ASSESSING THE ROLE AND IMPACT OF THE KNUST CENTRE

FOR CULTURAL AND AFRICAN STUDIES IN THE

CULTURAL DEVELOPMENT OF GHANA

By

EMMANUELLA AIKINS-BEKOE

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ABSTRACT

This thesis seeks to assess the role of the KNUST Centre for Cultural and African Studies in the preservation and development of Ghanaian culture, find out its impact on the KNUST community, identify the challenges faced by the Centre and offer some recommendations to solve these problems. This work has examined the various definitions of culture, its components and characteristics, the culture of Ghana, under which the researcher looked at the land, its people, their religion and artforms. It also studied the types of development and assessment, the changes that have occurred in Ghanaian culture and the role of culture in national development; in terms of creating jobs and promoting tourism attraction. Data was collected using questionnaires and interviews. A survey conducted with 200 people, to find out their views about the KNUST Centre for Cultural and African Studies and its impact on their lives, revealed that 17.5 percent of respondents had been on campus for two years but did not know about the Centre, 20 percent of those who knew, had no idea that courses in Sound Engineering, Keyboard skills, Acting techniques and Sight Singing could be accessed there, and 84 percent of the respondents believed that the Centre had broadened their knowledge about Ghanaian cultural practices. The report gives a brief history of the KNUST Centre for Cultural and African Studies, its staff and their roles, collaborations, learning and skill acquisition at the Centre, and the Centre's most crucial needs. It was found out that the Centre has helped to preserve and develop Ghanaian culture, through the teaching of students about their cultural values and that of others. This report offers some recommendations in the last chapter which can help to improve upon the Centre's services if they are adopted by the authorities of the University.

DECLARATION

I hereby declare that this publication is my own work towards the M.Phil degree, and that to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

EMMANUELLA AIKINS-BEKOE (20065016)   …………...………   …….......................
(Student's Name and ID)   Signature   Date

Certified by

DR. STEVE KQUOFI   ………………………   …….......................
(Supervisor's Name)   Signature   Date

Certified by

DR. JOE ADU AGYEM   ……………………………   ……………………………
 (Head of Department's Name)   Signature   Date

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INTRODUCTION

1.0 Background of the study

Culture can be defined as the way of life of a people, which includes the way they eat, dress, their belief systems and norms which have been passed down from generation to generation. The culture of a people is what differentiates them from others and most societies are well-known for their unique cultures. The culture of a nation plays a very important role in its national development and for this reason, many nations make great efforts to conserve and improve upon their individual cultures. Consequently there are institutions in most parts of the world, which have been set up purposely to teach people about their culture and the culture of others. The KNUST Centre for Cultural and African Studies (CeCASt) is a centre which was set up to provide a similar service. This research therefore aims to identify the role the centre has played in developing Ghana's culture, and also to find out the impact the Centre has made on the people of Ghana.

1.1 Statement of the problem

Although the KNUST Centre for Cultural and African Studies was set up to give students some guidance in African philosophies to balance up the skills they acquire at the end of their respective programmes, initial investigations, however, revealed that most people were not fully aware of the role and impact of the Centre in the preservation and development of Ghana's culture. This study is therefore being undertaken to identify the role of the Centre in the

conservation and enhancement of Ghana's culture, assess the impact of the Centre on the University community and Ghana as a whole. Also the research is to identify some challenges faced by the Centre in an academic institution like the Kwame Nkrumah University of Science and Technology, Kumasi-Ghana.

1.2 Objectives of the study

It is the main objectives of this research to:

a. Identify the role of the Centre in the conservation and enhancement of Ghana's culture

b. Assess the impact of the Centre on the University community.

c. Find out the challenges being faced by the Centre

1.3 Rationale for the study

The writing of this thesis report serves as a reference material for other researchers, and will also help the authorities in charge of the Centre understudy to know if the University community and Ghanaians as a whole feel the positive impact the Centre is trying to make on them; and if not, enable them to take the necessary measures to meet the demands of the stakeholders.

1.4 Methodology

The main methodology adopted for this research is the qualitative research methods. The descriptive and historical methods were used and interviews, questionnaires and literary research, aided in data collection. Photographs, tables, pie charts and bar charts were further used to help explain the text. Instruments like digital cameras, computers and stationary also helped the researcher to process the data collected.

1.5 Hypothesis

The study and teaching of Ghanaian art and culture do not only preserve and develop culture, but also create an avenue for people to know more about their own culture and the culture of others.

1.6 Scope of the study

The research is limited to studying about what the Centre has been doing since its inception, and its impact on the University community and the culture of Ghana as a whole.

1.7 Definition of Terms

Assess: To estimate the value of something.

Role: The usual or expected function of somebody or something, or the part somebody or something plays in an action or event.

Impact: To have an immediate and strong effect on something or somebody.

Development: A stage of growth or advancement.

Culture: The beliefs, customs, practices and social behaviour of a particular nation or people.

African: A native of Africa or a person of African descent.

Conservation: To preserve or keep something from harm or damage.

Enhancement: To intensify or improve the qualities of something.

Philosophy: The use of reason and argument in seeking truth and knowledge of reality.

Aural: Anything that is related to hearing or of the ear.

Music: A pleasant natural sound or the art of combining vocal or instrumental sounds in a harmonious or expressive way.

Religion: Belief in a superhuman controlling power, especially in a personal God or gods entitled to obedience and worship.

Society: An organized and interdependent community.

Values: The principles, priorities or standards of a person.

Honoraria: A fee especially a voluntary payment for professional services rendered without the normal fee.

Enculturation: It is learning about one's own culture

1.8 Abbreviations

KNUST: Kwame Nkrumah University of Science and Technology

CeCAST: Centre for Cultural and African Studies

VC: Vice Chancellor

UAPC: University's Appointment and Promotions Committee

CASS: College of Art and Social Sciences

MITW: Musical Instrument Technology Workshop

1.9 Chapter Organization

The project report is arranged in chapters. Chapter One deals with the problem to be solved and the background to the study. Chapter Two gives the reader the views of others concerning Culture and African Studies. Chapter Three discusses the methodology used for the research. Chapter Four talks about the main findings of the research by analyzing and interpreting the data gathered. Summary, conclusions and the necessary recommendations are in Chapter Five which is the final chapter of the thesis.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter provides the reader with a review of the works of various writers on Culture and African Studies, the culture of Ghana and the various types of development seen in an individual.

2.1 Definition of Culture

Culture, pronounced (\ˈkəl-chər\), as defined by the Wikipedia Free Encyclopaedia, the Merriam-Webster and the New Webster's dictionaries, means cultivated land or cultivation and originates from Middle English, Anglo-French and from the Latin *cultura,* which also stems from *colere*, meaning "to cultivate" and dates back to the 15th century when it was used.

According to Sarpong (1974) culture is the integrated sum-total of behaviour traits that have been learned, and have not been only manifested and shared by the members of a society but also been passed on from one generation to another in an uninterrupted succession. Sardar and Loon (1998) and Scupin (2003) also agree with the notion from both Sir E. B. Taylor and the American anthropologist Margaret Mead that culture is a "learned or acquired behaviour" of a society, and is that complex whole which includes the knowledge, beliefs, arts, morals, laws, customs and any other capabilities and habits gained by an individual as a member of his society.

The Merriam-Webster online dictionary adds its voice to it by defining culture to be the integrated pattern of human knowledge, beliefs and behaviour that depends upon the capacity for learning and transmitting knowledge to succeeding generations. The underlying factor gained from the four definitions above is that no one comes into this world having a particular culture. But as Versteeg (1977) puts it, people all over the world raise their children to be like them by teaching them their way of life; therefore babies learn to be Ghanaian or Russian by simply learning the culture of the group which they belong to.

Scupin (2003) and the Merriam-Webster online dictionary believe that culture can be shared as evident in their general perception on culture which they identify to be the characteristic features of everyday existence …shared by people in a place or time and that includes values, beliefs, and norms, customs, behaviours, and artefacts transmitted within a particular society from generation to generation through learning.

According to Fetzer (1995), social scientists use the term culture to refer to "a way of life." Every human society has a culture. Culture includes a society's arts, beliefs, customs, institutions, inventions, language, technology and values. A culture produces similar behaviour and thought among most people in a particular society. Gyekye (1998) also considers culture to be a way of life as seen in the following definition in which he says culture "… encompass the entire life of a people; their morals, religious beliefs, social structures, political and educational systems, forms of music and dance, and all other products of their creative spirit." To Gyekye therefore anything that a people may do right from waking up in the morning till the time they go to sleep in the night constitutes their culture; one must bear in mind, however, that a culture can

be borrowed but once the people make it a part of their daily routine it forms part of their culture. The social scientist Clifford Geertz, a Professor at Princeton University is referred to by Sardar and Loon (1998), as saying that "culture is simply the ensemble of stories we tell ourselves about ourselves". However in archaeological terms, a culture is the material manifestation of the people that created the artefacts, they reason that different cultures represent different ethnic groups, and that the characteristics of these groups could be understood through their culture. Cultural anthropologists most commonly use the term "culture" to refer to the universal human capacity and activities to classify, codify and communicate their experiences materially and symbolically.

Akpabot (1975) is in agreement with Bascom and Herskovits that: the study of culture involves not only the institutions that frame man's reactions to the fellow members of his society but also the extra-institutional aspects of human behaviour, including language, the relation between language and behaviour, between personality and culture, and the system of values that gives meaning to the accepted modes of behaviour of a people.

Amedekey (1970) recognizes culture that it must be considered in general terms as the secondary environment that man recognizes over and above the natural, … thinking of customs, social organization, beliefs, values and language. To him customs alone do not constitute culture; but when it is connected with beliefs, and others then one sees culture in its true perspective. He further continues that every people have a culture; and that the culture may be simple or complex according to the needs of the people and may at one time be so simple to appear extinct or non-existent; at another time it may increase with alien influences so much that it may threaten to

destroy the very culture of the people. However vast, however rich a nation's culture may be, he believes that it lies dormant, unnoticed until it is discovered, and it is only then that her people start to appreciate and preserve it.

Raymond Williams, a founding father of cultural studies says "culture includes the organization of production, the structure of the family, the structure of institutions which express or govern social relationships and the characteristic forms through which members of the society communicate". But it is the current definition by the United Nations Educational, Scientific and Cultural Organization (UNESCO) (2002) which sums up everything by describing culture as follows: "... culture should be regarded as the set of distinctive, spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs".

2.2 The characteristics and components of culture

The characteristics of culture as classified by encarta.msn.com are in four groups. That is (1) It is based on symbols—abstract ways of referring to and understanding ideas, objects, feelings, or behaviours—and the ability to communicate with symbols using language. (2) Culture is shared. People in the same society share common behaviours and ways of thinking through culture. (3) Culture is learned. While people biologically inherit many physical traits and behavioural instincts, culture is socially inherited. A person must learn culture from other people in a society. (4) Culture is adaptive. People use culture too flexibly and quickly adjust to changes in the world around them. The World Book Encyclopaedia also groups the characteristics of culture into four groups namely i) a culture satisfies human needs in particular ways ii) A culture is acquired

iii) a culture is based on the use of symbols iv) a culture consists of individual traits and groups of traits called patterns.

a) *Culture is symbolic*

People have culture basically because they can communicate with and understand symbols. Symbols, according to encarta.msn.com, allow people to develop complex thoughts and to exchange those thoughts with others. Language and other forms of symbolic communication, such as art, enable people to create, explain, and record new ideas and information. A symbol has either an indirect connection or no connection at all with the object, idea, feeling, or behaviour to which it refers. For instance, most people in Ghana find some meaning in the combination of the colours red, yellow, and green. But the colours themselves have nothing to do with, for instance, the land that people called Ghana.

To convey new ideas, encarta.msn.com is of the opinion that, people constantly invent new symbols such as the ones used for mathematical formulas. In addition, people may use one symbol, such as a single word, to represent many different ideas, feelings, or values. Thus, symbols provide a flexible way for people to communicate even very complex thoughts with each other. For example, only through symbols can architects, engineers, and construction workers communicate the information necessary to construct a skyscraper or bridge. It continues further to say, that people have the capacity at birth to construct, understand, and communicate through symbols, primarily by using language and that research has shown, for example, that infants have a basic structure of language that is a sort of universal grammar built into their minds.

Infants are, therefore, predisposed to learn the languages spoken by the people around them. Language provides a means to store, process, and communicate amounts of information that vastly exceed the capabilities of nonhuman animals. For instance, chimpanzees, the closest genetic relatives of humans, use a few dozen calls and a variety of gestures to communicate in the wild.

In America, people have taught some chimps to communicate using sign language and picture-based languages, and some have developed vocabularies of a few hundred words. But an unabridged English dictionary might contain more than half-a-million vocabulary entries. The Encarta Encyclopaedia elaborates that chimpanzees have also not clearly demonstrated the ability to use grammar, which is crucial for communicating complex thoughts. In addition, the human vocal tract, unlike that of chimpanzees and other animals, can create and articulate a wide enough variety of sounds to create millions of distinct words. In fact, each human language uses only a fraction of the sounds humans can make. The human brain also contains areas dedicated to the production and interpretation of speech, which other animals' lack. Thus, humans are inclined in many ways to use symbolic communication.

b) Culture is learned

The World Book Encyclopaedia agrees with the idea from encarta.msn.com, which says people are not born with culture but rather they have to learn or acquire it. For instance, people must learn to speak and understand a language and to abide by the rules of a society. In many societies, all people must learn to produce and prepare food and to construct shelters. In other societies, people must learn a skill to earn money, which they then use to provide for themselves.

In all human societies, children learn their own culture from adults and it is a process that is influenced strongly by home and family.

Enculturation is learned through communication in the form of speech, words, and gestures, and www.squidoo.com is of the view that the six things of culture that are learned are: technological, economic, political, interactive, ideological and world view. Anthropologists call this process enculturation, or cultural transmission. Acculturation, as defined by wiki.answers.com, is learning the aspects of a culture other than one's own, particularly those aspects which will enable the individual to survive in that culture. Enculturation is a long process and just learning the intricacies of a human language, a major part of enculturation, takes many years. Families commonly protect and enculturate children in the households of their birth for 15 years or more. Only at this point can children leave and establish their own households.

People also continue to learn throughout their lifetimes. Thus, most societies respect their elders, who have learned for an entire lifetime. An opinion from encarta.msn.com indicates that humans are not alone in their ability to learn behaviours, only in the amount and complexity of what they can learn. For example, members of a group of chimpanzees may learn to use a unique source of food or to fashion some simple tools, behaviours that might distinguish them from other chimpanzee groups. But these unique ways of life are minor in comparison to the rich cultures that distinguish different human societies. Lacking speech, chimps are very limited in what they can learn, communicate to others, and pass on from generation to generation.

c) Satisfying basic needs

According to The World Book Encyclopaedia, all cultures strive to meet the basic needs shared by human beings. For example every culture has methods of obtaining food and shelter. Each culture has family relationships, economic and governmental systems, religious practices, and forms of artistic expression. Every culture shapes the way its members satisfy human needs. Human beings have to eat, but their culture teaches them what, when, and how to eat. For example, many British people eat smoked fish for breakfast, but many Americans prefer cold cereals. In the Midwestern United States, people normally eat dinner at 5 or 6pm. However, most Spaniards dine at 10pm, many Turks prefer strong coffee with the grounds left in the cup, but most Australians filter out the grounds for a weaker brew. Many Japanese eat their meals from low tables while sitting on mats on the floor. Canadians usually sit on chairs at higher tables.

d) Forming patterns

Cultures are made up of individual elements called cultural traits. A group of related traits is a cultural pattern. Anquandah (2009) has the same notion as the one put forward by The World Book Encyclopaedia, which believes that cultural traits may be divided into material culture and nonmaterial culture. Whereas wiki.answers.com believes the components of culture to be the religion, behaviour, norms and beliefs of a people, Quartey, Ananga, Ayaaba, Awoyemi and Bekoe (2005) rather refers to the components of culture as being the material and non material things seen in society, with the intangible or non-material form referring to a society's behaviours and beliefs for instance in terms of languages, dialects, philosophical thought, cosmology, morals and ethics, religious beliefs and rituals oral traditions, folklore, festivals,

political ideas, music and dance, social customs related to birth, puberty, marriage, family life, work and death.

Material culture consists of all the things that are made by the members of a society, examples being types of food procurement and preparation, diverse technology and crafts clothing, body decoration, visual art and symbols, secular and religious architecture, monetary and transport systems. Most traits that make up a cultural pattern are connected to one another. If one custom or value that help form a culture changes, other parts of the pattern may change too.

For example, in the 1950s, most women were housewives but by the late 1900s the norm was for women to get a job. Because of these new developments, some women marry late, there are more divorce cases and a high dependency rate on alternative child care systems. Each ethnic group has its peculiar cultural values and traditions that give identity to the group. Ross (1998) defined identity as "a fixed set of customs, practices and meanings, and enduring heritage, a ready identifiable sociological category, a set of shared traits and/or experiences."

2.3 The culture of Ghana

a) *The land*

The naming of the modern state of Ghana was after the medieval kingdom of Ghana, and Ross (1998) thinks the medieval kingdom of Ghana existed from the Eighth to the Eleventh Century and was located between the Senegal and the Niger Rivers in what is now known as western Mali and southern Mauritania. Formerly a British colony known as the Gold Coast, the country was renamed Ghana by its first president Dr. Kwame Nkrumah in 1957. According to Buah

(1998) the current boundaries of Ghana which had taken its present shape by the 1920s, covers an area of about 240,000 km2. It is basically a flat land which has an unbroken upland range, cutting across the country north-westward from the borders of the Republic of Togo; passing through the Volta Region, Akuapem, Akyem, Kwawu and Asante to Kintampo in the Bono-Ahafo Region. This range however is broken up by the River Volta by a gorge at Akosombo where a hydro-electric dam is built about eighty kilometres northwest of Accra. He further identifies many prominent peaks in the range which are condensed around the Volta Region with the highest peak being the Mountain Afadza which is about 886 metres above sea level. (The researcher did not use the words "Mount Afadjuto" as used by Buah, because "*to*" in the word "Afadjuto" is a local word in the Ewe language (Ghana) and means "mountain", therefore to use the words "mountain" and "to" together, makes the statement "Mount Afadjuto" a tautology).

Buah elaborates that Ghana is blessed with many rivers, of which most flows into the sea, with the largest of these rivers being the Volta which has formed into the world's largest artificial lake due to the construction of the dam at Akosombo. The rivers help the fertility of the land and promote fishing. The country has two main seasons namely the dry season which lasts from October to March, and the wet season which consists of heavy rains from around April to the end of July with light rains in August and September. The south-western part, he says, is the wettest zone in the country, having an annual rainfall of about 1,000mm with the Greater Accra Region being the area with the least rainfall; its annual average of rainfall seldom exceeding 600mm, and the northern part of Ghana being dry during a greater part of the year.

b) *The People*

Just like the Wikipedia Free Encyclopaedia, Anquandah (2009) also states that Ghana is a country of 22 million people, and comprise of over 60 ethnic groups. Fifty two major languages and hundreds of dialects are spoken in Ghana, and English which is the official language of Ghana, is spoken by many. Like many other African nations, Ghana has a rich traditional culture which varies from one ethnic group to the other. Buah (1998) recognizes four major groups in Ghana namely the Akan, The Mole Dagbani, The Ga and Adangbe and The Ewe. A different view, however, is given by the Wikipedia Free Encyclopaedia which classifies the indigenous people of Ghana into five major groups on the basis of language and culture. These are the Akan, the Ewe, MoleDagbane, the Guan, and the Ga-Adangbe.

i) The Akan

The Akans or the Twi-speaking people of Ghana include the Fantes, the Ashantis, Akwamu, Akuapem, Denkyira,Akyem, Nzema Sehwi, Awowin Asen Kwawu, Twifo and Bono. Ross (1998) believes that originally the home lands of the Akan-speaking people were located between the Pra and Offin rivers in the forest plateau country of what is now southern Ghana, an area of mostly dense tropical forest. The language they speak which is Twi, is a branch of the Kwa family of languages, which are spoken more of less continuously along the coast from south-eastern Cote d'Ivoire across southern Ghana, Togo and Benin and on to the southwest of Nigeria. Descent or succession among the Akans is matrilineal meaning that a man's heirs are not his biological children but rather the sons of his sister. For example, no Asantehene has been a son of a previous one but all Asantehenes descend from the female line. Each lineage

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controlled the land farmed by its members, functioned as a religious unit in the veneration of its ancestors, supervised marriages, and settled internal disputes among its members.

Buah considers the Akans as the largest group in Ghana, totalling well over half of the people of Ghana, and occupying five of the ten administrative regions of the country, and portions of the sixth. Buah continues to say that the Akan speak dialects of a common language also called Akan which is full of idiomatic expressions and the two main varieties of the Akan language are Twi and Fante. In terms of shared traits, and historical ancestry, the Akan of Ghana and the Akan of Cote d'Ivoire (like the Abron and Agni), have much in common, even though belonging to different nationalities.

ii) The Ewé

Quartey, Awoyemi, Ananga, Ayaaba and Bekoe (2005) trace the migration of the Ewes of Ghana from Benin. The Ewe people occupy south-eastern Ghana and parts of neighbouring Togo and Benin. The Ewes are essentially a patrilineal people; the founder of a community became the chief and was usually succeeded by his paternal relatives. The religion of Ewes is organized around a creator deity, Mawu, and over 600 other deities. Many village celebrations and ceremonies take place in honour of one or more deities. Ewes living along the coast depend on the fishing trade, while those inland are usually farmers and keep livestock. The local variations in economic activities have led to craft specialization. The Ewes weave kente cloth, often in geometrical patterns and symbolic designs that have been handed down through the ages. Similarly, the Ewes of Ghana, Togo and Benin have shared traits including language, festivals, rituals, and traditional governance.

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iii) The Mole-Dagbani

With the exception of the Gonjas, which according to well established tradition of the people, was founded as a kingdom by Mande invaders, Buah (1998) says all the other groups of the Mole-Dagbani trace their origin to one common ancestor. Mole-Dagbani is spoken by about 15 percent of the nation's population, and as the Wikipedia Free Encyclopaedia puts it, the name is a portmanteau of two closely related languages that is the Moore language (Mole), spoken by the Mossi, and Dagbani language (Dagbane) spoken by the Dagomba. The majority of the Mossi live in Burkina Faso, while the Dagomba reside mainly in Northern Ghana and share similar traits with others across the border in Burkina Faso.

The Wikipedia, free encyclopaedia believes that for years the area inhabited by Mole-Dagbane peoples has been the scene of movements of people who engage in conquest, expansion and trade. Because of this, Hausas, Gurunsi, Fulanis, Zabaremas, Dyulas and Bassaris are therefore all integrated into the Dagbani areas, and many speak these languages. For these reasons, a considerable degree of heterogeneity, particularly of political structure, has developed there. Many terms from Arabic, Hausa and Dyula are seen in their language and is due to the importance of the trans-Saharan and West African trade and the historic importance that the Islamic religion has had in the area.

iv)The Guan

The Wikipedia Free Encyclopaedia states that the Guans are believed to have migrated from the Mossi region of modern Burkina around A. D. 1000. Moving gradually south, through the Volta valley, they created settlements along the Black Volta, the Afram Plains, in the Volta Gorge, and

in the Akwapim Hills before moving onto the coastal plains.

v) The Ga-Adangbe

The Ga-Adangbe people (named for the common proto-Ga-Adangbe ancestral language) inhabit the Accra Region, Easten Region, Togo and Benin. According to The Wikipedia Free Encyclopaedia, the Adangbe inhabit the eastern plain, while the Ga groups occupy the western portions of the Accra coastlands. Both languages are derived from a common root language, and modern Ga and Adangbe languages are still similar. Despite the archaeological evidence that proto-Ga-Adangbe-speakers relied on millet and yam cultivation, the modern Ga reside in what used to be fishing communities, and more than 75 percent of the Ga live in urban centres. The presence of major industrial, commercial, and governmental institutions in the city, as well as increasing migration of other people into the area, has not prevented the Ga people from maintaining aspects of their traditional culture.

c) Social relations in Ghana

To Gyekye (1998) Ghanaians, like most Africans, place emphasis on communal values such as humanity and brotherhood, communalism and individualism, morality, family, chieftaincy and politics, human rights and economic systems. The Wikipedia Free Encyclopaedia further explains that individual conduct is seen as having impact on an entire family, social group and community; therefore, everyone is expected to be respectful, dignified and observant in public settings and in all spheres of life. Naming ceremonies, puberty initiations, marriage and death rites are all marked by family ceremonies, and belief in traditional animist religions is still common even though there happen to be many Christians in Ghana. Seasonal festivals serve to

bring a whole tribe or clan together in spectacular fashion. Both the Oxford pocket dictionary and the New Webster's Dictionary define custom to be the particular established way of behaving or behaviour. Customs are often passed on through both the nuclear and extended families.

Customary leaders or chiefs are given a historical authority over the people in matters concerning family; land and society. However, within traditional society relationships are based on family membership, inherited status, and ancestral beliefs. In modern society, relationships are based on achieved status, formalized education, membership in professional associations, and ethnic affiliation. The result is that, even those who live in the modern urban setting remain bound to the traditional society through the kinship system and are held to the responsibilities that such associations demand.

Most parts of Ghana are ethnically heterogeneous and this occurrence is due to the migration of rural folks to towns and cities in search of employment. Rural areas, with the exception of cocoa-producing areas that have attracted migrant labour, tend to reflect more traditional population distributions. The Wikipedia Free Encyclopaedia is of the view that one main feature seen in the country's ethnic population is that the groups which are in the southern part of Ghana and near the Atlantic coast have long been influenced by the money economy, Western education, and Christianity, whereas the ethnic groups to the north, who were less exposed to those influences, have come under Islamic influence; however these influences do not wholly restrict the people of these regions to adhere to these religions.

In urban centres, the degree of traditionalism or modernism expressed individuals is, to a large extent, determined by the length of residency in an urban setting, level of education, the degree of Westernization and, in some measure, by religious affiliation. Professionals in economics, politics, education, administration, medicine, law, and similar occupations constitute the elite of their respective groupings. On the whole, such elites do not make up an upper class but rather the elites come from different social and ethnic backgrounds and base their power and social status on different cultural values. Most of them continue to participate in some aspects of traditional society and socialize with members of their own or other lineage groups and do not regard themselves as an elite group.

d) The role and status of women in Ghana

In olden times in Ghana, women were seen as bearers of children, retailers of fish, and farmers. Within the traditional sphere, the childbearing ability of women was explained as the means by which lineage ancestors were allowed to be reborn and polygamy was encouraged, especially for wealthy men. In patrilineal societies, the dowry received from marrying off daughters, was seen as a traditional means for parents to be acknowledged for taking good care of their daughters and also to thank them for the proper training given to them. In the rural areas of Ghana, where agricultural production was the main economic activity, women tilled the land. Coastal women also sold fish caught by men.

The monies gained by the women went into upkeep of the household, and that of the man were reinvested in an enterprise that was often perceived as belonging to his extended family. This division of wealth placed women in positions subordinate to men. In traditional society, marriage

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under customary law was often arranged or agreed upon by the fathers and other senior kinsmen of the prospective bride and bridegroom. The Wikipedia Free Encyclopaedia further elaborates that among matrilineal groups, such as the Akan, married women continued to reside at their maternal homes. Meals prepared by the wife were carried to the husband at his maternal house. The wife, was an outsider in the husband's family, and could not inherit any of his property, other than that granted to her by her husband as gifts in token appreciation of years of devotion. The children from this matrilineal marriage were expected to inherit from their mother's family.

The Ewe and the Dagomba, on the other hand, inherit from fathers. In these patrilineal societies where the domestic group includes the man, his wife or wives, their children, and perhaps several dependent relatives, the wife was brought into closer proximity to the husband and his paternal family. Her male children also assured her of more direct access to wealth accumulated in the marriage with her husband. The transition into the modern world has been slow for women. On the one hand, the high rate of female fertility in Ghana in the 1980s showed that women's primary role continued to be that of child-bearing.

On the other hand, current research supported the view that, despite the Education Act of 1960, which expanded and required elementary education, some parents were reluctant to send their daughters to school because their labour was needed in the home and on farms. The Wikipedia Free Encyclopaedia continues that resistance to female education also came from the conviction that women would be supported by their husbands and that in some circles, there was even the fear that a girl's marriage prospects dimmed when she became educated. Despite these resistances, women have risen to positions of professional importance in Ghana.

Gathered data in the early 1990s showed that about 19 percent of the instructional staff at the nation's three universities was female. Of the teaching staff in specialized and diploma-granting institutions, 20 percent was female; elsewhere, corresponding figures were 21 percent at the secondary school level; 23 percent at the middle school level, and as high as 42 percent at the primary school level. Women also dominated the secretarial and nursing professions in Ghana and when they were employed to work like men, they were paid equal wages, and were granted maternity leave with pay.

e) The arts and crafts of Ghana

Art, as defined by the Pocket Oxford Dictionary, is the branch of creative activity concerned with the production of imaginative designs, sounds or ideas, for example painting, music, writing, or can be defined as a creative activity resulting in a visual representation. The Oxford Dictionary of Current English meanwhile defines craft as a special skill or technique. Amenuke, Dogbe, Asare,Ayiku and Baffoe (1991) put no distinction between 'art' and 'craft' and believes that all arts are crafts and are creative activities which require skills and a sense of aesthetics. There is no appropriate African word that can be equated with the word 'art', but there are words in the various languages for design or handiwork or craftsman. For example, *dwumfo* in Twi means craftsman and *adayu* in Ewe means design.

The aesthetic qualities of the arts are not only determined by the language of art that is rhythm, balance, shape and others; but they are also determined by the ethics or values of the people. Taboos are observed in association with the arts. For example, a carver should not work when he is annoyed. Art in Ghana can be classified under two main groups namely the indigenous arts

and the contemporary arts. The indigenous arts are the original artworks of the people, whilst the contemporary arts are the kind of western art which has some aspects of the indigenous culture of the people in it. Both groups can be further divided into visual arts and the performing arts. The visual arts comprise of sculpture, painting, textiles, pottery, beadwork, basketry, calabash work, leatherwork, architecture, body arts, blacksmithing and goldsmithing. Drama, music dance also make up the performing arts. Some Ghanaian artworks are discussed below.

i) Kente

Ross (1998) affirms that kente has its origin in the former Gold Coast of West Africa. Asmah (2004) acknowledges that the name kente may have been derived from the Fante word *"kenten"*, and since this hand-woven fabric looked like the weave of a basket it was named *"kententoma"*. Anquandah (2009) asserts that the Asante and Ewe ethnic groups are the main producers of *kente* textiles in Ghana. Among both ethnic groups the tradition dates back to some 300 years. In Asante, the major centre of production is Bonwire where there are over 800 houses with some 2000 weavers.

Bonwire weavers have a repertoire of over 1000 *kente* designs and motifs most of them identifiable by their generic or specific names among them. They include *Sika futuro, Oyokoman, Adweneasa, Kuduo, Babadua, Asasia, Fathia fata Nkrumah, Akosombo Kanea,* New Ghana, *Sika fre mogya, Abrewa ben,* African Unity and many more. Bonwire kente is patronized by many foreign embassies in Ghana although some 50% of the Bonwire products are purchased by African Americans. In Eweland, Kente production is practiced in a number of townships namely Agbozume (known as the kente market of the world,) Anyako, Kpetoe, Kpandu and Dzelukope. Whereas Asante kente is largely confined to production of "geometrical" kente

motifs, the Ewe repertoire is unique in emphasizing representational "figurative inlay" designs as well as producing some typical Asante motifs like Fathia fata Nkrumah and Oyokoman. Another famous textile product in Ghana is the Adinkra cloth, produced in large quantities by the people of Ntonso, and some neighbouring towns in the Ashanti region. It is a cloth made by stamping an Adinkra symbol onto a piece of dyed cloth and the colour of the cloth is often brown or black and it is patronized by both natives and tourists.

ii)Wood carving

Traditional wood carvings are divided into many branches, each with its own specialists. Among the major products are ceremonial swords, linguist staff tops, umbrella tops, wooden (*akuaba*) dolls, stools and talking-drums *(ntumpane)*. The famous wooden "stools" are symbolic and ritual objects rather than items of furniture. Amenuke, Dogbe, Asare, Ayiku and Baffoe (1991) consider it as the link between the common people in society and their heads.

The ownership of a symbolic carved chair or stool, usually named after the female founder of the matrilineal clan, became the means through which individuals traced their ancestry. These lineages have segmented into branches, each led by an elder, headman, or chief. A branch, although it possesses a stool, is not an autonomous political or social unit. Possession of the ritually important stool is seen as vital, not only to the existence of the elder but to the group as a whole.

iii) Ghanaian Music

Music is the art of combining vocal or instrumental sounds in a harmonious or expressive way or it is a pleasant natural sound. The Wikipedia Free Dictionary identifies three distinct types of Ghanaian music namely ethnic or traditional music, normally played during festivals and at funerals; "highlife" music, which is a blend of traditional and 'imported' music; and choral music, which is performed in concert halls, churches, schools and colleges. Ghanaian music incorporates several distinct types of musical instruments including *Axatse*, a type of rattle or idiophone constructed by hollowing out a gourd or calabash. Beads are attached with string which is woven in a fishnet design. *Gankogui*, is a double bell or gong constructed from iron which keeps the time during the Ewe music *Atsiã*. The *Kaganu* is a narrow drum, about two feet tall, its head is about three inches in diameter and it is open at the bottom.

Kidi is a drum about two feet tall; its head is about nine inches in diameter and has a closed bottom. The *Kidi* responds to calls from the lead drummer. According to Wikipedia, the free encyclopedia, *Atsimevu* is the lead drum and is a narrow drum approximately four feet tall and its head is about eleven inches in diameter. The largest of the supporting drums used to play *Atsiã* is the *Sogo*. In other pieces it is used as a lead drum. It is about two and a half feet tall, its head is about ten inches in diameter and it is closed at the bottom. *Kpanlogo* is carved from a single piece of wood, and covered in skin to create the drum head. Northern Ghana and the northeastern part of the country are known for their talking drum ensembles, the *goje* fiddle and *koloko* lute music, played by the Gur-speaking Frafra, Gurunsi and Dagomba, as well as by the smaller Fulani, Hausa, Mande-speaking Busanga and Ligbi peoples.

Upper-Northwestern Ghana is home to the Dagara, Lobi, Wala and Sissala peoples, who are known for complex interlocking Gyil folk music with double meters. The Gyil is a close relative of the Balafon. The musical traditions of the Mande Bissa and Dyula minorities in this area closer resemble those of neighboring Mandinka-speaking areas than those of other Upper-Northwestern groups.

f) Religion in Ghana

Religion and other belief systems are often integral to a culture. Religion is from the Latin word *religare,* which means "to bind fast", and features in cultures all over the world. http://en.wikipedia.org/wiki/Culture defines religion in the following way: "... an institution with a recognized body of communicants who gather together regularly for worship, and accept a set of doctrines offering some means of relating the individual to what is taken to be the ultimate nature of reality." The Oxford Students Dictionary also, states religion to be the belief in a god or gods and the activities connected with this. Rushdy, Kokobealowe and Owusu-Bonsu (2005) acknowledge that there are three main religions in Ghana which are the traditional, Christian and Islamic religions.

i) Traditional religion

This is believed to be the original religion practiced by the people of Ghana before the Christian and Islam religions came into the country. Opoku (1978) acknowledges that traditional African religion is made up of a set of beliefs and practices which are a consequence of these beliefs. In the Ghanaian traditional society the belief in a Supreme Being is considered to be instilled in each person from the very day he is born. They also believe in lesser gods, spirits of ancestors

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and animism, which indigenous Africans use to control their life as well as the environment. Buah (1998) elaborates that because the people lacked scientific knowledge concerning the phenomena in nature like lighting, thunder and floods, they felt that these forces must be appeased and therefore they started worshipping these forces through tangible objects such as trees, rivers and mountains.

Before the advent of Christianity, Islam and other religions, the people's beliefs in these forces that they could harm them when offended, helped them to make rules which governed them. The traditionalist is governed by many taboos which he must observe or face the wrath of his god. The taboos varied from god to god but common rules like not stealing and adultery were common with every god. Traditional religion upholds many religious rites and they include rites for birth, puberty, marriage, death and the after life. It also teaches many morals which are similar to that of the Christian and Islamic religions.

2.4 Some changes and developments in Ghanaian culture

Cultures change all the time because they are not static but dynamic. Quartey, Ananga, Ayaaba, Awoyemi and Bekoe (2005), defines change as the adaptation and shifts in social, economic and general cultural life which enables people to cope with development. Many factors cause changes in a society's culture and they further group these factors into two main divisions' namely internal (endogenous) factors and they are the factors which occur within the society itself. They include civil war, education, development of new technology, research and an epidemic. The external (exogenous) factors are the ones that come from outside the culture and include the influence of foreign cultures, invasion, colonization, improvement in international

communication and the introduction of foreign technologies.

Some societies develop faster than others because they readily change their cultural practices and absorb practices from other cultures. There is no society that does not want to change; however the refusal to change one's culture may be because the cultural change is being imposed, or if the change does not address the needs of the people or if the change is seen to be creating new problems in the society, it may be resisted.

i) Civil war

War, no matter its nature, normally brings changes in the life pattern of the affected people. This is because people undergo a lot of hardships during the time of war and in order to survive they have to adapt to the situation. This may change the way they eat, worship and their attitudes may change. For example a lady who had been raped by men in the time of war may become traumatized and may find it difficult to trust a man again.

ii) Education

 Education is a tool for social change because it exposes people to so many things, broadens the mind and changes the thinking pattern of people and may affect their attitude towards issues including cultural norms, customs and practices. It helps people to do away with some negative aspects of their culture and adopt some aspects from other cultures which they admire.

iii) The introduction of foreign technologies

The world today has become a global village because of the use of mediums like the television, the internet and mobile phones. This helps people to learn about other cultures faster and easier without necessarily going to those countries or places.

iv) Colonization

Colonization is the process by which a nation extends its control over its foreign dependencies. When the British colonized Ghana, they made Ghanaians adopt their culture. For example Quartey, Ananga, Ayaaba, Awoyemi and Bekoe (2005) states that they made Ghanaians to think that the religion of their forefathers was wrong but rather the Christian religion was good, because of this many Ghanaians became Christians. Some outmoded cultural practices indentified by Quartey, Ananga, Ayaaba, Awoyemi and Bekoe (2005) in Ghana includes facial scarification (tribal marks), cruel widowhood rites, burying a chief together with some human heads, ritual murder, female genital mutilation and the Trokosi system. Because of changes in culture, many of these outmoded cultural practices are being stopped.

Many aspects of Ghanaian culture has changed drastically and though some of these changes may not be good, it is refreshing to know that many Ghanaian culture aspects have been developed to an appreciable level, for example the use of mobile phones has replaced the means of communication which used talking drums to convey messages to neighbouring villages. According to Aikins-Bekoe (2006), in the past only members of Akan royalty were allowed to wear kente, but now the kente cloth can be worn by any one who can afford to buy one and in

recent times, kente is used for bags, earrings, footwear and many others. Music in Ghana has embraced other new types like jazz, pop, blues and reggae. Dances in Ghana are also affected as Amenuke, Dogbe, Asare, Ayiku and Baffoe (1991) identify new ones like the waltz, salsa, twist and electric boogie, break and mambo. The researcher felt it was necessary to look at the views of other writers on some developments that have occurred in Ghanaian culture over the years since it would help the researcher to know if the Centre had a hand in some of these changes.

The researcher agrees with the views of the writers above that culture is dynamic, and can be acquired, with the factors that can cause changes in a society's culture being external or internal. Whether external or external, the researcher believes that people at times have the power to determine the changes they want to bring into their culture. This is because civil wars for instance, can be avoided in a country if majority of the people living in the country decide to live peaceably with one another. The people also have the power to promote education by attending school because it helps people to become more enlightened on issues like the need to be tolerant with others concerning their religious beliefs and tribal practices. This is necessary for the development of every country since its success is dependent to a large extent, on the people living in the country and it is quite true that when people live peaceably with others the country develops faster. The researcher believes that in writing about the role and impact of the KNUST CeCASt, it was necessary to write about some changes that have occurred in Ghanaian culture in order to help identify if the Centre has had a part or hand in bringing about some of these changes.

2.5 The role of culture in national development

The role that the culture of a people plays in its national development cannot be underrated because the culture of people can help them to advance in everything they do; culture promotes tourism, it generates income, it creates jobs in the country and it attracts foreign investors.

i) *Culture helps create jobs in a country*

The culture of a people can create jobs for them. For example, www.ghanaculture.gov.gh states that in the Asante Region, the major kente production centre, Bonwire has over 800 houses with about 2000 weavers of the Kente cloth. The fact here is that if the production of kente gives the 2000 weavers a form of livelihood, then they are able to contribute their quota to the development of the nation; meaning if kente production is stopped in Bonwire, the implication will be that about 2000 people will be rendered jobless and this can affect the nation.

ii) *Culture promotes tourism and foreign exchange*

The tourism industry in the country is promoted when visitors come into the country to witness festivals like *Aboakyer* and *Homowo.* These tourists sleep in hotels, buy food, board vehicles and buy artefacts and because all the hotel owners and vehicle operators pay tax to the government, the country tends to benefit from their activities. www.ghanaculture.gov.gh also asserts to the fact that Bonwire Kente is patronized by many foreigners in the country and that about 50% of the Bonwire products are purchased by African Americans who come as tourists to the country. In buying these products, they help the country to get foreign exchange and this can help the nation to advance in its finances.

iii) Culture attracts foreign investors

The culture of a people can help to attract foreigners to invest in businesses in the country. In recent times, African Americans and the Merchant Bank of Ghana have provided strong sponsorship for Kente producers at Dzelukope enabling them to access markets in the USA, South Africa and elsewhere. In 1996, Agotime Traditional area and its "capital", Kpetoe held the 1st Annual Kente Festival called Agbamevoza. Ross (1998) said one scholar in assessing the place of kente in African textile export stated: "In 1991, sales of African and African style fabrics reached 14 billion dollars in the USA and kente was by far the hottest-selling item. Although other African textiles have been adapted for use in clothing, linen and upholstery none evokes the racial pride, identity, and solidarity associated with Akan Kente".

2.6 Development and Types of Development

Development as defined by the Pocket Oxford Dictionary is a stage of growth or advancement. Google.com defines development as the act of improving by expanding or enlarging or refining; or a process in which something passes by degrees to a different stage (especially a more advanced or mature stage). Wiki.answers.com believes that when it comes to development it comes in physical and emotional ways. Our bodies change and emotionally we change and grow. Www.term-papers.us identifies four types of development namely: a) physical development- which covers the learning of the ability to walk. It also encompasses all muscle development, and the idea that the person generally becomes more physically efficient over time. b) Cognitive development deals with the development of a way to think. For example, an infant tends to over generalize information. If he sees an animal and is told that it is a dog, any furry animal with four legs and a tail will be considered as a dog. As cognitive development progresses, a person learns

to be specific. We also build a sense of problem solving. c) Personal development refers to the changes in an individual's personality. As time progresses and people learn new information, they develop their own opinions. Fact becomes their own knowledge and not just what their parents tell them. d) Social development is the maturing of a person's ability to socialize. They build up ways to relate to others. They find ways to make friends or to accomplish group goals. For example, children meet at a playground, and may become best friends.

These types of development are governed by certain rules, which are accepted in the psychology field. First, people develop at different rates; people will develop only certain types of development quickly, while being slower at others; a typical example can be found in the nursery school class. Some children may do exceptionally well at physical activities, while doing badly at anything that requires thinking, or vice versa. Secondly, there is a basic order to development. Children generally crawl before learning to walk. A child must master basic functions before going on to more advanced situations. Lastly, development takes place over time. Information must be gathered and processed, and especially for infants, and young children, this takes a lot of time. Whether it is learning to play football, or learning to play an instrument, the basic concepts are the hardest to acquire, but once the foundation is formed, more advanced information tends to come quicker.

The researcher agrees with the writers above, that development is a stage of growth and that it takes place over time. Just like how www.term-papers.us relates development to four stages of growth in a child, the researcher also believes that although culture is dynamic, and develops, the changes take some time before it is accepted. This means that the entire life style of a people and

all other products of their "creative" spirit can change with time. The researcher does not group the rate of development of a culture into stages but the researcher believes most cultures observe the change before adopting it and that at times these changes or supposed form of development has both positive and adverse effects on the culture of the people. For example, in olden times in Ghana, it was the habit of some parents to send only male children to school with the mind that girls belonged in the kitchen; however when some parents sent their female children to school and some good came out of them, others also embraced this change. In this sense, one can assume that the culture of sending only males to school has changed and that the people's culture has been positively developed to another stage.

Another form of development, which although good, has an adverse side to it, is the use of microwaves in cooking of food. Almost gone, are the days when a woman re-heats food on a coal pot. Most women, who can afford or wish to use microwaves, have one in their houses. However, it has been proven scientifically that, when one stands in front of a working microwave frequently, he or she stands a high chance of getting cancer in his body. To this end, the way of life of the people, that is the way they cook, has changed and though it is a fast way to cook, can end up decreasing the lifespan of the people who use microwaves often.

2.7 Assessment and the types of assessment

According to the Merriam-Webster online dictionary, the word assessment comes from the root word assess which is defined as "to determine the rate or amount of (as a tax) or to impose (as a tax) according to an established rate be to subject to a tax, charge, or levy". It further defines

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assessment as making an official valuation of (property) for the purposes of taxation, determining the importance, size, or value of (assess a problem) or to charge (a player or team) with a foul or penalty. The Wikipedia Free Encyclopaedia defines assessment as the act of assessing or an amount (of tax, levy or duty etc) assessed or can also mean an appraisal or evaluation. Assessment may refer to educational assessment, health assessment, nursing assessment, psychiatric assessment, psychological assessment, risk assessment and tax assessment. A health assessment is a plan of care that identifies the specific needs of the client, and how those needs will be addressed by the healthcare organization or skilled nursing facility.

Assessment is the first stage of the nursing process in which the nurse carries out a complete and holistic nursing assessment of every patient's needs, regardless of the reason for the encounter. Usually, an assessment framework, based on a nursing model is used and the purpose of this stage is to identify the patient's nursing problems. These problems are expressed as either actual or potential. For example, a patient who has been rendered immobile by a road traffic accident may be assessed as having the "potential for impaired skin integrity related to immobility".

A psychiatric assessment, or psychological screening, is a process of way of gathering information about a person within a psychiatric (or mental health) service, with the purpose of making a diagnosis. The assessment is usually the first stage of a treatment process, but psychiatric assessments may also be used for various legal purposes. The assessment includes social and biographical information, direct observations, and data from specific psychological tests. It is typically carried out by a psychiatrist, but it could be a multi-disciplinary process involving nurses, psychologists, occupational therapists and social workers.

A psychological evaluation or mental examination is an examination into a person's mental health by a mental health professional such as a psychologist. A psychological evaluation may result in a diagnosis of a mental illness. It is the mental equivalent of physical examination. Risk assessment is a step in a risk management procedure. Risk assessment is the determination of quantitative or qualitative value of risk related to a concrete situation and a recognized threat (also called hazard). Quantitative risk assessment requires calculations of two components of risk: R, the magnitude of the potential loss L, and the probability p, that the loss will occur. Methods may differ whether it is about general financial decisions or environmental, ecological, or public health risk assessment.

Tax assessment starts with an assessor, who is a specialist who calculates the value of property. The value calculated by the assessor is then used as the basis for determining the amounts to be paid or assessed for tax or insurance purposes. In Local government in the United States, an assessor is an appointed or elected official charged with determining the value of each taxable property in a county, municipality, or township; this information is then used by the locality to determine the necessary rate of taxation to support the community's annual budget. In Vermont, this office is known as a "Lister". (This is a specialization of the previous sense; a person who performs similar work for a private employer is more often called an appraiser or, specifically in the insurance industry, an adjuster.) A professional organization for assessors and source for innovation, education, and research in property appraisal, assessment administration, and property tax policy is the International Association of Assessing Officers. For the purpose of the study, the researcher will focus on educational assessment.

Educational Assessment

Assessment in education is best described as an action "to determine the importance, size, or value of." The Wikipedia Free Encyclopaedia believes educational assessment to be the process of documenting, usually in measurable terms, knowledge, skills, attitudes and beliefs. Assessment can focus on the individual learner, the learning community (class, workshop, or other organized group of learners), the institution, or the educational system as a whole. According to the Academic Exchange Quarterly: "Studies of a theoretical or empirical nature (including case studies, portfolio studies, exploratory, or experimental work) addressing the assessment of learner aptitude and preparation, motivation and learning styles, learning outcomes in achievement and satisfaction in different educational contexts are all welcome, as are studies addressing issues of measurable standards and benchmarks". The final purposes and assessment practices in education depends on the theoretical framework of the practitioners and researchers, their assumptions and beliefs about the nature of human mind, the origin of knowledge and the process of learning.

The term assessment in education, is generally used to refer to all activities teachers use to help students learn and to gauge student progress. Educational assessment can divided for the sake of convenience using the following distinctions; namely formative and summative, objective and subjective, referencing (criterion-referenced, norm-referenced, and ipsative), informal and formal. Summative assessment is generally carried out at the end of a course or project in an educational setting, and is used to assign students a course grade. Summative assessments are evaluative. Formative assessment or "educative assessment," is generally carried out throughout

a course or project and is used to aid learning; for example a teacher (or peer) or the learner, providing feedback on a student's work.

Assessment (either summative or formative) is often categorized as either objective or subjective. Objective assessment is a form of questioning which has a single correct answer. Subjective assessment is a form of questioning which may have more than one correct answer (or more than one way of expressing the correct answer). There are various types of objective and subjective questions. Objective question types include true/false answers, multiple choice, multiple-response and matching questions. Subjective questions include extended-response questions and essays. Objective assessment is well suited to the increasingly popular computerized or online assessment format.

Norm-referenced assessment (colloquially known as "grading on the curve"), typically using a norm-referenced test, is not measured against defined criteria. This type of assessment is relative to the student body undertaking the assessment. It is effectively a way of comparing students. Ipsative assessment is self comparison either in the same domain over time, or comparative to other domains within the same student. Assessment can be either formal or informal. Formal assessment usually implies a written document, such as a test, quiz, or paper which is given a numerical score or grade based on student performance, whereas an informal assessment does not contribute to a student's final grade and occurs in a more casual manner and may include observation, inventories, checklists, rating scales, rubrics, performance and portfolio assessments, participation, peer and self evaluation, and discussion. Internal assessment is set and marked by teachers. Students get the mark and feedback regarding the assessment. External assessment is set by the governing body, and is marked by non-biased personnel. With external

assessment, students only receive a mark. Therefore, they have no idea how they actually performed (i.e. which questions they answered correctly.)

The researcher agrees with the definition given by The Wikipedia Free Encyclopaedia that assessment is a form of appraisal or evaluation and is necessary in order to determine how important or valuable an object is and that assessment involves the process of documenting of knowledge, skills, attitudes and beliefs and can focus on an individual learner, a learning community (class, workshop, or other organized group of learners), or an institution, or the educational system of a school.

2.8 Definition of African studies

Francis Njubi, a Kenyan assistant professor of Africana Studies at San Diego State University defines African studies as "…the study of Africa in the United States that coalesced into the discipline of African Studies in the 1950s before splitting into two ideological camps represented by the Africanist and Afrocentric departments and programs in the United States." http://www.answers.com/topic/african-american-studies says African American studies (also known as Black studies and/or Africana studies), is "an interdisciplinary academic field devoted to the study of the history, culture, and politics of African Americans. Taken broadly, the field studies not only the cultures of people of African descent in the United States, but the cultures of the entire African Diaspora, from the British Isles to the Caribbean. The field includes scholars of African American literature, history, politics, religious studies, sociology, and many other disciplines within the humanities and social sciences."

Another definition as given by http://www.answers.com/topic/african-american-studies says that Black studies, is a systematic way of studying black people in the world - such as their history, culture, sociology, and religion. It is a study of the black experience and the effect of society on them and their affect within society. This study…serves to rid the stereotypes of the race." Black Studies implement history, family structure, social and economic pressures, stereotypes, and gender relationships. African American Studies, a field of academic and intellectual endeavours—variously labelled Africana Studies, Afro-American Studies, Black Studies, Pan-African Studies—that was a direct product of the social movements of the 1950s and 1960s.

It continues to say that the quests for African liberation, the civil rights movements, and the black power and black arts movements had created an ambience in which activist members of the faculties at colleges and universities and black students who had come of age during the late 1960s sought to foster revolutionary changes in the traditional curricula. Even though the pioneers of African studies did not have strict definitions about what African studies should comprise of, most of them agreed on the fact that it was "…the study of African peoples and their brethren the world over—with emphases on history, cultures, and social problems."

2.8 African studies in Ghana

There are some institutions in Ghana which also offer courses in African studies. They include The Institute of African studies, the KNUST Centre for Cultural and African Studies and the Department of African studies on the KNUST campus. The Institute of African studies on the University of Ghana's campus was established in 1961, to conduct fundamental research in areas of African languages, history and culture, and runs interdisciplinary courses leading to

MPhil and PHD degrees in African studies. The institute organizes introductory courses in African studies for all level 200 students in the undergraduate degree programme of the University and run orientation courses for special admission students from other institutions and agencies. The institute organizes interdisciplinary seminars and symposiums regularly. It has a Visual Arts Section with cultural exhibitions for teaching and research and a library which complements the Africana collection of the Balme library in the University. Attached to the institute is the Ghana Dance Ensemble- a resident professional dance company which was started in 1962 by the then Ghana institute of Arts and Culture to link the University of Ghana with the national theatre movement. The courses studied there include Theories of Development in Africa, Government and Politics in Early Post Independent Africa, African Oral Literature: An Introduction, Drama in African Societies, African Literary Traditions, Traditional Religions in Africa, Traditional African Music, African Historiography and Methodology, The Slave Trade and Africa, Culture and Gender in African Societies, Survey of African Art and African Family Studies.

The KNUST Department of African Studies forms part of the Faculty of Fine Arts, which is a part of the College of Art and Social Sciences in the University. It runs courses leading to the award of M.A, MPhil and PHD degrees in African studies. This department is a separate entity from the KNUST CeCASt which is there to offer courses for undergraduate students and also do some researches. The courses run at the KNUST CeCASt are discussed extensively later in this work.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Overview

This chapter is devoted to the methodology as well as the collected data. The chapter discusses the research design, gives a thorough description of the steps taken to collect data using the following: library research, population studied, sampling, interviews and observation.

3.1 Research Design

The research was conducted using the qualitative research methodology which involves historical and descriptive methods. According to Agyedu, Donkor and Obeng (1999), the historical method of research is the process that involves investigating, recording, analyzing and interpreting the events of the past for the purpose of discovering generalizations that are helpful in understanding the past and the present, and to a limited extent in anticipating the future.

The descriptive research method is also defined by them as a process that involves, describes, records, analyzes and interprets conditions that exist. In this project, the descriptive research method was used to describe some aspects of Ghanaian culture and some challenges being faced by the KNUST CeCAST. The historical method was used to describe where the ethnic groups in Ghana migrated from, and how the nation came by its current name.

3.2 Library Research

The researcher started the research with visits to the KNUST College of Art Library, Art Education Library and the Ashanti Library (Centre for National Culture, Kumasi). It was necessary for the researcher to visit these places in order to gather information on culture from available literature written by authorities in the field. The data obtained by reviewing the ideas of these acclaimed writers formed the basis for the writing of this thesis.

3.3 Data collection method used

This research used questionnaires and interviews in data collection. Agyedu, Donkor and Obeng (1999), assert that a questionnaire is "a written instrument that contains a series of questions …that attempts to collect information on a particular topic. The items of a questionnaire make up its body and an item is a question or scale that is designed to elicit response." An interview, however, is a face to face meeting between a questioner and a respondent, or an oral presentation of an opinionative, and is often used in collecting data for descriptive studies.

The researcher ensured that the items in the questionnaire were brief and the questionnaire used, had multiple choice answers (closed questionnaire items), and open questionnaire items. Closed items require the respondent to make a choice by checking, ticking or circling the answer they wish. An open item asks the respondent to construct or write a response, from one word to several paragraphs. A structured interview was also conducted and is a type of interview in which the interviewer asks the respondent an established set of questions. The instrument for this type of interview is a detailed interview schedule that contains the specific questions, response categories for recording answers and instructions to the interviewer. The items used in the

interview schedule were the open-ended item type, which   is a special kind of constructed response and includes a question stem which the respondent completes. The interviewer then records the answer by writing what was said.

3.4 Population Studied

The population studied for this research constituted students from KNUST and some members of the general public. Agyedu, Donkor and Obeng (1999) refer to the term population as the complete set of individuals or objects or events having observable characteristics in which the researcher is interested.

3.5 Sample and Sampling Technique

It was not feasible for the researcher to interview every student in the University due to constraints in time and resources. Therefore, the researcher opted for a population sampling in order to carry out the research work. Agyedu, Donkor and Obeng (1999) continue that random sampling is a sampling procedure that ensures that every possible element of the population has an equal chance of being selected for the study. With regard to the getting the view of respondents about the KNUST CeCASt, the researcher used this sampling method to cut the entire population down to a workable size. Each member of the population was given an equal chance of being picked.

3.6 The KNUST Centre for Cultural and African Studies and the Student Populace

The survey involved 99.5 percent of students and 0.5 percent of non-students. Out of the total

number of students interviewed; 37.9 percent from the College of Art and Social Sciences, 15.0

percent from the College of Agriculture and Natural Resources, 15.0 percent from the College of

Architecture and Planning, 10.7 percent from the College of Engineering, 19.4 percent College

of Science and then the remaining 1.9 percent is from College of Health Sciences. Refer to Table

1 below for the details.

Table 1: Colleges of KNUST

College	Frequency	Percent
College of Art and Social Sciences	78	37.9
College of Agriculture and Natural Resources	31	15.0
College of Architecture and Planning	31	15.0
College of Engineering	22	10.7
College of Science	40	19.4
College of Health Sciences	4	1.9
Total	**206**	**100.0**

Source: Field Survey, May 2009

Majority (35%) of these students constitute fourth years of the various colleges with only 12.1

percent first year. There is the need to stress on this fact because this has a serious implication

for subsequent findings. Despite the fact that most of the respondents have been on campus for

over two years, 17.5 percent as presented on figure 1 still claim they do not know about the
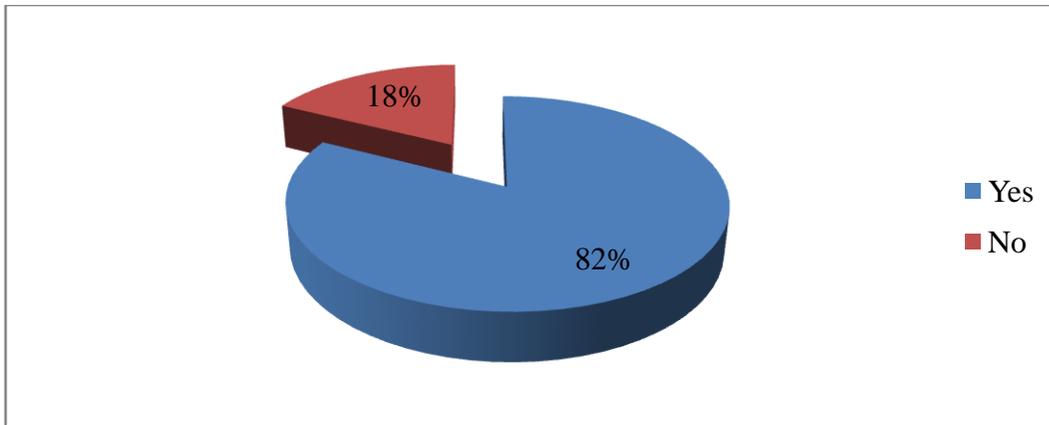
Centre.

Figure 1: Level of Awareness of Students about the Centre (KNUST CeCASt)

Source: Field Survey, May 2009.

Over 60 percent of the 82.5 percent of those who are aware of the Centre became aware because of the initiative of the office of the Vice Chancellor, popularly known as the VC Special Initiative courses. 14.7 percent also got the information through cultural performances staged by the Centre, posters and signboards of the Centre on campus.

Table 2: Means of Awareness

Means	Frequency	Percent
By a cultural performance they staged	25	14.71
Through the VC's special initiative	104	61.18
By seeing their posters and signboards	12	7.06
A friend told me about them	29	17.06
Total	**170**	**100.00**

Source: Field Survey, May 2009.

However, over 20 percent of those who are aware of the facility, did not know that apart from courses in drumming and dancing, the Centre offers courses in sound engineering, keyboard skills, acting techniques, sight singing and stagecraft among others. This implies that probably the above group perceived the centre as a cultural performance centre where drumming is done periodically for the purpose of entertaining passers-by. Furthermore, students in this category only perceived the Centre generally as a place for performing well-rehearsed cultural performances or for simply learning the art of drumming and dancing.

3.7 Level of Patronage of the Centre

As indicated elsewhere in this report, 82.5 percent of the respondents are aware of the existence of the centre. With this number, a little over 50 percent of the respondents (students) have taken a course at the centre before. Table 3 below represents the level of patronage of the centre.

Table 3: Results Obtained by asking Respondents whether they have taken any Course at the Centre

Response	Frequency	Percentage
Yes	110	53.4
No	96	46.6
Total	**110**	**100.00**

Source: Field Survey, May 2009.

From the table above, it could be assumed that 53.4 percent of respondents have taken at least a course at the centre. It is important to note that the major contributing factor for this phenomenon is as a result of the Vice Chancellor's special initiative which was purposely designed to enable students engage in other extra-curricular activities. Conversely, 46.6 percent of the respondents have not taken any course at the centre. In asking respondents their reasons for not taking courses at the Centre, 10.4 percent of this proportion voted that their courses of interest are not offered at the Centre. Moreover, 36 percent of students voted that they are constrained by their course credit hours. The implication of this phenomenon is that though the VC's special initiative has been a major catalyst, courses undertaken at the Centre have not been properly integrated into the initiative.

3.8 Respondents' Perception on the Availability of Facilities and Equipment for the Centre's Operations

As part of the research, the perception of respondents' regarding the availability of facilities was also undertaken to assess the centre's infrastructural capacity in delivering on its various courses. For this, 50.5 percent of the respondents responded positively that facilities were available for practicing what they are taught. Some facilities identified by these respondents as being available included a hall for practicing dance, drums and also research books on symbols. The remaining 49.5 percent of the respondents, however, held the view that facilities available for practices were inadequate. Facilities identified by these respondents as lacking or inadequate include inadequate lecture rooms for taught courses; musical instruments (keyboards, sound insulators and indicators); Public Address (PA) Systems and Audio Visual facilities as well as a bus to facilitate excursions. Figure 2 below gives a pictorial view of this finding.
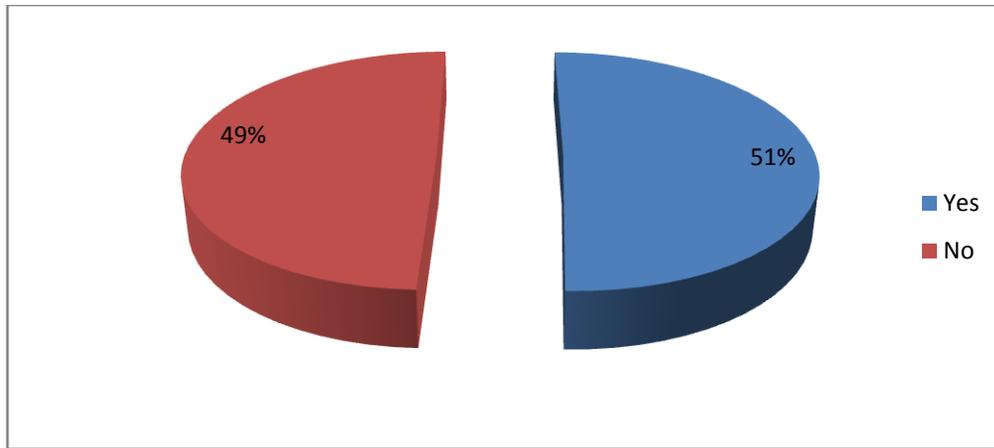
Figure 2: Perception on the Availability of Facilities for Practices at the Centre

Source: Field Survey, May 2009.

From the table, it could be deduced that the inadequacy of facilities is a deterrent to the Centre's operations and growth. Thus, prospective students willing to undertake courses at the Centre would not be interested anymore and this is explained by the low patronage of the centre – 53.4 percent. As a result, the intended impact that the entire students' populace is supposed to derive from the Centre cannot be attained, hence not serving the very purpose for which it was established.

3.9 Impact of the Centre on the Life of Students

Important to the study was the need to assess how courses undertaken by students at the Centre have impacted on their lives. In view of this, students' views on how the courses undertaken had affected their lives were sampled. The table below gives a breakdown of the results obtained from respondents.

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Table 4: Impact of Courses undertaken by students on their lives

Response	Frequency	Percentage
Yes	93	84.5
No	17	15.5
Total	**110**	**100.00**

Source: Field Survey, May 2009.

From the table, it could be deduced that about 84 percent of all respondents were of the view that the Centre has had an impact on their lives, thus affecting them positively. Of this, about 51 percent claimed that the courses they have taken have broadened their understanding and knowledge of Ghanaian and non-Ghanaian cultural practices which when preserved, could contribute immensely to the socio-economic development of the country. In this respect, the kind of awareness produced could go a long way to help eliminate cultural shocks, ethnocentrism, and tribalism which have over the decades bedevilled our social cohesion and integration as a people.

Aside this, about 30 percent of those who responded positively claimed that the study undertaken at the Centre has helped them acquire skills which can help them in their chosen careers. These inferences go to validate the fact that the culture of a people are indispensable to their survival and hence the need to incorporate cultural studies into the country's educational curriculum.

3.10 Respondents Perception on Teaching Methodology Adopted by the Centre

As part of the survey, information in relation to teaching methods adopted by the Centre in educating its students were obtained. Results obtained from this section are presented on Figure 2 below.
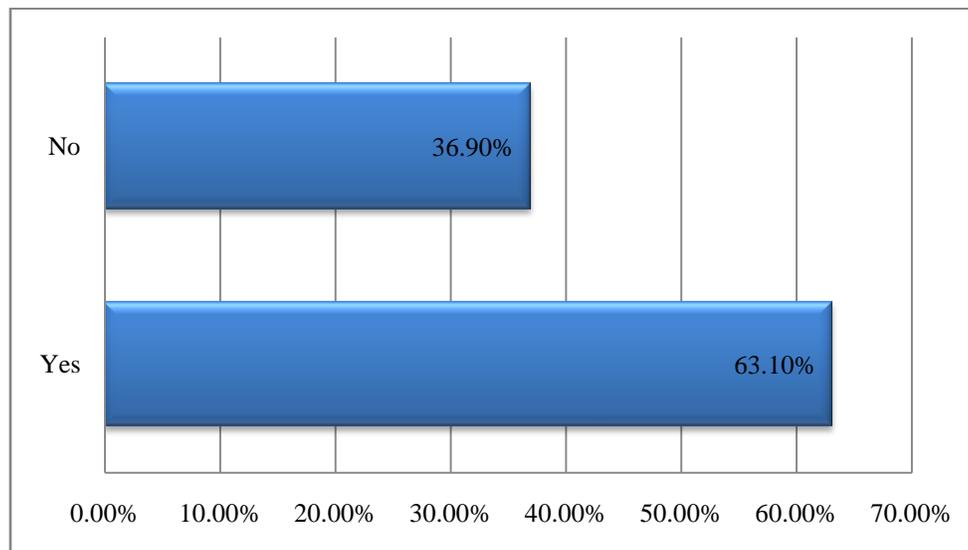
Figure 3: Respondents Perception on Teaching Methodology Adopted by the Centre

Source: Field Survey, May 2009.

The figure above shows that 63.1 percent of respondents claimed that they liked the teaching methods. However, remaining 36.9 percent claimed otherwise. This is an indication that in general, the teaching methods the Centre uses are favourable. Nonetheless, the inadequacy of facilities is possibly responsible for the negative responses. The courses offered by respondents at the Centre also had some level of implication for this response because most of the respondents who are in the affirmative are clustered around such courses as African Traditional System, Traditional Housing and Symbolism in Africa that do not required any sophisticated or

special teaching materials. Therefore, most of the few who offered such practical courses as Music, Sound Engineering and the like were those who did not like the teaching methods of the Centre.

The implication of this situation is that the aim and focus of the centre to impact cultural and other practical ideas to its client is currently blurred. Lessons in the Centre are gradually becoming an academic plot where learners seek to make big marks to boost their averages but not to enrich their lifestyle. No wonder about 15 percent of the respondent who offered courses at the centre claim there has been no impact in the life after pursuing courses at the Centre.

3.11 Views of Respondents on what the Centre can do to enhance Ghana's Culture

Most respondents were of a common view that the Centre needs to improve upon its works in order to accomplish its aim. For most of them, the Centre should:

- Sensitize students as well as the general public to learn about Ghanaian culture;
- Extend its enrolments to cover not only students but the general public
- Incorporate its activities into the National Project on Culture
- Promote exhibitions and organize concerts to showcase Ghanaian culture
- Introduce new programmes and promote research into cultural issues
- Also, ensure effective collaboration between the Centre and all other stakeholders operating within the same scope as well as other corporate and donor agencies.

3.12 Suggested Measures Necessary for the Centre to Improve its Services

In order to achieve the suggestions above respondents hold the view that the following measures

need to be taken by the Centre:

- Embark on an intensive awareness creation;

- Staff position should be improved by employing more young lecturers;

- Adopt more practical teaching methods;

- Procure more illustrative teaching and learning materials;

- Organize more excursions and site seeing programmes.

3.13 Analysis of the Strength, Weaknesses, Opportunities and Threats of the KNUST CeCASt

In the quest to assess the capacity of the centre in undertaking its various activities, a SWOT (Strength, Weaknesses, Opportunities and Threats) analysis was undertaken. By this, both internal and external factors that affect the centre positively or negatively have been identified. Thus, based on the numerous findings obtained from the review of related literature and from the field survey, these factors were derived. Table 5.1 presents the SWOT analysis.

Table 5: Analysis of the Strength, Weaknesses, Opportunities and Threats of the KNUST CeCASt

Strengths	Weaknesses	Opportunities	Threats
▪ Availability of structure to house the centre's activities. ▪ Availability of staff to teach students at the Centre	▪ Inadequate practicing facilities and equipment. ▪ Inadequate education and awareness creation about the activities of the centre.	▪ Availability of Foreign Donors, Development Partners and Sister-City Partnerships and NGOs could serve as platforms for soliciting technical and financial support.	▪ Lack of interests of students in the pursuance of the courses of the centre. ▪ In most departments, the total credit hours of courses pertaining to the programme of study usually equal the maximum credit hours required per semester.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.0 Overview

This provides a brief history about the KNUST Centre for Cultural and African Studies; the courses offered there, the philosophies behind the courses being offered there and its future projects.

4.1 A brief history about the KNUST Centre for Cultural and African Studies

The Kwame Nkrumah University of Science and Technology deems cultural education as a vital factor in the developmental process of Ghana and believes that it can play a unique role in this area. For this course, it established the Centre for Cultural and African Studies (CeCASt) in 1974 to increase cultural awareness of the academic community through the mediums of Ghanaian music, dance and drama. According to the Centre for cultural Studies Annual Report (1979-1980), the Centre was originally conceived as an organization for cultural recreation and entertainment. The Centre has undergone a gradual metamorphosis and this is reflected in the change of its name from the "Centre for Cultural Activities" to "Centre for Cultural Studies"; with its current name now being the "Centre for Cultural and African Studies". The work is now more science oriented, and emphasizes on research and teaching programmes with its aim being to provide students with some cultural education and training in African ways of life to complement the knowledge or skills acquired by students at the end of their studies; through the mediums of music, dance, drama, language and related arts and practices in traditional society.

Situated at the Commercial area on the KNUST campus, the Centre forms part of the College of

Art and Social Sciences (CASS), which is a merger of five faculties and a college research centre; with its research centre being the Centre for Cultural and African Studies. Because of its location in the central part in Ghana, the Centre has access to a wide range of field research materials which can be tapped to benefit the nation. The centre lays claim to a total of six well furnished offices for its staff to work in, a Piano Computer Laboratory which is used for the teaching and learning of keyboard skills and sound engineering, a Musical Instrument Technology Workshop where drums, *mini-atumpan* speakers, xylophones and some other musical instruments are produced on a commercial basis. The Centre also has a temporal multi-purpose exhibition hall which is used as drums exhibition and sales room, a demonstration room for cloth wearing and dance movements and a place for lectures and tutorials on ethics and etiquettes in the palace and at social gatherings. The Centre has an acronym (CeCASt) which will be used through out this thesis.

Plate1: A frontal view of the KNUST CeCASt

Source: Photographed by the researcher

4.2 The Hierarchical order of the Centre

When the Centre was started, it was managed by a committee which comprised of a senior staff member, the Students Representatives Council, Academic Board, Trade Union Congress, General and African Studies and the Head of the Centre for Cultural Studies. Currently, the Centre is manned by a director who is the head of the Centre and he or she is responsible for managing the day to day activities of the Centre and the supervision of all staff. He is followed by the senior members, the Administrative Assistant, the Accounting Assistant and then the other staff members. Directors of the Centre are appointed based on qualification and the appointments are done by the University's Appointments and Promotions Committee (UAPC). The following are some of the people who have served as directors of the Centre and they include Dr. Osei Kofi, Mrs. Vesta Adu Gyamfi, Rev. Enninful and Mr. Augustine Aidoo, with the present one being Rev. Martin Owusu Adi-Dako. The qualification for one to work at the Centre is at least a first degree. A first degree holder can become an instructor at the Centre, whilst one having a second degree or more can become a research fellow at the Centre.

4.3 The Staff and their various roles

Initially, the Centre started with staff members who helped to provide some entertainment for the University during its functions and they later got involved in research work. The introduction of the VC's special initiative programme made it necessary for the senior staff to impact their knowledge to students thus they were assigned to teach students alongside research work. As at the time of this research, there were seven senior members on the staff and out of these; four were full-time research fellows; two (2) as consultants, and one (1) adjunct lecturer; it also had three (3) instructors who were made up of senior research assistants, with one (1) each for drumming, dancing and music, alongside six (6) administrative staff. All the six (6) senior

members were second-degree holders and being highly competent in their chosen field of study. The role of the senior staff is basically two-fold; that is teaching and doing research work.

i) Teaching

The senior staff of the Centre are assigned to teach students who come to the Centre to access the VC's special initiative courses and also provide teaching and tutorial services to the students of departments like the Department of Culture and Tourism and the Department of History. The Centre also has some instructors who help in teaching the students some of the practical aspects of their courses. Currently, Professor Martin Okyere Owusu from the School of Performing Arts (University of Ghana, Legon), is the external examiner and moderator of the Centre. He reviews all examination questions, model answers and marking schemes, marked scripts and maintains the overview of academic work within the Centre. There are also a number of senior members who have been selected as first and second internal examiners by the directorate for the various courses taught at the Centre.

ii) Research work

The Centre does research work alongside the teaching of students. There are various proposals which have been sent to the VC's office for the 2008/2009 academic year which is awaiting the necessary approval. The Centre has a group project on the topic "*Lake Bosomtwe: The Lake without A Festival; Bridging Myth, History and Science in Response to Socio-Cultural and Tourists' Question"*, which is currently on hold.

iii) Conferences and seminars

The Centre occasionally holds seminars and conferences with various organizations on diverse issues relating to culture, for example, it was part of the organizational team for the Ghana @ 50 Nkrumah Conference held on the KNUST campus. It also helped to organize and hold an international conference in April 2008 on the theme "Festivals and Development".

4.4 Learning and skill acquisition at the Centre

Learning at the centre takes place at the premises. According to the records of the Centre, an average number of 2000 students come every semester to access the VC's special initiative courses at the Centre. Renowned people like Cynthia of the Daughters of Glorious Jesus fame (a singing group in Ghana which is made up of three ladies), and Naana Hayford (an actress) have taken courses in music and in acting at the Centre before, and an average number of about 200 tourists also come to access courses there yearly. The students are given notes or handouts and assignments where necessary. Because most of the courses accessed at the Centre are practically oriented courses, there are some instruments which students use to learn what they have been taught.

For example, students who learn courses such as keyboard skills have pianos to practice with, while those who are taking courses in drumming and dancing have drums to help them practice what they are being taught. A proficiency certificate programme which lasts for six weeks during the vacation is also open to the general public where people from all walks of life come to acquire some knowledge at the Centre. Foreign students and tourists also show interest in the Centre's programmes and activities during their visits to the university. Most of these foreigners come to do some research work in African and Ghanaian cultural practices, the traditional

performances –music, dance, drama and the related arts. They usually take these courses for a semester or two.

Plate 2: A lecture hall for students who come to learn at the Centre

Source: Photographed by the researcher

4.5 Its course structures, philosophies and descriptions

The Centre runs at least thirteen courses in the first semester, and most of them are continued during the second semester. The odd numbered codes are for the first semester courses and the even numbered codes are for the second semester. Below is a list of some of the courses run by the Centre and the philosophies behind them.

A) **FIRST SEMESTER COURSES**

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i. MUS 151 FUNDAMENTALS OF MUSIC THEORY 1

This course introduces students to basic elements in writing or composing music, for example staff notation, intervals, key signatures, basic chord, progressions, transposition, and rhythms.

ii. MUS 153 KEYBOARD SKILLS1

The course is designed to equip students with skills and techniques for reading and playing elementary level works for the piano. Students apply music fundamentals-scales, chords- in harmonizing by ear.

iii. MUS155 MUSIC APPRECIATION

The course is designed to guide students to develop skills to help understand music and to give critical analysis to a wide range of classical, popular as well as traditional musical types. They listen to selected recordings of works for class discussions under the following: i) Elements in music ii) Form in music iii) Instrumentation iv) Orchestration v) Music by epoch

iv. MUS 157 COLLEGUIM MUSICUM

This course is designed to expose the students to the art of playing various instruments and singing with others in a group. Students are required to participate in mixed, male or female choirs and any other ensemble of their choice. Assessment is based on repertoire from either Western or African Music; Assessment will also

take into consideration the standard and quality of performance, variety of repertoire and the contributions of individual members of the group.

v. *MUS 159 INTRODUCTION TO SOUND ENGINEERING*

Students are introduced to the uses of analogue and digital recording devices, special signal processing and digital and analogue mix. To take this course, the student has to be a computer literate.

vi. *PAA151 TRADITIONAL AFRICAN DANCE AND DANCE FORMS*

This includes the study of the history and evolution of dance(s), prehistoric ritual dances, levels dynamics and movement patterns in dance, gestures and interpretations, drums and drum ensembles, contemporary dance, court ensembles and diversity of social dances.

vii. *PAA153 HISTORY OF AFRICAN TRADITIONAL SYSTEMS*

This course offers clearer understanding of knowledge of the history supporting African traditional systems, family organizations and ties, relationship terms, clans, kinship and blood descent.

viii. *PAA155 ETHICS AND ETIQUETTE IN TRADITIONAL AFRICAN CULTURE*

This course introduces students to the customs and conventional rules, which regulate the behaviour, rights and duties of man in a given society. It familiarizes

students with manners; modes of dress, forms of speech and expressions of courtesy in traditional African societies.

ix. *PAA157 TRADITIONAL HOUSING AND ARCHITECTURAL SYSTEMS*

The course is intended to equip students with the requisite knowledge about traditional housing and architectural systems. The students study different housing structures, their purposes and traditional motifs of buildings of traditional rulers, fetish–priests, proletariats and others. Students are encouraged to make comparative studies of architectural systems in the past, present and future and draw conclusions that meet the challenges of society.

x. *PAA159 INTRODUCTION TO ACTING TECHNIQUES*

This is a practice-oriented study. The course seeks to acquaint students with the basic principles, steps and techniques in acting: topics students study include Acting and living, attitudes and approaches, development of imagination and the senses, improvisation, breathing and relaxation, the development and sharpening of actors' tools-voice and speech, body and movement, approach to the script- working on a text- with a partner or with a group, the actor and the stage, from text onto stage setting, dynamics of stage, discipline, characterization, and overcoming stage fright.

xi. ***PAA 161 INTRODUCTION TO DANCE TECHNIQUES***

This course gives attention to the physical exercises and body stretches, which are very vital for a dancer to undergo before getting into active dancing. They study the use of the dance space and time rhythms.

xii. ***PAA 163 INTRODUCTION TO STAGE CRAFT***

This course looks at the skills required in writing, acting and; presenting plays. Emphasis will be on the interpretation of the script and other elements of production: dialogue, student will learn about the script, directing, rehearsals, types of stages, designers, properties (props), costumes, make-ups, music, sounds, lighting among others.

xiii. ***PAA 165 TRADITIONAL FESTIVALS IN GHANA AND AFRICA***

Major festivals of ethnic groups from across Ghana, and from some African countries will be studied. The two main types of annual festivals are considered. Some of the following festivals are discussed: Apoo (Techiman), Odwira and Adae, (Akwapim and Asante), Kundum, Bakatue (Elmina), Homowo, Damba the fire festival of the north, Aboakyer (Deer hunting) Akwanbo (Central), Egungun (Nigeria), Hogbetsostso (Anlo-Ewe). The course considers the mythical, legendary and historical origins of the festivals, their socio economic and developmental significance in the past, present or modern world. Students may have the opportunity to participate and observe some of the festivals in Ghana.

B) SECOND SEMESTER COURSES

i. *MUS 152 MUSIC THEORY 1*

This course introduces students to more advanced elements in writing or composing music. Things which are learnt include staff notation, intervals, key signatures, scales, basic chord, progressions, transposition and rhythms.

ii. *MUS 154 KEY BOARD SKILLS II*

The course deals with reading and playing hymns from the Methodist, Presbyterian and other hymn books and also offers opportunity for playing early intermediate literature (African and Western), minor scales and arpeggios, harmonizing with primary Triads and selected secondary triads, playing by ear local choruses and popular songs.

iii. *MUS 156 AURAL CULTURE OR SIGHT SINGING*

This course is designed to develop student's listening and sight reading skills, ear training in pitch and rhythm, melodic writing melodic diction in major keys and simple time, sight singing of easy melodies in simple time.

iv. *MUS 158 APPLIED MUSIC*

This course introduces students to the basic techniques for playing the following instruments; piano, guitar and *atɛntɛbɛn*. Students who choose the 'voice' option are taken through the fundamentals of voice training.

v. ***MUS 162 INTRODUCTION TO MUSIC TECHNOLOGY***

The course fulfils the need for music students to be exposed to the use of computers in music making. The concept and use of musical instruments digital interface (MIDI) as well as notation and sequencing, using software (Finale, Encore, Vision, Reason) Sound Modules are introduced.

vi. ***MUS 164 COLLEGIUM MUSICUM***

This course is designed to expose the students to the art of playing various instruments and singing with others in a group. Students are required to participate in mixed, male or female choirs and any other ensemble of their choice. Assessment is based on repertoire from either Western or African Music; and it also takes into consideration the standard and quality of performance, variety of repertoire and the contributions of individual members of the group.

vii. ***PAA 152 INTRODUCTION TO DRUMS***

This course allows students to study drums and the different types of drumming, (stick drumming, hand drumming, gourd drums, drum language, and dance drumming) Simple and very common rhythmic combinations with single drums, double drums and ensemble drumming are examined.

viii. *PAA 154 INTRODUCTION TO GHANAIAN DANCES*

Students are introduced to the three major groups of dance, namely recreational, stage and ritual or religious dance; and also the history and development of dance in Africa.

ix. *PAA 156 INTRODUCTION TO THEATRE ARTS*

The course is designed to familiarize students either the general history and role of the theatre in various societies at different periods, the contemporary and African students will be acquainted with the elements of the theatre and their related functions. Traditional concepts   of the African drama, the sociological perspective of the concert party theatre and the contribution of the artists. Each student presents a fifteen minute script of his or her own creation.

x. *PAA 158 AFRICAN PLAYS AND PLAY WRIGHTS*

Students are introduced to African life and culture in literature. The strength, validity and beauty of African literature and plays are studied. The socio-cultural background of selected plays and playwrights are also discussed in relation to theatre.

xi. *PAA 162 PERFORMING ARTS IN TRADITIONAL AFRICA*

This course deals with the evolution of the performing arts n black Africa. The course covers the different types of the performing arts; music dance, drama, poetry and narrative in traditional African societies. The historical, social, cultural,

religious, political and economic significance of the arts are studied in relation to everyday life, festivals and durbars.

xii. PAA 164 SYMBOLISM IN AFRICA

This course focuses on the African concept of the world through symbolism rather than scientific terms. It will expose students to syllogism and inductive inference, as well as the various aspects of symbolic thinking of the African, and distinguish between the various kinds of signs that represent things, their meanings and their significance – linguist staffs, *adinkra* signs, gold weights and stools. The two levels of symbolism will be studied, the level of meaning and the function or social consequences for symbolic behaviour and the socially significant effects.

xiii. PAA166 RITES OF PASSAGE

This course deals with significant rituals and ceremonies performed all over Africa with varying degrees of intensity and seriousness at the three major turning points of a man's life - birth, adulthood and death. It also touches on initiation ceremonies; sex and marriage and elements of religion.

xiv. PAA 168 INTRODUCTION TO PLAYWRITING

The course is designed to introduce students to the basic techniques in writing plays for stage, radio, television and film. The stages in writing-story line, synopsis, scenes and scenarios, acts and full length plays are discussed. Forms of drama, tragedy, comedy and melodrama are looked at. Students will be taken through

dialogue writing, stage directions, movement and actions, characterization and setting. By the end of the course, students are guided to write their own play scripts as project.

4.6 Collaborations of the Centre

The Centre collaborates with the Manhyia Palace in Kumasi, the National Commission on Culture, Accra, and The Centre for National Culture, Kumasi, and other cultural promotion institutions locally. There is also an annual cultural exchange programme with the University of Seattle, Washington, and Prime Resorts and Tourism Promotions, with the latter yet to take off.

4.7 Present crucial needs of the Centre

The Centre's critical needs include the following:

- An Administrative officer or assistant to help in the administrative works of the Centre.

- The installation of internet services at the Centre.

- A vehicle for research activities and transportation purposes

- A multi-purpose accommodation for auditorium, lectures, performances and seminars

- An audio recording studio

- A permanent exhibition room

- A furnished library and a librarian for the centre

4.8 Future projects to be undertaken by the Centre

The Centre has proposed for the following, and is awaiting approval from the University authorities:

i) A resident cultural troupe and a jazz band for teaching and for commercial programmes. The Centre in January 2009, recruited a sixteen member youthful troupe made up of multi-talented drummers and dancers to form the foundation for the proposed resident cultural troupe for the centre. When the right approval is given, the group will accept engagements from the University Community and the general public, and will also be assigned to departments and faculty offices for various duties which would attract negotiable wages.

ii) A Faculty of Performing Arts to offer diploma and degree programmes in music, dance and drama.

iii) Institute for studies in African cultures (ISAC) for research and project works

iv) Cultural magazine a bi-semester publication on the performing arts and cultural issues

v) Large scale production of musical instruments: piano, xylophones, *atɛntɛbɛn* and others for sale.

4.9 Major challenges of the Centre

i) Finances

Currently, the centre is in dire financial situations with their only source of income coming from the GH¢5.00 AFUF which is paid on behalf of each student accessing an elective course at the Centre by his department or faculty, and from the sale of drums and *atɛntɛbɛn* which are produced by the Musical Instrument Technology Workshop (MITW) unit of the Centre. Unfortunately, some departments pay the monies late in the semester, while others do not pay at all and because of that the office of the Provost sometimes comes to the aid of the Centre by paying some of its bills for free for them.

ii) Proficiency Certificate Programme

Since pre-financing is difficult for the Centre, it often results in late advertisements of the proficiency certificate programme and consequential low participation, and also the morale of the teaching staff is often very low because of meagre remuneration paid to them from the low returns realized from the six week programme.

iii) Payment of Allowances and Honoraria

The Centre faces problems in paying meeting allowances and honoraria because of its unstable financial position. Due to this, the Provost's office (College of Art and Social Sciences), at times come to the aid of the centre or in some cases, the director finds some personal loans to pay the debts.

iv) Committees and Deadlines

Many committees who are assigned to various projects at times fail to present their reports even after several promptings. Deadlines are never met by most of the staff members and there are no explanations given and this affects the Centre negatively.

v) Administration of the Centre

The centre lacks a balanced proportion of teaching and non-teaching staff thus some staff members are at times overburdened with work. Some positions like that of the messenger and administrative assistant has been vacant for most of the time and this turns the Director into a *secretary-typist* in order to get work done. Documents are hard to trace due to a weak filing system at the Centre.

vi) Lateness

Just as it is prevalent in most governmental institutions, some workers of the Centre report to work late and this is a major setback for the Centre because it goes in a long run to decrease productivity, which then affect profit and therefore the Centre may not be able to achieve its set goals.

v) Projects

The Musical Instrument Technology Workshop (MITW) section of the Centre was razed down by fire in the early part of 2007 and efforts to get it re-established have as yet not yielded the desired positive results from the University Administration. The centre however has been trying to raise money to get the lathe turning machine back into operation, the money required being

about two thousand five hundred Ghana Cedis (GH¢2,500.00) and repartitioning work has been carried out to help repair the place.

4.10 The Role and Impact of the KNUST CECASt in the Cultural Development of Ghana

It is evident from the discussions on culture in chapter two that the culture of a people is their identity; and therefore countries that are serious about keeping this unique identity strive to keep the good aspects of their culture and where necessary improve upon some of the negative aspects of their respective cultures to make it more attractive to outsiders and that most countries try to fulfil these goals through the use of cultural centres and other similar institutions like the KNUST CeCASt. The roles the KNUST CeCASt has played in developing the culture of the people of Ghana cannot be overemphasized because since its inception has stood for the continuity of culture and the enhancement of local craftwork, promotion of tourism, foreign exchange and investors and as a job creating avenue and a place where given the needed support, could help develop the indigenous craft works of the people of Ghana to an appreciable degree.

i) Continuity of culture and the enhancement of local craftwork

The staff of the KNUST CECASt in discharging their role as researchers and teachers of students has helped in the continuity of Ghanaian culture and the enhancement of the work of the local craftsman. For example, in 1979 the musical instrument technology workshop of the Centre embarked on a research to document the techniques of the local craftsmen who produce musical instruments, as well as dimensions of their instruments and also the techniques of performers of traditional Ghanaian music and this research gathered enough information which helped to determine the problems in the local craft industry. As a result, new designs were made, taking

into consideration the cost and availability of materials and tools at that time. One such design was the invention of a tension system for tuning drum heads. Although it used the same traditional principle of expanding the head in 360 degrees, bolts and metal rings were used to replace wooden pegs and twine. This made the drum more durable and easier to play. Accessories such as sticks and stands were also redesigned for similar reasons. An instrument like the *seperewa,* which is an Akan harp-lute, was also near extinction.

A model of the instrument is carried in the regalia of the *Asantehene* but there are very few players of the *seperewa* left and in this case the Centre managed to engage the services of an old performer and maker of the *seperewa* (Kwaku Firi) to come and teach his techniques. Appropriate technology was applied to the instrument's construction and resulting in the use of pegs to tune the strings replacing the old method of wrapping the cords around the neck. Thus, the pegs were new and "appropriate" for the string instrument while they were a problem in the traditional drum tuning system.

In this sense, this research that was done by the Centre helped to improve upon the local technology of instruments like the drum and the *seperewa.* It also saw to it that a tradition like the playing of the *seperewa* was preserved. Thus, instead of oral tradition by which the old performer Kwaku Firi could have passed down his knowledge, some people at the Centre had not only been taught orally and practically, but that they have also been able to document and improve upon his techniques for making the instrument. Students who also access a course like Ethics and Etiquette in Traditional African Culture are taught some traditional dance steps by lecturers and other professional dancers who aid in the practical aspects of the course. They also

learn how to put on the local cloth for various occasions and an Akan student might know the right way to wear his cloth when he attends a funeral and other traditional ceremonies. Through the act of teaching these students, the lecturers are able to pass on these cultural values to the future generation, thereby preserving culture.

ii) Tourist attraction

The Centre has been a place which attracts a lot of tourists, especially for foreigners who are interested in researching into African culture. There are times when a group of tourists may come together to learn about some Ghanaian cultural dances like *adowa* and *kete*. In this case, the group pays the Centre some amount of money and workshops are organized for the group and then they are taught all that they wish to know.

iii) Job creation, foreign exchange and attraction of foreign investors

When tourists come to the KNUST CeCASt to learn about the culture of Ghana, after their study many tend to visit other places of interest like Bonwire, Anhwiaa and the Centre for National Culture where some buy mementos (they come in many forms including sandals, kente bags, *akuaba* dolls, beads and stools) to remind them of their visit to Ghana. When these items are bought it brings in foreign exchange and also keeps the craftsmen in business. Moreover, tourists who learn through these organized workshops are refreshed after the session and caterers or restaurant operators also get some money which keeps them in business. Furthermore, a tourist who comes to Ghana to learn about Ghanaian culture may be pleased with the peaceful nature of the people and may decide to come back to settle and work in Ghana.

4.11 A pictorial view of some products of the Centre and some lecturer- learner activities at the Centre

Plate 3: Drums for drumming and dancing lectures,

produced by the Centre

Source: Photographed by the researcher

The musical instruments above are some of the products of the Centre. The tall drum is called the *fontomfrom* or *bormaa,* the ones with adinkra symbols on them are the *atumpan* drums or talking drums. In the olden days, the talking drums were used to send information to neighbouring towns. The drum lying on the floor with some ropes is the *donno.* The metallic instrument is called *dewuro* or bell. During the performance of the *adowa* dance, the master drummer starts with the bell which is the time line for any dance and thus determines how the dance will go.

Plate 4: Tourists learning the dance steps for *adowa*,

a traditional dance of the Asantes in Ghana

Source: Photographed by the researcher

According to a legend of the Akans, there was once a queen mother of the Asante people who lived in a certain community who fell very sick and all medicines used to cure her proved futile. The fetish priest of that community was contacted and he demanded that an antelope be found and killed, to be used to prepare a medicine for her. The queen mother therefore sent the Asafo band (a group of soldiers) that went to a forest in search of the antelope. The Asafo band chanced upon an antelope and when they saw it, the animal was standing on two of its legs, picking some leaves from a tree and the movements made by the animal while gathering the leaves was like that of the movements made by *adowa* dancers. They killed the animal and brought it to the fetish priest who made a medidcine out of it which healed the woman. Out of gratitude, the queen mother made the Asafo band teach her ladies in waiting the movements of the antelope and they occasionally dance it for her and that was how the ***adowa,*** traditional dance came about.

Plate 5: Tourists learning how to play drums

Source: Photographed by the researcher

The picture above depicts some tourists who are playing the various drums for the *adowa* dance. With the tourists are the instructors who are assessing the work of their students to ensure that they play the drums well.

Plate 6: Tourists learning the dance steps for *kpatsa*,

a traditional dance of the Ga-Adangbes in Ghana

Source: Photographed by the researcher

The *kpatsa* dance of the Ga-Adangbes of Ghana is a social dance that can be performed at naming ceremonies and other functions. The dance is said to be associated with the limping movement of a dwarf; because it is alleged that the legs of a dwarf are not equal and that one of the legs of the dwarf is longer than the other.
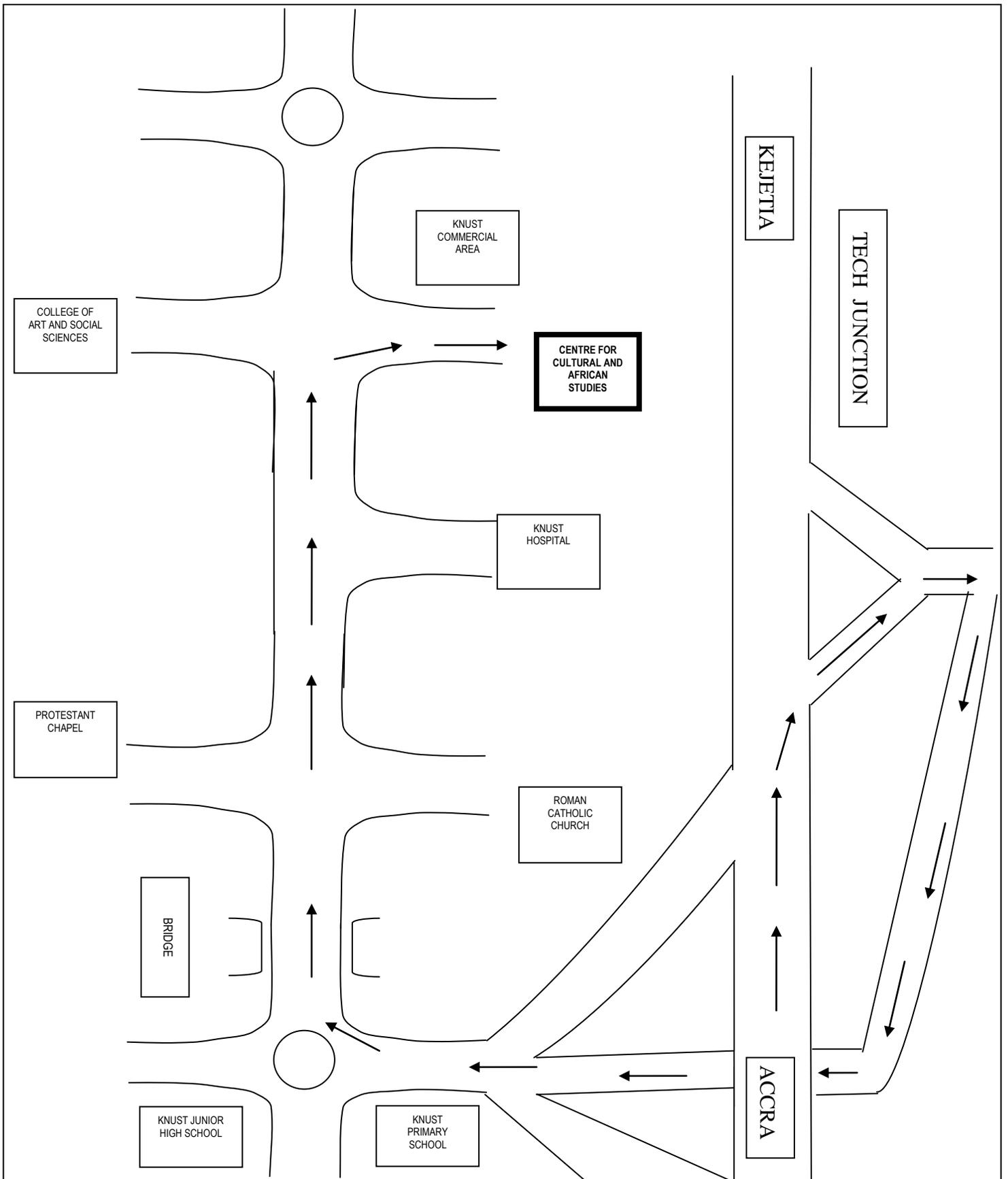
Map 1: A Directional Map leading a tourist from Accra to the KNUST CeCAST

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter ends the thesis by giving the reader a summary of the whole work; the contribution of the research to knowledge and gives a comparison between the research findings and the review of related available literature. Conclusions and the appropriate recommendations are also given at the end of the report.

5.1 A Comparison between Research Findings and the Review of Available Related Literature

According to Sarpong (1974), culture is the "integrated sum-total of behaviour traits that has been learned, and have … been passed on from one generation to another …." Sir E. B. Taylor and the American anthropologist Margaret Mead also believe that culture is a "learned or acquired behaviour" of a society, and is that complex whole which includes the knowledge … and habits gained by an individual as a member of his society. The researcher found to be true the saying that culture is "learnt or acquired" as evident in a situation where students of the Centre learn the dance steps for the traditional cultural dance *adowa,* and a white man comes as a tourist to the Centre to acquire some knowledge in the art of cloth wearing in Akan culture and this becomes a part of him.

The researcher also found out that while the study of the life of people of African descent is called African studies in Ghana, it is given many names in Europe, namely African American

studies, Black studies and also Africana studies. Answers.com defines it as "an interdisciplinary academic field devoted to the study of the history, culture, and politics of African Americans. Taken broadly, the field studies not only the cultures of people of African descent in the United States, but the cultures of the entire African Diaspora, from the British Isles to the Caribbean.

In the literature review Akpabot (1975) said that the study of culture involves not only the institutions that frame man's reactions to the fellow members of his society but also the extra-institutional aspects of human behaviour, including language, the relation between language and behaviour, between personality and culture, and the system of values that gives meaning to the accepted modes of behaviour of a people. To Akpabot, therefore, the study of culture includes the study of languages; however the researcher realized that the Centre did not have a course in the study of languages.

5.2 Research's contribution to knowledge

After a careful review of what other authors have written on Culture and African Studies, the researcher realized that even though many authors had written materials on Culture and African Studies, no one had as yet written on the topic "**ASSESSING THE ROLE AND IMPACT OF THE KNUST CENTRE FOR CULTURAL AND AFRICAN STUDIES IN THE CULTURAL DEVELOPMENT OF GHANA**" and because of that, the researcher assumes that the thesis report has contributed to knowledge.

The researcher also presumes that this thesis report has also helped to increase the knowledge of some members of the students' populace who did not know the Centre offers courses like sound

engineering, keyboard skills, acting techniques, sight singing and stagecraft. This fact was achieved during the data collection stage as seen in a questionnaire sent out by the researcher to assess the impact of the KNUST Centre for Cultural and African Studies on the KNUST community and Ghana as a whole. Question eight of the said questionnaire asked whether respondents were aware that apart from courses in drumming and dancing the Centre offered other courses like sound engineering, keyboard skills, acting techniques, sight singing and stagecraft. Even though over twenty percent of the respondents knew about the Centre's existence, they did not know that these courses were been accessed there, therefore it is deduced that the research has helped to educate this group of people about the Centre. (Check page 84 for the said questionnaire).

This research has contributed to knowledge in the sense that it was able to unearth some basic problems which were hindering the progress of the Centre and some of these challenges include financial problems, lateness of some staff members to work, failure of committees to meet deadlines and an improper balance of staff at the Centre. The researcher also offered some recommendations which when adopted could help solve these problems

The writing of this thesis report serves as an educational material for people who wish to know more about the KNUST CeCASt and it is also a reference material for future researchers. The report also gives some views of students concerning the Centre and what can be done to make it function better than it is doing now; the suggestions of respondents will also aid the authorities manning the Centre to know whether the people they are serving are feeling their impact on their lifestyles and if not know the best steps to take to rectify the situation.

5.3 Summary of the thesis

The main objectives of the study has been to look at the part being played by the KNUST CeCASt and how its impact has been felt in the life of the people of Ghana and also to find out some of the major setbacks of the Centre. The researcher has reviewed the ideologies of some renowned writers about culture, what characterizes culture and the role it plays in a nation's development, it also gives some information about African studies and how it evolved in the 1950s and 1960s,some courses treated by African art educators and how it is faring in recent times. The research also looks at the land called Ghana, and its people in terms of how they came to be where they are residing now, their mode of dress, languages, artworks religious beliefs, cuisine and how they relate to one another.

The thesis report further enlightens the reader on why the Centre was set up, when it was set up, the hierarchical order in institution, the work of the staff, how learning and teaching is done there, some courses one can access at the Centre and the ideologies behind those courses, it further looks at some needs of the Centre, gives a pictorial overview of some of its activities and products and some institutions it collaborates with.

The research used questionnaires and interviews to find out people's thoughts on what the Centre is doing and the findings proved that although there is still much left to be done before the Centre can achieve its aims and fully satisfy its clients; the Centre has managed to preserve some aspects of Ghanaian culture like dancing and has enhanced some Ghanaian craftworks like the making of drums and *seperewa* and that through the teaching of students about their cultural values and the culture of other people has helped to promote cultural tolerance in the country.

The research has also discussed and given some recommendations which when adopted by the leaders of the University and the Centre, can go a long way to develop Ghanaian culture and even the culture of the African.

5.4 Conclusions

The KNUST Centre for Cultural and African Studies is now thirty five years since it was set up and during this time, through its teaching and research work, it has been able help to create a new cultural awareness to the University, Ghana as a nation and to some extent the world as a whole. The Centre has been teaching students and foreigners about some Ghanaian cultural practices like drumming, dancing, how to dress for various occasions, stagecraft, sight singing and acting among others, its Musical Instrument Technology Workshop aids in the generation of funds by producing drums, *mini-atumpan* speakers, xylophones and some other musical instruments on a commercial basis.

The proficiency certificate programme encourages members of the general public to come and acquire some knowledge at the Centre which helps them to improve upon their skills in their respective careers. Research work in African and Ghanaian cultural practices is also done by some foreign students and tourists during their visit to the nation. Like every institution, the KNUST CeCASt has its set of problems, but the researcher sincerely believes that if the recommendations given in this thesis are adopted by the authorities of the University and other parties concerned, this Centre which is full of promise will be able to function in the proper way and become of benefit to the University, Ghana and the world at large.

5.5 Recommendations

The Centre has long been in need of a facility which can completely house all the activities of the Centre. As early as 1979, five years after the Centre had been set up; there was a proposal for a Cultural Complex to be built for the Centre. The Cultural Complex as designed at that time by the Architecture Faculty was to have been built around a large open-air theatre to be located near the KNUST swimming pool and thus would have had easy public access from the Kumasi-Accra road. The Complex would have consisted of an auditorium, an exhibition area, museum, library or archive, research workshops and recording studios, classrooms, practice rooms and offices.

The structure thus built was to be a model not only for Ghana and West Africa but also as a show piece for the African continent and at that time the Complex was expected to have cost nearly six million Cedis. Because this dream of the Centre has not yet been achieved, it is recommended that the authorities of the University and the Centre come together and find a means to form a fund raising committee which will try to generate funds for the building of the Cultural Complex. The committee thus formed can generate money by appealing to the Ministry of Education, past students of the University, the members of the general public in Ghana and abroad and in so doing may reduce the burden of financing the building of the complex.

The centre can also sensitize the students' body and the members of the general public about the activities of the Centre by introducing a talk show on cultural issues on both radio and television stations, as well as organizing concerts and exhibitions to showcase Ghanaian culture. It is also recommended that the authorities of the Centre solicit financial support from companies like Coca Cola Company in Ghana, and other foreign donors and other NGOs across the world. The

money gained from these companies together with AFUF which is paid by students who access courses at the Centre can be used for many purposes including buying materials to make more musical instruments (drums, xylophones and mini-*atumpan* speakers) and other souvenirs which can be stocked in the new exhibition hall of the Centre to be sold to schools, tourists who come to visit the Centre and to other individuals who have need of them. Advertisements for the proficiency certificate programme can then be made ahead of time in order to get a high patronage, which in turn generates more income to motivate the teaching staff and help to pay all allowances and honoraria.

The researcher recommends that the Director introduces a law where committees who are able to work within the stipulated time and present a report are rewarded and this can motivate others to meet the given deadline and present all reports after working since these reports act as an archive for the Centre. The University authorities also should make it a point to bring on board new hands to beef up the number of teaching and non teaching staff to prevent overburdening of work since a person tends to make mistakes when he or she becomes overburdened with work. Positions like that of the messenger and the administrative assistant should be filled to get work done easily. Furthermore a new filing system should be introduced by the Centre's authorities to help in the filing of documents so that they can be traced when needed. Lateness to work can be curbed by introducing a time book which will record the arrival and departure time of the staff of the Centre. Workers can also be motivated to come to work early if the Director of the Centre introduces a system whereby the people who come early are given breakfast. Late comers can also be paid according to the number of hours they worked in the day or they can be queried by the Director and if it fails the bad behaviour can be reported to the authorities of the University.

It is highly recommended that the University authorities speed up all preparations to enable the Centre to undertake programmes like the Introduction of African Studies which will be a pre-requisite for all undergraduates for the award of degrees, Introduction of certificate and proficiency courses in theatre Arts and African Studies, and the establishing of a Music Recording Studio and an *Nwonkoro* ensemble to operate on commercial basis. This is necessary since all these projections can help to generate income for the University and the Centre, moreover making African studies as a pre-requisite for all undergraduates will help the students' populace to understand the philosophies behind the behaviour of people from other tribes and promote cultural tolerance in the country at large.

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APPENDIX 1

QUESTIONNAIRE

This study is being undertaken by the researcher to assess the impact of the KNUST Centre for Cultural and African Studies on the KNUST community and Ghana as a whole.

Please tick your answer in the given box

1. Sex: ☐ Male ☐ Female

2. College: ☐ College of Art and Social Sciences ☐ College of Architecture and Planning

   ☐ College of Agriculture and Natural Resources ☐ College of Engineering

   ☐ College of Health Sciences ☐ College of Science

3. Department of:

   …………………………………………………………………………………...

4. What is your status in this University? ☐ Lecturer ☐ Student ☐ Other, please

   indicate………………………………………………………………………………

5. If a student, please indicate the year you are in: ☐ 1st year ☐ 2nd year ☐ 3rd year

   ☐ 4th year ☐ Postgraduate ☐ Other, please indicate…………………………………

6. Do you know about the KNUST Centre for Cultural and African Studies? ☐Yes ☐No

7. If yes, how did you get to know about it? ☐ By a cultural performance they staged

☐Through the VC's Special Initiative. ☐ By seeing their posters and signboards

☐ A friend told me about them

8. Apart from courses in drumming and dancing, are you aware that the Centre offers courses in sound engineering, keyboard skills, acting techniques, sight singing and stagecraft among others? ☐ Yes ☐ No

9. Have you ever taken a course at the centre? ☐ Yes ☐ No

10. If no, why have you not taken a course at the Centre? ☐The course I want to take is not being offered there. ☐I will exceed my given credit hours if I do so. ☐My department limits me to specific VC's Special Initiative courses and so I cannot choose the courses I would have liked to choose. ☐Other, please indicate…………………………………………………..
……………………………………………………………………………………………………

11. If yes, please indicate the course you took………………………………………………

12. For how long did you take the course? ☐ One semester ☐ Two semesters

☐ Three semesters ☐ Other, please indicate……………………………………………….

13. Were there enough facilities and equipments at the centre for you to practice what you were

taught? ☐ Yes ☐ No

14. If no, what are some of the facilities which were lacking?

....

15. If yes, please indicate some of the facilities or equipments which were available.

……………………………………………………………………………………………

……………………………………………………………………………………………

16. Did the course you took at the Centre have any impact on your life? ☐ Yes ☐No

17. If yes, please indicate the change it brought into your lifestyle. ☐I have gained some skills

which can help me in my chosen career. ☐ It has improved my career in ……………………

☐ It has helped me to understand and respect the cultural views of other people.

 Other, please indicate…………………………………..…………………………………..

18. In your opinion, what do you think the Centre can do to enhance Ghana's culture?

....

19. Do you like the teaching methods employed by the centre? ☐ Yes ☐ No

20. If yes, please mention what should be maintained.

……

21. If no, please suggest what can be done to improve the services of the centre?

……

……

APPENDIX 2

INFORMATION ABOUT THE KNUST CENTRE FOR CULTURAL AND AFRICAN

STUDIES

(AN INTERVIEW GUIDE)

1. The brain and reason behind the setting up of the centre.

………………………………………………………………………………………………

………………………………………………………………………………………………

2.The number of staff and students used to start the centre.

………………………………………………………………………………………………

………………………………………………………………………………………………

3. Past directors of the Centre and how they are appointed.

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

4.The qualification one needs to work at the Centre.

………………………………………………………………………………………………

5.The present hierarchical order of the Centre.

………………………………………………………………………………………………

………………………………………………………………………………………………

………………………………………………………………………………………………

6. The present courses offered by the centre and reasons for offering such courses.

Course structures	Philosophies behind the courses	Description or content of course
Fundamentals of music theory		
Keyboard skills		
Music appreciation		
Colleguim musicum		
Introduction to sound engineering		
Traditional African dance and dance forms		
History of African traditional systems		

Ethics and etiquette in traditional African culture		
Traditional housing and architectural systems		
Introduction to acting techniques		
Introduction to dance techniques		
Introduction to stage craft		
Traditional festivals in Ghana and Africa		
Aural culture or sight singing		
Applied music		

Introduction to music technology		
Introduction to drums		
Introduction to Ghanaian dance		
Introduction to theatre arts		
African plays and play wrights		
Performing arts in traditional Africa		
Rites of passage		
Introduction to playwriting		

Symbolism in Africa		

9. Learning and skill acquisition at the centre.

………

………

………

10. Statistical data on students who come to learn at the centre every year.

………

………

………

11. Activities the centre has been involved in since it began.

………

………

12. Awards the centre has received from institutions and individuals if any.

………

………

13. What the centre has achieved in relation to its aim

………

………

14. The strengths, weaknesses, opportunities and the threats of the centre as an institution.

Strengths	Weaknesses	Opportunities	Threats

15. Identify the institutional capacity of the centre.

Human resource

Rank (Teaching or non-Teaching)	Number Available	Number Required	Average age	Remarks/Reasons (if any)
Teaching				
Non-teaching				
Others (if any)				

16. Identify problems being faced by the personnel working at the centre e.g. poor remuneration.

………

………

17. Problems posed by the workers of the centre which hinders the progress of the centre e.g. lateness to work.

………

………

18. Identify the major source of funds for the centre.

………

19. In an earlier research, when views of respondents were asked about what the Centre could do to enhance Ghana's culture, their responses were as follows:

1. Sensitize students as well as the general public to learn about Ghanaian culture

2. Extend its enrolments to cover not only students but the general public

3. Incorporate its activities into the National Project on Culture

4. Promote exhibitions and organize concerts to showcase Ghanaian culture

5. Introduce new programmes and promote research into cultural issues

6. Also ensure effective collaboration between the centre and all other stakeholders operating within the same scope as well as other corporate agencies and donor agencies.

Verify if any of the above suggestions made by the respondents is already being done by the centre.

………

………

20. In order for the centre to improve its services and help all stakeholders, the respondents suggested that the centre

- Embarks on intensive awareness creation.

- Staff position should be improved by employing more young lecturers.

- Adopt more practical teaching methods;

- Procure more illustrative teaching and learning materials

- Organize more excursions and site seeing programmes.

Verify if any of the above suggestions made by the respondents is already being done by the centre.

…………………………………………………………………………………………………...

…………………………………………………………………………………………………

…………………………………………………………………………………………………

21. As an academic institution, what are some challenges being faced by the centre?

…………………………………………………………………………………………………

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22. Names of some institutions that the centre collaborates with.

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