? **Probe for which of the objectives are towards the performing arts**
 - c. To what extent would you say that these objectives are useful for the performing arts? **Probe for personal experiences and engagements with the performing arts and how effective it was**

- d. In which ways would you say cultural policy is producing the intended outcomes?
- e. Which other practical ways would you recommend for the policy to produce better outcomes? Probe for why these recommendations
- f. How is the policy aligned with government priorities, particularly in light of changing circumstances?
- g. How often have governments worked with their political promises towards the performing arts or the creative arts in general?
- h. What forms of support are there in the cultural policy for the National Theatre? **Probe for the theatre's contributions to the cultural, social, economic, infrastructural, human development**

Section D: Challenges militating against the implementation of the cultural policy

4. What is the role of the NCC in helping the National Theatre in implementing the cultural policy of Ghana?
 - a. How does a change in government affect the mandate of the National Theatre? Probe for key examples
 - b. How effect is the implementing agencies of the cultural policy document?
 - c. What resources are available to the National Theatre towards the implementation of cultural policy? Probe to find out if these resources are available

- d. How are resources allocated to specific programmes or a mix of programmes of the National Theatre?
- e. Which major factors are against the smooth implementation of the mandate of the National Theatre?

Section D: On Cultural Policy Evaluation

- 5. How would the National Theatre evaluate the cultural policy of Ghana?
 - a. To what extent would you suggest a review of the cultural policy of Ghana?
 - b. What new things would you want to see in the cultural policy to enhance the activities of arts and cultural institutions in Ghana?
 - c. What do you think can or should be improved in the cultural policy, especially, in terms of support for the performing arts (the National Theatre)?
 - d. What evaluation instruments, methods or techniques are needed for cultural policy evaluation?
 - e. How have previous evaluations been done?

Section E: On sustainability of the performing arts

- 6. How do you understand the concept of sustainability?
 - a. How sustainable is your profession as a performing artist?
 - b. What should be improved on the part of government as far as the performing arts is concerned so they can be sustainable jobs?

- c. What attempts are being put in place by the National Theatre towards the sustainability of the performing arts industry in Ghana?
- d. Are there any acts of unsustainability towards the performing arts? How should they be solved?

Thank you.



APPENDIX G

In-depth Interview Guide for Key Informant – Performing Arts

Institutions (Musicians Union of Ghana)

Dear Sir/Madam

Thank you for your acceptance to be a part of this study which seeks to analyze cultural policy support for the performing arts in Ghana. I wish to assure you that the interviews are strictly for academic purposes only. As such, confidentiality and anonymity are guaranteed. Your selection as a participant in this study was informed by your expert and extensive experience and knowledge in cultural policy issues in Ghana. I am therefore interested in learning from your experiences, expertise and thoughts on the topic under study. I plead for your permission to record the session. Thank you once again for your time and participation.

If you have any question regarding this study, you may ask me (pause for questions).

Please, do I now have your permission/consent to ask the questions?

Yes [] No []

I understand the nature of the research and my participation

Yes [] No []

I understand that I may withdraw at any time, without having to give a reason

Yes [] No []

I agree to participate in the study

Yes [] No []

I agree to be digitally (audio) recorded during the interview

Yes [] No []

(Respondent's Initials).....

Section A: Socio-demographic Background of Participants

1. Could you please tell me about yourself? (name, age, education, role/position in the area of work)

Section B: Knowledge, Awareness and Practice (KAP)

2. Could you give me brief information about the Musicians Union of Ghana (MUSIGHA)?
 - a. How do you contribute to the society as a private performing arts institution?
 - b. How do you contribute to the socio-economic growth of Ghana?
 - c. What is the leadership structure of the union?

Section C: Nature and Overview of Cultural Policy support for the performing arts in Ghana

3. How much does the union know about the cultural policy of Ghana for the performing arts?
 - a. What is the general overview of the Cultural Policy of Ghana for the performing arts?
 - b. Which components of the cultural policy deals with the performing arts? **Probe for which of the objectives are towards private performing arts institutions like MUSIGHA**

- c. To what extent would you say that these objectives are useful for the MUSIGHA? **Probe for personal experiences and engagements with the performing arts and how effective it was**
- d. In which ways would you say cultural policy is producing the intended outcomes?
- e. Which other practical ways would you recommend for the policy to produce better outcomes? Probe for why these recommendations
- f. How is the policy aligned with government priorities, particularly in light of changing circumstances?
- g. How often have governments worked with their political promises towards the performing arts or the creative arts in general?
- h. What forms of support are there in the cultural policy for the musicians' union? **Probe for the unions' contributions to the cultural, social, economic, infrastructural, human development in Ghana**

Section D: Challenges militating against the implementation of the cultural policy

4. What is the role of the Musicians Union of Ghana in helping the NCC towards the implementation of the cultural policy of Ghana?
 - a. How does a change in government affect the activities and operations of the Musicians Union of Ghana? Probe for key examples

- b. How effective is the implementing agencies of the cultural policy document?
- c. What resources are available to the Musicians Union of Ghana towards the implementation of cultural policy? Probe to find out if these resources are available
- d. How are resources allocated to specific programmes or a mix of programmes of the Musicians Union of Ghana?
- e. Which major factors are against the smooth implementation of the mandate of the Musicians Union of Ghana?

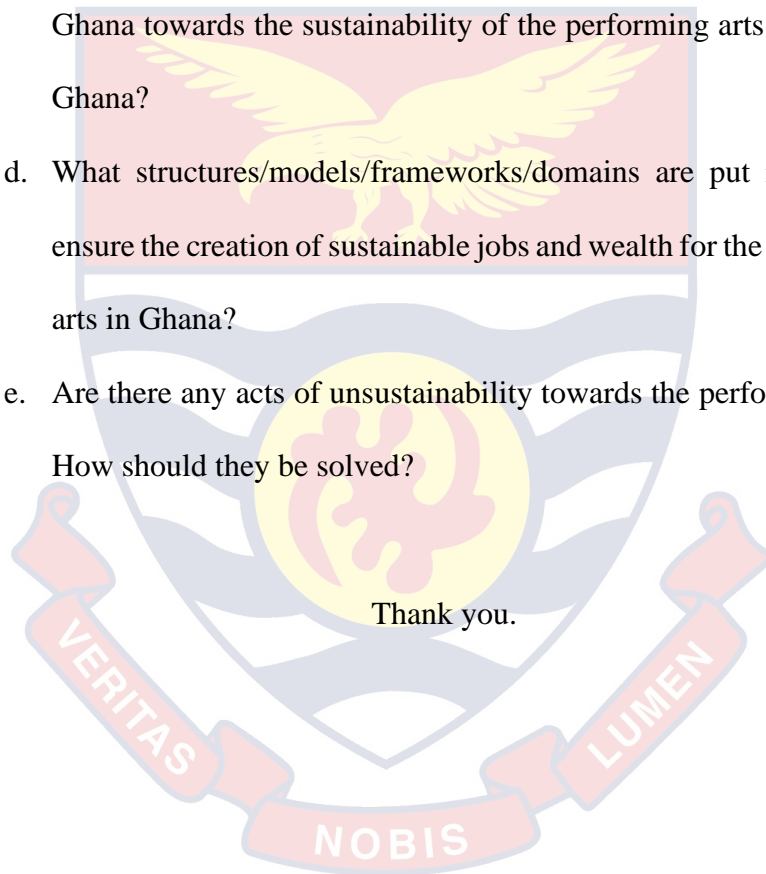
Section D: On Cultural Policy Evaluation

5. How would the National Theatre evaluate the cultural policy of Ghana?
 - a. To what extent would you suggest a review of the cultural policy of Ghana?
 - b. What new things would you want to see in the cultural policy to enhance the activities of arts and cultural institutions in Ghana?
 - c. What do you think can or should be improved in the cultural policy, especially, in terms of support for the performing arts (the Musicians Union of Ghana)?
 - d. What evaluation instruments, methods or techniques are needed for cultural policy evaluation?
 - e. How have previous evaluations been done?

Section E: On sustainability of the performing arts

6. How do you understand the concept of sustainability?
 - a. How sustainable is your profession as a performing artist?
 - b. What should be improved on the part of government as far as the performing arts is concerned so they can be sustainable jobs?
 - c. What attempts are being put in place by the Musicians Union of Ghana towards the sustainability of the performing arts industry in Ghana?
 - d. What structures/models/frameworks/domains are put in place to ensure the creation of sustainable jobs and wealth for the performing arts in Ghana?
 - e. Are there any acts of unsustainability towards the performing arts? How should they be solved?

Thank you.



APPENDIX H

In-depth Interview Guide for Key Informant – Performing Arts

Institutions (Musicians Union of Ghana)

Dear Sir/Madam

Thank you for your acceptance to be a part of this study which seeks to analyze cultural policy support for the performing arts in Ghana. I wish to assure you that the interviews are strictly for academic purposes only. As such, confidentiality and anonymity are guaranteed. Your selection as a participant in this study was informed by your expert and extensive experience and knowledge in cultural policy issues in Ghana. I am therefore interested in learning from your experiences, expertise and thoughts on the topic under study. I plead for your permission to record the session. Thank you once again for your time and participation.

If you have any question regarding this study, you may ask me (pause for questions).

Please, do I now have your permission/consent to ask the questions?

Yes [] No []

I understand the nature of the research and my participation

Yes [] No []

I understand that I may withdraw at any time, without having to give a reason

Yes [] No []

I agree to participate in the study

Yes [] No []

I agree to be digitally (audio) recorded during the interview

Yes [] No []

(Respondent's Initials).....

Section A: Socio-demographic Background of Participants

7. Could you please tell me about yourself? (name, age, education, role/position in the area of work)

Section B: Knowledge, Awareness and Practice (KAP)

8. Could you give me brief information about the 'Appietus Project'?
9. How will it contribute to your life as an upcoming musician?
- d. How do you contribute to the society as a private performing arts institution?
- e. What are the objectives of the project?
- f. Who is financing the project?
- g. How much are you expecting to receive after this project?
- h. What is the role of the Central regional branch of MUSIGA in this project?
- i. What are your expectations?

Section C: Knowledge, Awareness and Practice (MUSIGA)

10. Could you give me brief information about the Musicians Union of Ghana (MUSIGHA)?
11. What is the leadership structure of the union?
- i. What are the benefits you get from MUSIGA in Cape Coast?
- j. What forms of support are there for the musicians' union towards projects such as the 'Appietus project'?

Section E: On sustainability of the performing arts

12. How do you understand the concept of sustainability?
- f. How sustainable is your profession as a performing artist?
 - g. In which ways do you think the 'Appietus project' is sustainable?
 - h. What should be improved on the part of government as far as the performing arts is concerned so they can be sustainable jobs?
 - i. What attempts are being put in place by the Musicians Union of Ghana towards the sustainability of the performing arts industry in Ghana?
 - j. What structures/models/frameworks/domains are put in place to ensure the creation of sustainable jobs and wealth for the performing arts in Ghana?
 - k. Are there any acts of unsustainability towards the performing arts? How should they be solved?

Thank you.

APPENDIX I

	EXPENDITURE BUDGET 2018 (MOTAC)						
	GOG				IGF		
	Compensation	Goods & Services	Capex	Total Budget	Goods & Services	Capex	Total Budget
Management and Administration							
General Administration		3,658,989.00		3,658,989.00			-
Finance		970,000.00	10,674,420.00	11,644,420.00			-
Human Resource	1,302,184.00	570,000.00		1,872,184.00			-
Policy, Plannin, Monitoring & Evaluation		1,280,000.00		1,280,000.00			-
Statistics, Research, Information & Public Relations				-			-
Tourism Product Development				-			-
Tourism Sites Development	1,702,917.00	150,000.00	1,000,000.00	2,852,917.00	2,695,630.00		2,695,630.00
Tourism Research and Marketing				-			-
Tourism Sites Marketing	1,327,115.00	558,234.00		1,885,349.00	1,025,000.00	900,000.00	1,925,000.00
Tourism Facilities Monitoring	3,120,800.00	375,528.00		3,496,328.00	3,044,024.00	36,274.00	3,080,298.00
Culture, Creative Arts and Heritage Management				-			-
Cultural Development	15,090,890.00	1,800,000.00	1,700,000.00	18,590,890.00	619,315.00		619,315.00
Promotion of Art and Culture	3,447,366.00	896,512.00	200,000.00	4,543,878.00	2,695,263.00	196,274.00	2,891,537.00
Research and Preservation of Culture	7,441,260.00	2,197,347.00	3,200,000.00	12,838,607.00	1,266,551.00	137,224.00	1,403,775.00
	33,432,532.00	12,456,610.00	16,774,420.00	62,663,562.00	11,345,783.00	1,269,772.00	12,615,555.00

APPENDIX J

	EXPENDITURE BUDGET 2017 (MoTAC)				IGF		
	Compensation	Goods & Services	Capex	Total Budget	Goods & Serv	Capex	Total Budget
Management and Administration							
General Administration		754,707.00	600,000.00	1,354,707.00			-
Finance		452,000.00	400,000.00	852,000.00			-
Human Resource	1,535,868.00	480,000.00		2,015,868.00			-
Policy, Plannin, Monitoring & Evaluation		1,306,139.00		1,306,139.00			-
Statistics, Research, Information & Public Relations							-
Tourism Product Development				-			-
Tourism Sites Development	4,165,938.00			4,165,938.00	1,030,000.00	50,000.00	1,080,000.00
Tourism Research and Marketing				-			-
Tourism Sites Marketing				-	502,385.00		502,385.00
Tourism Facilities Monitoring	81,113.00	210,000.00		291,113.00	3,451,159.00	842,964.00	4,294,123.00
Culture, Creative Arts and Heritage Management				-			-
Cultural Development	13,392,141.00	365,000.00		13,757,141.00	359,000.00	41,000.00	400,000.00
Promotion of Art and Culture	2,796,939.00	250,000.00		3,046,939.00	1,520,000.00		1,520,000.00
Research and Preservation of Culture	6,327,056.00	455,000.00		6,782,056.00	1,553,292.00	1,026,708.00	2,580,000.00
	28,299,055.00	4,272,846.00	1,000,000.00	33,571,901.00	8,415,836.00	1,960,672.00	10,376,508.00