KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, KUMASI, GHANA

EVALUATION OF THE OPERATIONS OF THE CULTURAL EDUCATION UNITS IN
GHANA EDUCATION SERVICE, BRONG AHAFO

By

COMFORT CHRISTABEL EDUSEI
(B.ED. MUSIC)

**A thesis submitted to the Department of Educational Innovations in Science and
Technology, Kwame Nkrumah University of Science and Technology, Kumasi in partial
fulfillment of the requirements for the award degree of**

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June, 2019

DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any degree or diploma at Kwame Nkrumah University of Science and Technology, Kumasi or any other educational institution, except where due acknowledgement is made in the thesis.

Comfort Christabel Edusei (PG5640316)   ………………..   …………….
(Student Name & ID)   Signature   Date

Certified by:

Dr. Eric Appau Asante   …………………   ………………
(Supervisor's Name)   Signature   Date

Certified by:

Dr. Mavis Osei (Mrs.)   …………………   ………………
(Name of Head of Department)   Signature   Date

ABSTRACT

Cultural Education Unit has been in existence for many years but it is rather unfortunate whenever the units are mention in Ghana Education Service about its functions, most officers, teachers and pupils/students think of only "drumming and dancing". When a cultural Co-ordinator introduces himself/herself at any gathering, the next question mostly asked is "so do you know how to dance?", meaning people in society also associate the name *culture* with "drumming and dancing" which is just an aspect of the activities of the Cultural Education Units. This research is aimed at creating awareness on the mandate and operations of the Cultural Education Units and also evaluates their operations in the Brong Ahafo region of Ghana. Due to the fact that, the Cultural Education Units in Brong Ahafo region have not been evaluated for the past twenty (20) years, related literature reviewed were selected from academic resources which concentrated on Culture and its Characteristics, Rationale for the Cultural Education Units, Agents for Cultural Education Units, Concepts of Evaluation, Theories and Models of Evaluation to better understand; how the units have been composed, how they operate and how best to evaluate their operations. In so doing, descriptive and evaluation research design under the qualitative method were used for the study. The population for the study consisted of Cultural Co-ordinators, Cultural Teachers and Artists. Simple random sampling and purposive sampling technique were used in the study. Interview and Observation were the main data collection instruments used. Results of the study showed that the Cultural Education Units are in the twenty-seven administrative Municipalities/Districts with their Regional Unit in the Regional Education Office at Sunyani. The study brought to the light Cultural Education Unit's goals, visibility, impact, efficiency and contribution to education in the nation. Finally, the Cultural Education Units should inform and educate stakeholders about their operations and also develop a policy that will state when and how evaluation of the units would be carried out.

ACKNOWLEDGEMENTS

DEDICATION

This thesis is dedicated to the entire Edusei family who challenged, supported and believed in me.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF PLATES

CHAPTER ONE

INTRODUCTION

1.0 Overview

This chapter discusses the background to the study, ethnographic background, statement of the problem, objectives of the study, research questions, delimitations, abbreviations, definition of terms, significance for undertaking this research, organization of the rest of the chapters and summary are outlined areas in this chapter.

1.1 Background to the Study

The Fourth Republic Constitution (1992) identifies culture as a necessary tool for national integration and development. Article 39, clause 2 which deals with "The Directive Principles of State Policy", indicates that the state shall take steps to encourage the integration of appropriate customary values to foster the development of Ghanaian languages, pride in Ghanaian culture, adapt cultural values which will be vital part of the growing needs of the society as a whole and endeavour to preserve and protect the places of historical concern and artefacts (Culture 2004).

This is in tandem to Quebec's 1992 Cultural Policy that has a paramount objective of establishing linkage between education and culture by strengthening collaboration in school and cultural settings as well as integrating culture into schools (UNESCO 2017). The National Commission on Culture also supports the exposure of positive national cultural values and the sustenance of cultural institutions and practice that rests on the education of the youth and the general public (Culture 2004).

According to the 2004 Cultural Policy of Ghana, cultural education shall be tailed with a three-fold approach which will be done through formal education, special education for creative and talented individual as well as civic education through workshops, public conferences, publications and the media. The policy further tasks the Ministry of Education (MoE) in partnership with the National Commission on Culture (NCC) and other relevant bodies or agencies to ensure the relevance of cultural education in the society in which they are situated through the usage of cultural resources of the society and environment in cultural activities and provision of platforms for the participation in and observation of cultural activities to foster learning and teaching of cultural values (Culture 2004).

To achieve this the Ministry of Education through its implementing agency, Ghana Education Service (GES) established Cultural Education Unit (CEU) to organize among other things cultural competitions and activities within schools ,based on policy guidelines for the Educational Reform programme under the Provisional National Defence Council (PNDC) (Coe 2005).

In addition, the Cultural Education Unit was tasked to develop, preserve and promote a "national culture". The government of Ghana hoped that through this, opportunity would be provided for Ghanaian children to explore and develop neglected cultural activities of Ghana, obtain valuable and reasonable cultural knowledge for national unity as well as social cohesion and creative skills useful for development (Anang, 2016). On the contrary, some people think of culture as fetishism or some ancient practice which should perhaps be kept in museums whilst others also consider culture to be just drumming and dancing (Owusu-Amoah 2012).

Hofstede (1997) however articulates that culture is the totality of the learned behaviour of a group of people that are generally considered to be the tradition of that people and are transmitted from generation to generation for which the CEU seek to achieve. In other words, culture is said to be the oil that keeps society running.

Since the establishment of the Cultural Education Units within the Ghana Education Service, its operations seek to promote Ghana's cultural values in our schools and society. The operations of the CEUs include providing the pupils and students of Ghana with the opportunity to explore into their culture and traditions; help learners acquire valuable and reasonable cultural knowledge; create skills that would serve as foundation for economic empowerment and transformation through formal education for learners and the society at large (Anang 2016).

Currently, the Cultural Education Units are placed under the Inspectorate divisions in the various Regions, Metropolitans, Municipalities and Districts Education Directorates within Ghana. Brong Ahafo happens to be one of the ten (10) regions in Ghana where the Cultural Education Units are established.

1.2 Ethnographic Background of the Study

The Brong Ahafo region is located in the middle part of Ghana. The region shares a border with the Black Volta River in the North, Lake Volta to the east, Ashanti region, Eastern region and Western region to the south and to the west by the Ivory

Coast (La Cote D'ivoire). The region covers a range of 39,557 square kilometres and is subdivided into twenty-seven (27) administrative Municipalities/Districts with Sunyani as the regional capital (Ghana Tourism Authority 2016).

As claimed by Ghana Tourism Authority (2016), the region has a population of 2,310,983 (according to the 2010 census) and has an average population growth rate of 2.2% equated with the national average of 2.4%. The Sunyani Municipality is situated in the heart of Brong Ahafo Region of Ghana. Sunyani is the Municipal capital as well as the regional capital of the Brong Ahafo Region. Economically, a mining, quarrying, agriculture, manufacturing and construction services are the key economic activities in the Brong Ahafo region.

As stated by Ghana Tourism Authority, Brong Ahafo is endowed with tourist sites such as the Kintampo and Fulla waterfalls, the Boabeng Fiema monkey sanctuary, the Bui National park with the Black Volta Lake featuring rare wildlife and vegetation, and the Tano Boase sacred grove, the cradle of Brong civilization. Akan is the main ethnic group in the region, which comprises the Bonos and Ahafos.

However, there are numerous ethnic groups like the Guan, Nafana, Mo or Dagba, Kolongo, Mande, Nchumuru, Banda with their own dialect, festival and customs. There are forty-six (46) paramount chiefs and three (3) divisional councils making up the regional House of Chiefs. Remarkable among the festivals in the region are the 'Apoɔ' celebrated by the people of Techiman and Wenchi in April, Kwafie by the people of Dormaa celebrated between October and December and the Kurubi Festival celebrated by the Wangara people of Kintampo in November (Ghana Tourisim Authority, 2016).

1.3 Statement of the Problem

The managers of the Cultural Education Units (CEUs) who are known as Cultural Co-ordinators are appointed and entrusted to coordinate the operations of the CEUs. They technically see to providing pupils with the opportunity to explore neglected cultural activities of Ghana, obtain valuable and reasonable cultural knowledge for national unity and cohesion, as well as help provide creative skills useful for development (Anang 2016).

Based on chapter 3 section 7.0.3 of the Cultural policy (2004), there will be a collaboration and co-operation among the National Commission on Culture, the Ministry of Education (MoE), the Ghana Education Service (GES) and the Ghana National Association of Teachers (GNAT) to commence periodic review of the culture syllabus and school curricula to certify that they meet the needs of the changing times and the cultural ideas of the nation as a whole.

This shows that there was a plan to evaluate the operations in the formal sectors to ensure the objectives of the policy and make amendments where necessary to challenges that would not make the objectives achievable.

With this in mind, a preliminary work by the researcher involving interviewing of some officers who have been working in the Ghana Education Service between fifteen (15) years and twenty-five (25) years showed that the operations of the Cultural Education Units in Brong Ahafo region have not been evaluated for the past twenty (20) years (E. Atakora, F.K. Antwi-Boasiako, S.Y. Afi, E. Mati, pers. comm., 10 November 2016).

Evaluation is a tool used to determine the worth and value of public programmes with the basis of providing information that will help in making decision to improve institutional performance in the spirit of looking at what have been going on to improve on what will go on Vedung (1997) as cited by Calidoni-Lundberg (2006).

There are two main broader bases for the concept of programmes evaluation. The first according to Stufflebeam (1968) as cited in Steele (1970) , is the science of providing information for decision making. On the other hand, Harris (1968) as cited in Steele (1970) mentions the second base as to evaluation precisely defining what is to be appraised with clarity in its purposes, giving specific standards for all criteria traits and accurately observing and measuring to make logical conclusions.

One may not be far from the truth if he/she states that without regular and systematic evaluation of the operations of the Cultural Education units, it will be very difficult to get information that will serve as rational base for judgements in decision situations which will also make it difficult to determine whether the goals of the Cultural Education Units are being achieved in the Brong Ahafo region. The focus of this study therefore, is to evaluate the operations of the Cultural Education Units in Brong Ahafo region to determine whether their mandates are being achieved.

1.4 Objectives of the Study

The objectives of the study were to:

1. Describe the composition of Cultural Education Units in the Brong Ahafo region.

2. Examine the operations of Cultural Education Units in the Brong Ahafo region.

3. Evaluate the operations of Cultural Education Units in the Brong Ahafo region.

1.5 Research Question

These are:

1. What is the composition of Cultural Education Units in the Brong Ahafo region?

2. How do the Cultural Education Units operate in the Brong Ahafo region?

3. How effective are the operations of the Cultural Education Units in the Brong Ahafo region?

1.6 Delimitations

The study was done in the twenty-eight (28) CEUs which have been grouped into zones (Appendix I) based on their geographical area in Ghana Education Service in the Municipalities/Districts within the Brong Ahafo region. Contextually, the study was limited to the evaluation of the operations of the Cultural Education Units within the Regional, Municipal and District Education Directorates based on their procedures and the aims for the establishment of the units in the Brong Ahafo region. References were also made to areas beyond the Cultural Education Units in and outside the region where necessary. Below (Map 1.1) shows the map of the study area.
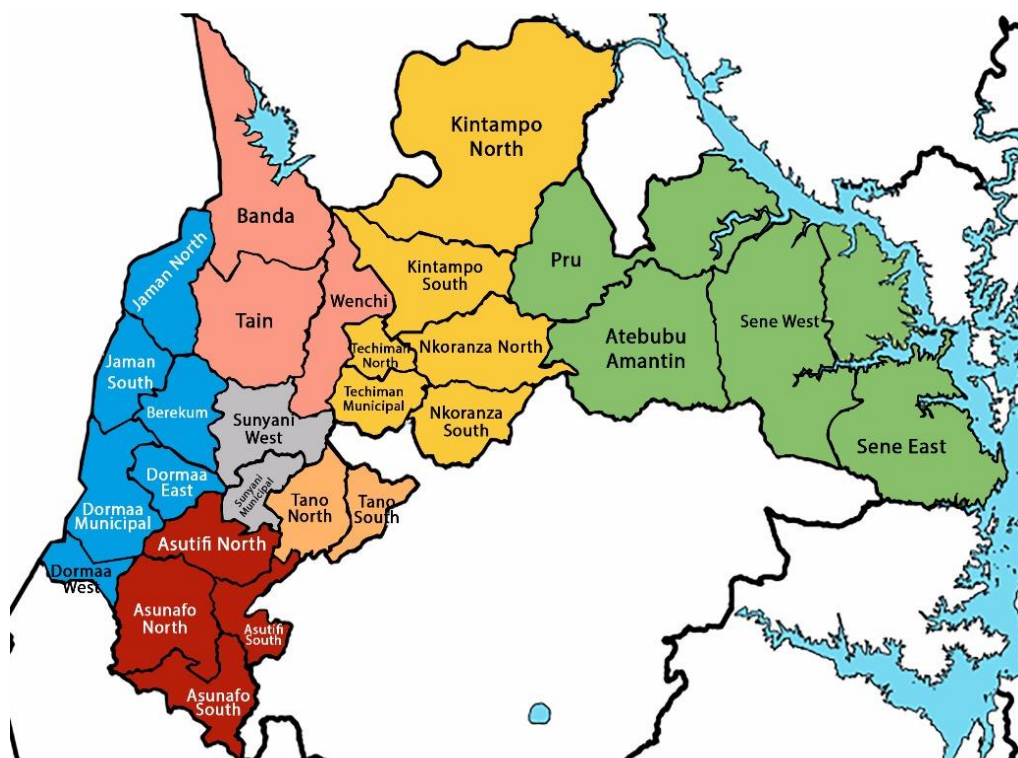
Map1.1: The Municipalities/Districts of Brong Ahafo Region
Source: (Wikipedia, 2017)

1.7 Abbreviations

Abbreviations used in the script are explained as follows:

BA   Brong Ahafo

BEU   Basic Education Unit

CEP   Cultural Education Policy

CEU   Cultural Education Unit

GES   Ghana Education Service

GEU   Girls Education Unit

MDED   Municipal/District Education Directorate

MoE   Ministry of Education

NCC   National Commission on Culture

PNDC   Provisional National Defence Council

RED   Regional Education Directorate

1.8 Definition of Terms

Cultural Co-ordinators - Officers who have been assign to work in the Cultural Education Units within the various Regional, Metropolitans, Municipal and District Educational Directorates.

Directorate – In this study also refers to Regional/Municipal/District office

Cultural Teachers – Teachers at the basic schools in charge of cultural activities within their schools.

Circuit – A Cohort of ten to fifteen schools in a community within a district.

Basic School- This is made up of the first cycle and the second cycle schools in the study

First Cycle – These includes Kindergarten, Primary and the Junior High Schools in the study

Second Cycle - These are made up of the Senior High Schools and the Senior Technical/Vocational Schools in this study.

Pupils – In this study refer to those in the first cycle schools.

Students – In this study refer to those in the second cycle schools.

Artist –Artist in this research refers to pupil/student involved in cultural activities at their various schools.

Zones – These are Municipalities and Districts which have been grouped based on their geographical location in Brong Ahafo Cultural Education Unit.

1.9 Significance of the Study

- This researchis the first research ever done on the evaluation of the operations of Cultural Education Units of Ghana Education Service in Ghana. It will also afford the Ghana Education Service the opportunity to identify the strength and areas for improvement of the CEUs operations.

- This research work would be very resourceful and can be used as a reference material by policy makers, the Cultural Education Unit, Teachers, Curriculum developers and Researchers in this area.

- The study will help other units to adopt measures in the context of operational evaluation in the relation to units in institutions.

- The study will enhance the aim for the institution of the Cultural Education Units with the description of the composition and examination of their operations in the Brong Ahafo region.

- This study will be of functional value for readers especially, the Cultural Education units to be inform about their operations in the Brong Ahafo region after the evaluation of the units.

- This study will also be beneficial to the National Cultural Education Unit which deals directly with the units to make meaningful proposals and suggestions to improve their activity in the yearly action plan and selection of themes.

- The study will again reveal the importance of cultural education to the socio-economic development of Ghana through their activities which include unearthing talents and skills in the arts as even a business opportunity to venture in.

- The research will contribute to literature as it will serve as a reference to Ghana Education Service appointment committees as a guide in appointing a Cultural Co-ordinator for the units. With the description of the composition and their operations, the GES appointment committees will have in-depth information about the units and appoint as such.

- This study will help officers in Ghana Education Service, teachers and readers to appreciate the real effect of culture and the Cultural education unit's operations.

1.10 Organization of the Rest of the Study

Chapter Two dealt with reviewing existing literature related to the study to gain an understanding of the research topic. Chapter Three presents the research methodology that the researcher used to undertake the study. It comprises the research design, source of data, population of the study, sampling procedures and sample size, data collection instruments, data collection procedures, analysis method, data analysis. Data for the study is mainly from primary and secondary sources. Chapter Four comprises the findings and discussions of the findings to the study. Chapter five summarizes the findings of the study and makes conclusion as well as recommendations for study.

1.11 Summary of Chapter

This chapter talked about the background to the study where matters concerning Culture and Education are extensively discussed followed by the statement of the problem which was the main reason why this study was conducted. It was identified that the Cultural Education Units of the Ghana Education Service in Brong Ahafo region have not been evaluated for the past twenty (20) years.

Authors' views on why there should be evaluation especially on educational programmes were discussed and finally a conclusion was drawn to the fact that, without evaluations, it would be difficult to determine whether the goal(s) of a programme is/are achieved. This guided the researcher to set appropriate objectives for the study.

The scope of the study covered the twenty-eight (28) Cultural Education Units of the Ghana Education Service which was grouped into zones adapted from the Regional Education Directorate based on their geographical areas in the region. Even though the study is limited to the cultural Education Units, reference would be made to areas beyond where necessary.

CHAPTER TWO
REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter reviews analyses and discusses other authors' views on the problem to gain much understanding. The chapter is grouped under the following sub-headings;

- ➢ Empirical Review
- ➢ Theoretical Review
- ➢ Theoretical Framework
- ➢ Conceptual Framework

2.1.0 Empirical Review

The following constitutes the empirical review of the study;

- ➢ Culture and its characteristics
- ➢ Rational for Cultural Education Unit
- ➢ Agents for Cultural Education
- ➢ Concepts of Evaluation

2.1.1 Culture and its Characteristics

Culture has been described in number of ways. There is no accord among sociologists and anthropologists concerning the definition of culture. On one hand, Tylor (1871) as cited in Weiss (2012), defined culture as "that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society". On the other hand, Ellwood (pp.2) as cited by Kumar (2018) states "culture includes man's entire material civilization, tool, weapons, clothing, shelter, machines and even system of industry". Contrary to these definitions of culture, Kumar (2018) thinks culture cannot be defined, rather it is better to describe it. In this regard, culture is seen to be the information that has been passing on from generations to generations on accepted behaviours and norms.

Notwithstanding, culture is also seen as the characteristics and knowledge of a particular group of people, comprising language, religion, cuisine, social habits, music and arts (Zimmermann, 2017). These positions culture to be all that is socially learned, and share by the members of society.

Simply put, culture is the agent that makes a group of people different from another group based on what they do, how they do it and the reason behind things they do

which they pass on to generations upon generations. It must be noted that what may be accepted by one culture as a norm might not be accepted by another. With the varying definitions of culture, there are some common ideas associated with the various definitions that emphasize the facts that culture is:

➢ Learned behaviour in the sense that most of the behaviours linked with the people within a group or community are seen as an imitation of the older ones. Talk of their language, dressing, associate, dance, food, etc., are all pass down to the younger generation without officially sitting them down to teach but learned as they watch the elders do them.

➢ One cannot really see culture but it is seen in the behaviour of the people so we say it is abstract. For example; If someone says he/she is happy, no one can see happy but it will only be seen in his/her actions. The same way, people's cultures are seen in the way they think and do things.

➢ From the definitions, it is assumed that the characteristics and knowledge of a particular group or community is passed on to it generation. These patterns of learned behaviour also tell us that each person's behaviour often depends upon some particular behaviour of someone else that is, culture is the behaviours that have been incorporated with related behaviour of other persons.

➢ The experiences of others that have impressed on one as he/she grows up with many of his/her traits and abilities depicting that of the elders and past ancestors.

➢ Made up of attitude and values knowledge, including material objects. How people perceive a situation is normally based on where they are coming from, what they believe in and what they know about that situation based on their exposure and experiences. The ways people use a raw material available to them differ from others based on their culture to produce things.

➢ Shared by the members of society since patterns of learned behaviour are possessed by large proportion of the members within that particular group but not by one or few people in the society. Nevertheless, the people may share part of a culture unequally or different aspects of it. The fact is culture is shared by the members of the society to an ample extent.

➢ Sometimes called super organic in that, some situations are different phenomenon from the cultural point of view.

> ➢ Manifested in providing an unquestioned context within individual actions (both emotional and rational), response that are governed by the cultural norms and the infusion of social activities and institution that touches all aspect of life.

Historically, culture is derived system of clear and inherent designs for living, which tends to be shared by all or specifically designed members of a group (Zimmermann 2017). In short, culture is the way of life. It refers to resemblances in word and action which can be directly detected with particular group of people.

Without culture man only exist but with culture man lives. Culture as a living institution, makes the individual aware of himself or herself as the adage goes "no one uses the left hand to point at the father's house" meaning the sense of ourselves and of the places where we come from makes us proud of what we are; whether in a family, from a village, a city or a nation. It is the sense of cohesion and identity, a pride and dignity which form the collective understanding based on shared experience that constitutes the foundation of citizenship. (11th Second Cycle Festival of Arts 2016)

Culture is who we are and what shape our identity. Culture contributes to poverty reduction and paves the way for human-centred, inclusive and equitable development. No development can be sustainable without culture. Placing culture at the heart of development policies constitutes an essential investment in the world's future and a precondition to successful globalization process that take into accounts the principle of cultural diversity.

2.1.2 Rational for Cultural Education

Technically, education is the process by which society, through schools, colleges, universities and other institutions deliberately transmit its cultural heritage, its accumulated knowledge, values and skills from one generation to another (Kumar 2018). Education has double function; conserving culture and modifying culture by means of imparting knowledge, training, skills as well as inculcating new ideas and attitude among the young (Kumar 2018). Cultural education was designed to be the revealing of positive national cultural values and the sustenance of cultural institutions and practices, which depend on the teaching of the youth and the general public through formal education, special education and public education (Culture 2004).

Cultural education is the form of education that allows young people to involve positively with the growing complexity and diversity of social values and ways of life (Education 1999). This is according to a report on creative and cultural development of young people through formal and informal education. The report further indicate that as we are living in times of speedy cultural change and increasing cultural diversity, education must enable us understand and respect the different cultural values, traditions, processes of cultural changes and development.

This support the fact that, cultural education can change a young person's sense of the wider world around them if it's best and also open up possibilities for their future that they may have previously no idea of. With the study of specific cultural education subjects such as dance, drama, music, art and design, religious and moral education, social studies, etc., there is direct educational benefit for pupils/students because these subjects deposit valuable knowledge and skills in them for life (Gove & Vaizey 2013).

Art is the only subject that develops the intellectual, emotional, social, spiritual, creative and physical knowledge of humans (Eyiah 2010). Sow *et al.* (1979), states art as a universal language capable of spanning distances and communicating on identical message to all men irrespective of lineage or ideology. Cultural education supports the acquisition and development of conceptual and practical skills, encourage making art, viewing art and visiting art institutions, increase engagement, motivation, self–esteem and confidence (Wimmer and Vienna 2007).

Cultural education plays a significant role in the personal development of children and young people and in helping them to achieve self-fulfilment(Cultural Agent for Creative Schools, 2018). It also provide a sense of identity for them as they grow knowing the values of the society they are born in and who they are. Cultural education provides learners with activities that will link the belief system (way of life, values, standards, institutions, chieftaincy, marriage, vocation, entertainment) of the people and the vision of the country by promoting the cherished ideals, its hospitable nature, peace and love for one another, morals and gender roles.

Besides, mere teaching does not lead to learning of cherished ethics but teaching that is linked to the cultural values and set standards of the society.

2.1.3 Rational for Cultural Education Units

In the past, many policies have been passed to promote holistic education of the Ghanaian child. According to Education (1999), education is a vital investment for a nation to make in her people especially the youth. To equip them with the needed abilities and motivation, that will raise their morale and self-esteem in their schools.

According to Sow *et al.* (1979), for governments of the post-colonial countries to promote their cultures as a country, there is the need to take steps to decolonize the thinking pattern and mentality of the citizens. To achieve these, there should be creation or formulations of institutions which will carry out the policy made by the government on culture and administer it effectively by defining the orientation, the role and place of culture in their nations.

Sow *et al.*(1979) discussed that, the government upon doing these should make a concerted effort on the regional and sub-regional levels to established and maintain the organization needed for preserving and promoting cultures. In so doing, the school will not concentrate only on numeracy and literacy skills but provide a broad, flexible and motivating education that identifies and understand that each child has potential (talent) that need to be built upon.

Alberta (2017), argues that Cultural Co-ordinators conduct environmental scans, needs assessments and anecdotal research to identify emerging trends, issues and promising practices. They also direct and communicate information regarding cultural awareness training and learning outcomes by working with officers from other divisions and agencies to identify and introduce new initiatives for training and report the progress of programmes. With this process, programmes that are introduced by the Cultural Education Units tackle most of the outcomes to achieve the aims of the Unit and education in Ghana as a whole.

Culture has been fused into the highly competitive regional and national cultural competitions in which Ghanaian pupils/students participate. Ghana uses schools as one of the agents to advocate a national culture. This is done by using local language documentation to promote the local languages that drew from traditional cultural practices regarded to be incompatible with Christianity.

According to Coe (2005), the Basel Mission established in 1835 in Akoropong which trained the Dutch Missionaries and Pastors created a division between local practice and Christianity that extends into the present day. Nkrumah's government after

independence in 1957 sought to change the conception of culture being "drumming and dancing" and introduce the cultural festival where much more discipline in the arts are showcased. Consecutive governments also endorsed "culture for development" and "culture as a way of life".

In disparity; local meaning of culture ranges from culture as something of the ancient past which should be kept in a museum, to accurate culture as the privilege of native chiefs and elders. Coe (2005) as cited in Gibson (2010) points out that chiefly authority has been unintentionally buttresses culture promotion in schools in contrast to superior chiefly knowledge. Social boundaries are strengthened by cultural competitions, as students from different ethnic background learn together which exposes them to the individual ethnic cultures within the country.

The institution of the Cultural Education Unit (CEU) in the Ghana Education Service emphasizes the importance attached to the provision of creative thinking and innovative skills for the growing child (Anang 2016).

2.1.4 Agents for Cultural Education

Education is perceived as a systematic effort to conserve and modify or renew culture. It uses ideology to control how people think and feel about certain issues, morals, concepts and beliefs. The link between culture and education is based on the fact that education aims to impart to pupil's/student's cultural heritage and social heritage (Kumar 2018) , which make it one of the agents for culture transmission.

Young (1971) has argued that the content of education has not been examined in terms of how contemporary definition of culture has consequences for organization of knowledge in the school system.

As claimed by Basáñez (2016), culture has been transmitted, changed and evolved over the year through six main agents; family, school, religion, media, Leadership and Legal system. These agents are explained as follows;

Firstly, families were responsible for passing knowledge, values, skills, and customs to new generations until the appearance of the organized religious groups. The two forces that move the world then were "ideas and structures". Notwithstanding, parents are still the most important transmitter of values, habits, beliefs, lifestyles, and social norm.

Secondly, when it comes to tradition, the influence of school starts around age five, nevertheless as mothers enter the job market; children are left with no option than to either join the day care or nursery school at a younger age making school the second agent for cultural education (Basáñez 2016). This increases the influence of school over on the morals and values of children. They send most of their time in the schools and experience reading and writing along with social skills, societal values needed to prepare them for adult life. Value transmission is also gain from the extracurricular activities in the schools.

According to Schwatz (2012) as cited in Basáñez (2016) religion is the next agent when we talk of cultural education is the third most influence agent of culture. Religion effect on an individual begins as maturation develops with the onset of adolescence. It acts directly on an individual and indirectly on institutional roots and background. The religion aspect of an educational institution determines the amount and type of cultural impartation on the pupils/students within those specific institutions (Young 1971).

Again, the media came in with both intentional (public announcement) and unintentional way of passing values which has particularly become strong on the youth. There has been an increased availability of information and widespread sharing of knowledge that came along with social changes in communication media. Leaders are also an important channel for value transmission, which some have magnificently instilled cultural change in the society through their works (Basáñez, 2016).

Lastly, the legal system which reflect prevailing cultural values and replicate prevailing cultural values It becomes difficult to achieve development if the legal system is rigid and dogmatic; on the other hand, there is facilitation of development if the legal system is flexible and pragmatism (Basáñez 2016).

2. 1. 5 Concepts of Evaluation

Patton (1987) explains evaluation as a process that critically scrutinizes a programme by gathering and analysing information about the programme's activities, characteristics, and outcomes. Eshun and Effrim (2011) indicate, evaluation as the process of making value judgment about the worth and effectiveness of a person or a programme which involves gathering information.

Evaluation can be done during development as well as after development which are termed as formative and summative evaluation to distinguish the periods. Eshun and

Effrim (2011) deliberates that formative evaluation improves the object being evaluated by examining the delivery of the program, quality of its implementation and assessment of the organizational context, personnel, procedures and inputs; Whilst on the other hand, summative evaluation examines the effects or outcomes of already-completed curricular or educational programme by summarizing the strength and weakness.

A programme or interventional process should be assessed from time to time to know the strength and areas for improvement based on the data collected and know how the outcome affect the program at large (Eshun and Effrim, 2011). They added that, the main concern of evaluation is to arrive at a judgment on the value of a programme.

This is to say the programme should prove its worth or usefulness considering the rationale for its institution for sustainability. So, if the operations of the Cultural Education Units are not being evaluated to know if they are on track with what prompted its institution, how then can we confirm the value of it?

In the opionion of Steele (1970), evaluation is based on two main concepts; the first concept of evaluation is it being purposeful which as stated also by Eshun and Effrim (2011). Evaluation should answer questions about the appropriateness of methods, content and programme and how it can be improved. The second concept indicated by Steele (1970) is that evaluation deals with three essential elements; criteria, evidence and judgement. Before evaluation, criteria should be set for the programme to be judge. There should be list of the expectations from that particular programme to be evaluated. Evidence which is another element should be based on the list of expectation set under the criteria which will help in know the exact degree to which the programme fit the criteria established. The last element is the judgement. Judgement is made based on the set list of expectation and the degree they had with the programme.

Based on these three essential elements, evaluation is define as the process of judging the worth or value of a programme centred on linking the evidence and criteria. That is to say, there should be judgement centred on what the programme is with what the programme should be.

2.2.0 Theoretical Review

Theoretical review is the lens through which the research problem and questions were evaluated. This is done through identifying and describing the selected theories and

detailing of the study population and purpose to determine why the chosen theory works perfectly for the study.

2.2.1 Theory and Models of Evaluation

The theory of change, logic model and the learning evaluation models are reviewed under the theory and models of evaluation.

2.2.1.1 Theory of Change

Theory based evaluation uses an explicit theory of change to conclude on whether and how an intervention contributed to observed results. The influence of the context on programme results and a mechanistic approach determines the result that differentiates theory-based approaches from other approaches. The two classifications of the theory-based approaches to evaluation are the realistic evaluation and the theory of change approaches.

Pawson and Tilley (1997, 2006) cited in Queen (2012) argue that, with realistic evaluation, the underlying process at play in a specific context determines the results. Queen (2012) stipulates that theory-based approaches to evaluation use an evident theory of change to draw conclusion on intervention contributions to observed results. It is a way of structuring and undertaking analysis in an evaluation design and data collected techniques.

Theory of change is a detailed explanation and interpretation of 'how' and 'why' a preferred change is anticipated to happen in a particular situation. It is concentrated on what has been laid between what the activities or programmes do and how they all lead to archiving the expected long-term goal. The outcomes then provide the basis to make better planning of evaluation to recognise the type of activity that will lead to the fulfilment of the long-term goal (Change, 2017). Theory of change explains how and why a programme applies its effects.

Clark and Anderson (2004), believe that theories of change require evidence to measure whether outcomes are met or not because precondition needs to be known in order to move to the next level. And that theory of change is considerable use when one needs to;

- ➢ Map a complex initiative and want to have a precise strategy for success
- ➢ Assess correct outcome at the particular time and following exact sequence
- ➢ Clarify why an initiative worked or not with clearly what went wrong

2.2.1.2 Logic Model

Clark and Anderson (2004) bring to fore that theory of change and logic models which at times cause people to use them interchangeable can both improve, design and evaluate programmes greatly in different ways. Logic model also known as program logic clearly show programme modules, and producing one, helps stakeholders clearly recognize outcomes, inputs and activities.

It requires identification of programme components which will inform an organization or an individual if outcomes accord with inputs and activities without showing how the activities are expected to produce outcomes. That is generating detailed information about programmes inputs, activities and outcomes. Clark and Anderson, (2004), disclosed that logic models are tremendous when one needs to;

- ➢ Show someone something for them to understand at a glance
- ➢ Demonstrate that he/she has pinpoint the key input, output and outcome for a work
- ➢ Outline a complicated theory into basic categories

Logic models does not always require evidence to measure whether outcomes are met or not (Clark and Anderson 2004). For instance, how would Ghanaian children know their culture, traditions and be creative for the development of the country? Logic model will say learning culturally related subjects in schools are the activities and performing to exhibit talents, educating the society on national cultures and entertaining the audience are the outcomes.

It might even say that 'participation in the festival is the intermediate outcome'. Theory of change will also say 'Ghanaian children need to be taught culturally related subjects with much practical and the curriculum must focus on promoting valuable and reasonable cultural knowledge, creativity and critical thinking in order to get potential developers for the country.

2.2.1.3 Learning Evaluation Models

Dowens (2016) "4 learning evaluation Models You Can Use" indicates that, to know how the learning programs put together works with learners and particular framework of an organization, one needs to evaluate the whole programme. He discussed further these four models of learning evaluation;

- ➢ Kirkpatrick's Model of Learning Evaluation
- ➢ Kaufman's Model of Learning evaluation

- ➤ Anderson's Value of Learning Model
- ➤ Brinkerhoff's Success Case Method

Where Kirkpatrick model evaluate learning based on the reaction, learning, behaviour and result of the learner to see how effective each stage of the learning design is. Kaufman's model makes two significant changes from Kirkpatrick by firstly, splitting reaction into input which is the learning necessities and assets available to learners and process which relate to the actual delivery of the learning experience and secondly, adding a fifth level above organizational benefit to look at its benefits to society as a whole.

Anderson's Value of learning model also encourages the focus of evaluation on the alignment between the learning programme's goal and the strategic goal of the organization with Brinkerhoff's Success Case Method (SCM) involving first, recognizing and studying the most and least successful case within the learning programme and comparing the successes to the failure that will influence future decision.

In Tyler's book, Basic Principles of Curriculum and Instruction, he explains in the first section titled "What educational purposes should the school seek to attain?' that the main problems with education is that educational programmes do not have clearly defined "purposes" which he describe them to be educational objectives (Tyler, 1946). He further proposes the objective –based approach to evaluation which followed these steps;

- • Establish broad goals or objectives
- • Classify the goals or objectives
- • Define the objectives in behaviour terms
- • Find situation in which achievement if objective can be shown
- • Develop or select measurement techniques
- • Collect performance data
- • Compare performance data with behaviourally stated objectives

Evaluating a programme improves its effectiveness, and/or informs programming decisions in the subsequent ones. Hence, periodically evaluation of any programme will inform the organizers or the brain behind the whole programme about its progress, whether positively or negatively. This process helps to improve the programme design and implementation. Evaluating a programme periodically will not

only make it effective but also help to identify areas for improvement and ultimately help realize the goals more efficiently. Doing this periodically will demonstrate the programme's impact to others and retain support from current and potential funders.

In the Cultural Policy of Ghana, the main objectives have been grouped into three-fold which are; to document and promote Ghana's traditional cultural values, to ensure the growth and development of our cultural institutions and to improve Ghanaian cultural life and develop cultural programmes that will add to national development. The specific objectives were spelt out to achieve the three-fold objectives. One of these specific objectives is; to promote the cultural consciousness of the youth through formal and non-formal education to ensure that they are ready to play their role in the cultural life of their communities (Culture 2004). It further postulate that, it shall be implemented in six broad dimension which one of the dimension is; formation of the connections with numerous sectors of national development.

In this case, the national commission on Culture shall work with the Ministry of Education and other institution to provide cultural contributions for the forecasting of development programmes major sectors and collaborate and co-ordinate activities which they have been doing over the years. National Commission on Culture have been assisting the Cultural Education Units technically before, during and after school's cultural festivals.

2.3 Theoretical Framework

The study adopted the theory of change to describe and evaluate the state of operations of the cultural Education Units in Brong Ahafo region. Theory of change focuses on the gap between what the operations initiates and how these contribute to desired goals being achieved whilst logic model requires identification of programme components which will inform if outcomes accord with inputs and activities without showing how the activities are expected to produce outcomes. This was done by first identifying the goal then linking outcomes and activities to explain how and why the desired change is expected to come. The activities of the Cultural Education Units provide the basis as to what particular activities should be done to achieve the goals of the Ministry of Education. It is anticipated that as pupils/students passes through these levels they will be informed, equipped and imparted with the necessary skills to enhance their potentials and cultural education to appreciate and learn other cultures

within the country to better generate great ideas for development. This theory of change was adapted for the study to discuss the operations of the Cultural Education Units. It also helped the researcher to understand the evaluative process in order to achieve the objective 3 of the study. It again was adapted to identify and better explain whether the CEUs are achieving the mandate for its establishment.

Figure 2.1 shows info graphics of the theory of change adapted.
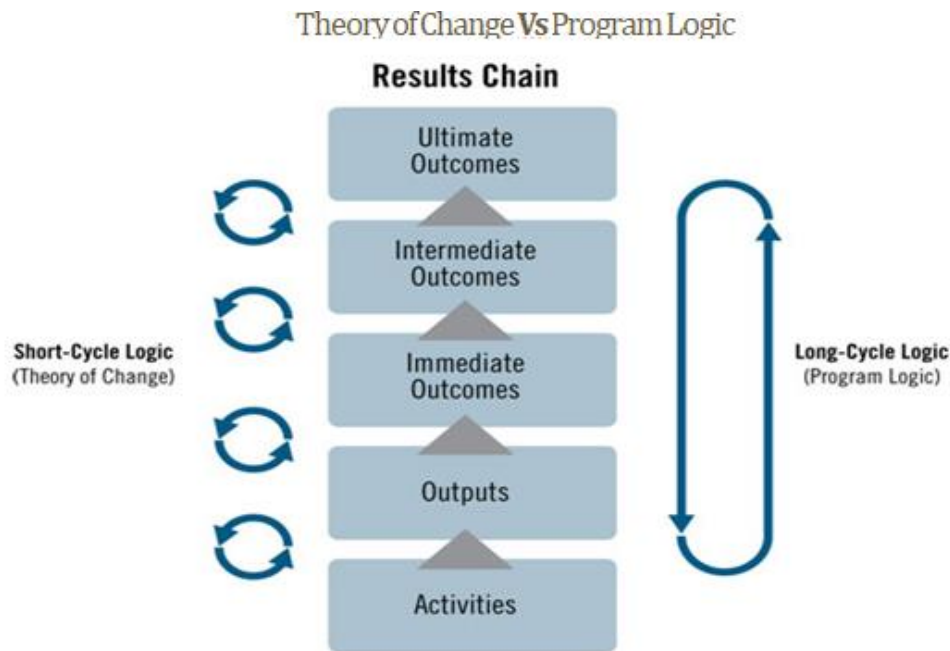
Figure 2.1: Theoretical Framework of the study
Source: Blamey and Mackenzi (2007).

2.4 Conceptual Framework

According to Regoniel (2015), conceptual framework is the researchers understanding of how the actual variables in the study link with each other. Thus, it makes it simple for the research to choose literatures in explaining the phenomenon. McGaghie *et al.* (2001) cited in Regoniel (2015) put it as; Conceptual framework "sets the stage' for the presentation of the particular research question that derives the investigation being reported based on the problem statement. It is a map that communicates the links of theories, beliefs, assumptions and expectation that support and inform a research.

Linking to this study, the ideas, assumptions and expectation of the purpose and objectives are blended and the adapted the theory of Change and program logic to map up the conceptual framework for this study. The goal of the study which is to evaluate the operations of the Cultural Education Units was attained by the objectives set for the study which are to describe the composition, discuss the operations and

evaluate the effectiveness of the operations of the Cultural Education Units in Brong Ahafo region.

In relation to figure 2.2, the description of the composition of the Cultural Education Units was to discuss the structure and hierarchy of the Cultural Education Units of the Ghana Education Service in Brong Ahafo. The composition was under hierarchy of units, appointments and course specifications. It also discussed the operations of the Cultural Education Units by highlighting on some goals the units seeks to achieve and how the activities of the units are plan and execute. Finally, the evaluations then evaluated the operation with justification of each activity's outcome. These were accomplished with the support and assistance from stakeholders in education to realize how effective Cultural Education Units in Brong Ahafo are.

Conceptual Framework
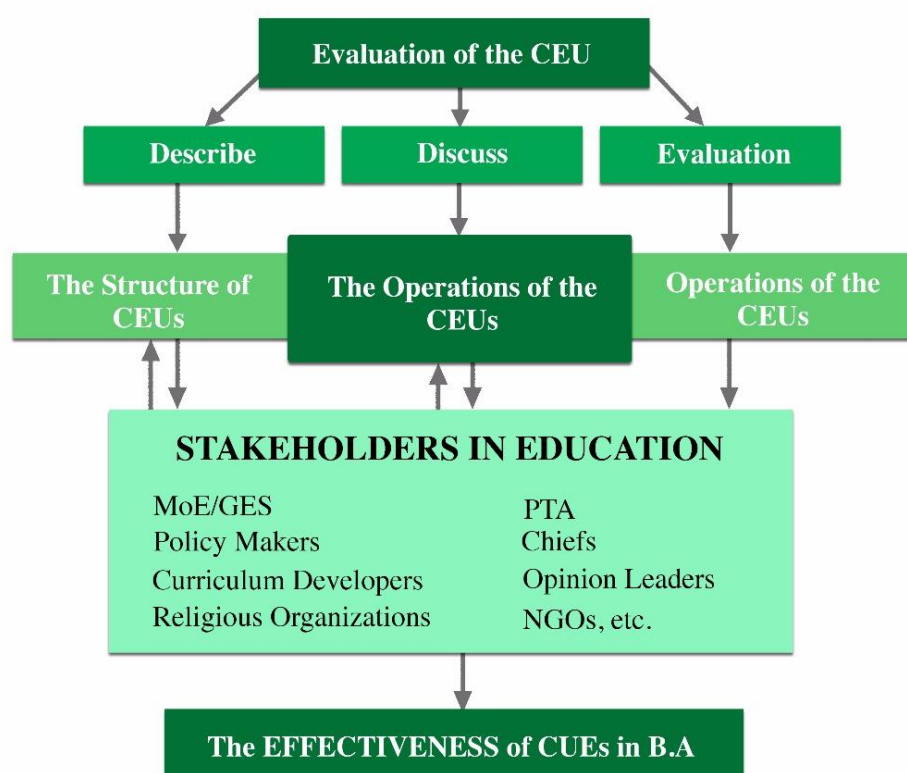
Figure 2.2: Conceptual Framework of the Study
Source: Researcher's Construct

2.5 Summary of Chapter Two

Based on literatures reviewed in this chapter that gave much understanding to the problem, it was disclosed and understood that culture of the various ethnic groups in Ghana is what makes one ethnic group different from the other. What is appreciated

and accepted by one group may not be appreciated and accepted by the other. So for them to live harmoniously with each other within the nation, they teach and learn the acceptable ways of the various ethnic groups through cultural education.

Cultural education put forth sustaining impact through adjustment to the natural environment, socializing with one's own ethnic group and that of other; to learn their customs, traditions, belief and ideology. All these elements are inculcated in some subjects that are taught and learn in the basic schools which aim to deposit valuable knowledge and skills for the youth for life. Most of these subjects too have universal language capable of communicating to all irrespective of their lineage.

With the idea of communicating to all irrespective of lineage, the government of Ghana thought it wise to make a vital investment for her people by including culture in the education of its people, especially the youth. Culturally related subjects like; Creative arts, Ghanaian language, Religious and Moral Education, Social studies, Music and Dance, Home Economics, Art and Design, Science, Technical etc. have been introduce and are taught in all basic schools in the country all with the aim of reminding them of their identity and heritage always. Learning these subjects in school all contribute to the impartation of the national culture to pupils/students. Cultural festivals are also organized for pupils/students from the school levels to the national level which provides the opportunity for them to explore the traditions and cultures, gain reasonable cultural knowledge and give them skills to empower them socially and economically.

Although through these subjects there will be an impartation of national culture, which is only one of the agents for cultural education. Before school, family had the responsibility of passing customs and traditions to the younger generation until the emergence of other agents such as religion, media, leadership and the legal system which culture have been evolving in through over the years.

Considering all these efforts made by the government to ensure the holistic education of the Ghanaian child, there should be critical scrutiny of the programmes to know its outcomes. With evaluation of the programmes; stakeholders and implementers will then know the value of the programme.

Theories and models of evaluations were reviewed to gain insight into the study. Theory of change talked about a detailed explanation of how and why a preferred change is anticipated to happen in a particular situation. Logic model also discussed

how detailed information about a programme inputs, activities and outcomes are generated. Learning evaluation models of Kirkpatrick, Kaufman, Anderson and Brinkerhoff also implied that the focus of evaluation should guarantee that operations work with the learner as well as the implementer (Cultural Education Unit) and also be associated with the goals of the Ghana Education Service

Finally, with the adaptation of theory of change being the theoretical framework, the states of operations at the Cultural Education Units were describe and evaluated.

CHAPTER THREE
METHODOLOGY

3.0 Overview

The areas discussed under this chapter are the research design, source of data, population and the sample size used for the study, the sampling techniques used in selecting the respondents, the data collection tools and the data analysis techniques.

3.1 Research Design

Trochim, (2006) accounts that research design is the glue that keeps the research together. Research design is a thorough outline of how an investigation will take place. It will typically include how the instruments will be used and the intended means for analysing data collected (Research Design no date). Against this background, the descriptive and evaluation research Method under the qualitative research approach was used in the study. The qualitative research approach is the systematic collection, organization, clarification of textual information and initial approach to engender novel insights into phenomena that are difficult to quantify (Young and Hren, no date). Miles and Huberman (1994) cited in Data (2016) explain qualitative approach places an importance on people's lived experiences and the meaning they assign to them. With data often collected in the settings under study, and are aimed for rich description of complex idea (Data, 2016). The researcher used this research approach to generate comprehensive description of processes and characterize respondents' perspectives and experiences in detail. This study is meant to be read by a wide variety of audiences of which some may not have formal research training, so presenting findings in an accessible or non-technical manner makes good sense.

3.1.1 Descriptive Research Method

The descriptive research design under the qualitative research approach was adopted for the evaluation of the operations of the cultural education unit of the Ghana education service, in the Brong Ahafo region. Bryman, (2008) indicates descriptive study as one in which information is collected without changing the environment (i.e. nothing is manipulated).

The common means of obtaining information under descriptive research design includes the use of personal interviews with the aid of study guide or interview schedule and observation, either participatory or non-participatory. Descriptive study gives meaning to the quality and standing of facts that are going on (Alceso 2018).

This design is suitable for answering the 'what' and 'how' kind of research questions posed in the study (Preko 2014) .The descriptive research method was used to give detailed account of the composition, operations and evaluation of the operations of the Cultural Education Units in Brong Ahafo region as recommended by John Dudovskiy in his write up "Descriptive Research" (Dudovskiy 2017).

3.1.2 Evaluation Research Method

Evaluation research can be defined as type of study that uses standard social research methods for evaluative purposes, as a specific methodology and as an assessment process that make use of special method exclusive to the evaluation of social programmes (Powell 2006). Corresponding to Preskill and Russ-Eft (2005, pp.1-2) as cited in Powell (2006) evaluation research is a systematic process which involves collecting data about organizations, processes, programmes, services, and resources to enhance knowledge and decision making that will lead to practical application.

Evaluation played a crucial role in objective three (To evaluate the operations of the Cultural Education Units in Brong Ahafo region) of the study. The evaluation research was use to expose the researcher to the actual operations of the Cultural Education Unit in the Brong Ahafo region as against the mandated operations set by Ghana Education Service.

3.2 Population of the Study

Bryman and E. Bell (2003), define a study population as the focus group for a research. The populations for this study consist of the Cultural Education Units Co-ordinators at the Regional Education Directorate, Municipal/District Education Directorates, Cultural teachers, pupils/students who involve themselves in cultural activities in the school. This also includes the target population and accessible population.

3.2.1 Target Population

The target population for a study is the entire set of units for which the study data were used to make inferences. It defines those units for which the findings of the study are meant to generalize (Lavrakas 2008). The study adopted the zonal classification of the GES Municipalities and Districts (Appendix I) within Brong Ahafo region where the Cultural Education units are located since there are common activities within each zone. The target populations for the study consisted of the Cultural Co-ordinators working in the CEUs, Zonal Cultural Teachers, and Artists in both first cycle and second cycle schools in the region. This is display in table 3.1.

Table 3.1: Target Population

Sampling Frame	Total Number
Regional CEU – Co-ordinators	2
Zone A, B, C, D, E, F, G, - Co-ordinators	27
Zone A, B, C, D, E, F, G - Zonal Cultural Teachers	42
Zone A, B, C, D, E, F, G - Pupil Artists	448
Zone A, B, C, D, E, F, G - Student Artists	448
Total	**967**

Source: Field Work, 2018

Target population for the study consist of two (2) Regional Cultural Co-ordinators, twenty-seven (27) Municipal/Districts Cultural Co-ordinators, forty-two (42) Zonal Cultural Teachers, four hundred and forty-eight (448) pupil artists and four hundred and forty-eight (448) student artists.

3.2.2 Accessible Population

The accessible population (Table 3.2) also known as the study population refers to a section of the target population which the researcher accessed for the study (Explorable.com 2009).   This section of the population gave the researcher a manageable and representative subset of population for the study. The accessible population for the study contested of two (2) Regional Cultural Co-ordinators, seven (7) Cultural Co-ordinators representing each zone, fourteen (14) basic school cultural teachers (7 for first cycle schools and 7 for second cycle schools) representing each of the zones, twenty eight pupil artists(2 males and 2 females from each zone) representing the first cycle schools, fourteen student artists (1 male and 1 female from each zone representing the second cycle schools). With these the sample added up to sixty five (65).

Table 3.2: Accessible Population

Sampling Frame	Total Number
Regional CEU –Co-ordinators	2
Zone A, B, C, D, E, F, G – CEUs	7
Zone A, B, C, D, E, F, G - Basic School Teacher	14
Zone A, B, C, D, E, F, G – Pupils	28
Zone A, B, C, D, E, F, G - Student	14
Total	**65**

Source: Field Work, 2018

3.3 Sampling Techniques

Sample technique is the process of selecting members of a population to be included in a study (Dudovskiy, 2017). Explorable.com (2009) moreover states that, a sample is gained from a population whereas the population takes conclusions from results gained for the study. OECD (2004) further defines it to be the name or other identification of the specific process by which the entities of the sample have been selected. The simple random and purposive sampling techniques were adopted in the selection of the respondents from the CEUs in the region. This was based on their geographical area and their contribution to the operations of the CEUs.

3.3.1 Sample

A sample is basically a subset of the population. The idea of sample arises from the inability of the researcher to test all the entities in a given population. The key purpose of the sample is to allow the researcher to conduct the study to entities from the population so that the result of their study can be used to derive conclusions that will apply to the entire population.

Data from the regional education office indicated that there are twenty-eight (28) cultural education units in region.

From this, one (1) was at the Regional Education Office and the other twenty-seven (27) in the Municipal/District Education Offices which have been grouped into seven zones; A, B, C, D, E, F, (Appendix 1). The population for this study focused on the Regional CEU and the seven (7) zones. The CEUs are the sample group upon which the problem "Evaluation of the Operation of the Cultural Education Units" was identified.

3.3.2 Simple Random Sampling Technique

The simple random sampling technique was used to select respondents from the various school's Cultural troupe to achieve the goals of the study. This is basically because the population needed to have equal chance of being selected.

3.3.3 Purposive Sampling Technique

The purposive sampling technique was significantly used to select respondents who deal directly with the selected units; Cultural Co-ordinators, Cultural teachers and gender of the Pupils/Students artist.

This was because they had in-depth knowledge of the composition, operations and effectiveness of the CEUs and involve in the planning, implementation, supervision of all school activities and views from both genders in evaluating its effectiveness within CEU. The researcher dealt with groups that work directly under the units to gain first-hand information about the unit with their rich experiences and in-depth knowledge on the composition, operations and effectiveness of the units in the region.

3.4 Data Collection Instruments

The following instruments were used in collecting data;

- ➢ Interview
- ➢ Observation

3.4.1 Interview

Interview is a research tools in which a meeting is arranged with a potential respondent, questions asked by the interviewer and answers provided by the interviewee (Antwi-Boasiako 2010). He further explained that, interview gives an in-depth information around a topic; and they are useful as follow-up to observation and they are normally characterized by open-ended questions which give respondents the opportunity to express their thoughts, knowledge and opinion in their own words. Adonteng (2009), explains interview to be a face to face meeting between the interviewer and the respondent which employed the structured interview and unstructured interview.

During an interview session, the interviewer initiates and controls the exchange to obtain measurable and comparable response relevant to a rising or previously stated question. It can also be considered being oral questionnaire. In conducting an interview, it is very important to consider the tone, sequence of questions and wording of questions.

The researcher interviewed the Cultural Co-ordinators, Cultural teachers, pupils and students artist to get their individual perspectives and experiences they have to gain in-depth knowledge on the composition of the Cultural Education Units and also discuss how they operate in the region. This was conducted with an interview guide (Appendix II, III, and IV). Respondents were contacted in their work places, schools and on phone this was because they were too busy to get at a location. Both close-ended and open-ended questions were used to allow respondents to freely express their view or give additional information.

The close-ended questions were used to provide specific responses. In determining the knowledge of the level of Cultural Co-ordinators and teachers with regards to Cultural Education Units various questions were asked ranging the composition of the CEUs, aim(s) for establishing the Cultural Education Units, operations of the Cultural Education Units as to whether they could detect if the CEUs are functioning as they are supposed to and if so how effective they are in the Ghana Education Service.

Furthermore, their contribution or involvement with Cultural Education Units were assessed by questions like, "What do you think are the expectation(s) from you as a Cultural Co-ordinator/Teacher?" and "How does the CEU contribute to the education of the Ghanaian Child?". Respondents gave vivid description of the composition of the Cultural Education Units in Brong Ahafo region. They also explained verbally in the presence of the researcher how the operations of the Units are carried out and what they have been achieving at the end of their operations. This gave the researcher the opportunity to clarify issues and statements made by respondents. With this device the response rate was high since they were able to explain issues vividly.

3.4.2 Observation

According to Antwi-Boasiako (2010) observation is a vital study of action, events; and reasoning the facts gathered through such observing with formerly acquired knowledge from abstract thoughts and everyday experience. They are hard to reproduce because of their varying nature even with respect to the same stimuli. Eshun and Effrim (2011) describe observation as the systematic examination, noting or conscious attention to a child, a setting, a programme or a situation for the purpose of gathering information on which to base a judgement, make recommendation or develop a plan or strategy.

It is an intentional activity for the purpose of influencing behaviour or programme since it is one of the authentic means of learning about a programme; what is does and

how it does it especially when it occurs in the naturalistic setting such as an institution or organization. Observation allows the observer to gather information that might to be obtained in other ways. Atlas.ti (2018) expatiates observation as a type of non-experimental study in which the researcher perceives on-going behaviour.

Dawson (2002) establishes that researcher can use any of the two main ways to observe or even both depending on the objectives of the study, that is direct observation or participant observation. She further explains that direct observation involves using video cameras to record the 'subject' in certain situations to make an attempt to understand the subject whilst in participant observation, the researcher becomes much more involve with the 'subjects'. This type of observation is done to gain deeper understanding into the behaviour of the 'subject'.

According Dudovskiy (2017), there are advantages and disadvantages to using observation. The advantages of using observations are;

➢ The researcher being flexible to the subject or respondent.

➢ The researcher gaining direct access to the subject or respondent

➢ All data gained are permanent

These are the disadvantages of observation according to Dudovskiy (2017)

➢ There is high level of the researcher being bias

➢ The is a longer period for the study

➢ Presence of the researcher may influence subject's behaviour.

Besides, Schmuck (1997) as cited by Kawulich (2005) admits that observation provides researchers with ways to check for nonverbal expression of feelings, determine who interacts with whom, grasp how subjects communicates with each other, and check for how much time is spent on various activities. This allow the researcher to cheek terms that subject or respondents use in interviews, observe events that they may be unable or unwilling to share and observe situations that respondents have described in the interview to gather the accurate data provided by the respondents (Marshall & Rossman 1995 cited in Kawulich 2005).

The researcher used the observation tool to confirm the data collated from the interviews concerning composition, operations and effectiveness of the Cultural Education Units in the various zones to gain in-depth knowledge to achieve the objectives for the study. This tool was also used by the researcher to learn what has been taken for granted and discover what was going on by watching and listening (Appendix V, VI).

3.5 Source of Data

The study relied on two main sources in gathering data; the primary and secondary.

3.5.1 Primary Source

The primary source for the study were collected from Cultural co-ordinators, teachers and pupils/students who participate in cultural activities in the selected zones, all of whom have in-depth knowledge of the operations of the CEU and could probably attest to the effectiveness of its operations. Through the use of in-depth interview guides and observational checklist by the researcher the primary data were collected from the respondents.

3.5.2 Secondary Source

The library of the Department of Educational Innovations in Science and Technology, Kwame Nkrumah University of Science and Technology, several theses, books, journal articles, reports and webpages online helped the researcher in collecting the related secondary data and in-depth knowledge for the study.

3.6 Data Collection Procedure

In this study, before the interview guides were structured, sufficient literatures related to the topic were reviewed providing the researcher with some background knowledge about issues needed to be addressed. The researcher got the opportunity to meet all the Co-ordinators at their annual meeting and explained the purpose of the study. The brain behind this was to make them understand the purpose of the study, and do away with suspicious, partialities and also to be able to provide their independent opinions at the interview sessions.

To have a valid and reliable data the researcher ensured that the questions were well formulated by presenting the interview guide and observation check list to some Directors of Education, Co-ordinators within the units and Officers from Centre for National Culture for review which allowed error minimization. A schedule meeting with the various respondents was planned.

3.7 Data Analysis Method

The gathered data were represented in tables. These were used to guarantee easy and quick explanation of data. Responses were conveyed in percentages. Data from the finalized interview guide were checked for consistency. The items were then grouped based on the responses given by the respondents and were coded for easy analysis. This method was used to identify, compare, describe and reach conclusion.

3.8 Ethical Considerations

The researcher designed a consent letter that stated the purpose for the interviews and observations and the research topic that was being undertaken. Consent was sought from the Cultural Co-ordinators, Cultural Teachers, pupils and student with the assurance that, information given will solely be used for research purposes and other article that may be written and published from the thesis. The researcher explained the objectives and significance of the study to the respondents. Appointments were then made for both the interview and observation.

Respondent decided when and how it will be convenient for them to have the interview and for the researcher to come for the observation. Interview guides were used by the researcher to interview respondent on their schedule appointments. Information obtained from respondent was treated with the utmost level of discretion deserved.

3.9 Summary of Chapter Three

The qualitative research design was used for the researcher to learn and understand the phenomena deeply in detail. With the help of the descriptive research method, meaning was gained in the composition and operations of the Cultural education units which was the first and second objectives of the study. The evaluation research method was also used purposely for the objective three which was to evaluate the operations of the Cultural education Units. Since the study was done at the Brong Ahafo Cultural Education Units, the population consisted of people who dealt directly with the Cultural Education Units. The study targeted all the twenty seven (27) Municipalities/Districts, two (2) Cultural Coordinators at the Regional Cultural Education Units, forty two (42) zonal Cultural teachers, four hundred and forty eight (448) pupils' artists and four hundred and forty eight(448) students' artists totalling nine hundred and sixty seven (967). Considering the time allotted for the study, the researcher cut down the targeted population to get the accessible population to work with. This was done by getting a representation for each of the targeted population. With the help of sample techniques adopted by the study, the accessible population was achieved. The data collection was done through interview and observation with data relying on the two main sources and with carefully planned procedure in collecting the data and easy analysis of data for quick explanation keeping ethics in mind.

CHAPTER FOUR

PRESENTATION AND DISCUSSION FINDINGS

4.0 Overview

This chapter presents the findings of the study. The related data source from the interviews and observations from the field which are in accordance with the objectives are presented and discussed to know how the state of the Cultural Education Units operate.

4.1 Socio-Demographic of Respondents

The study analysed the demographic characteristics of respondents involved in the study. Areas investigated included respondents' gender, educational level and number of years spent in the service and the units. From the sample of sixty-five (65), two (2) respondents were selected from the Regional Cultural Education Unit; seven (7) respondents were selected from the Zones (Municipals/Districts) Cultural Education Units, fourteen (14) cultural teachers from Basic schools within the seven (7) zones and forty-two (42) pupils/students' artists within the basic schools from the seven (7) zones.

This was to provide any evidence of association between these variables and the numerous responses. Table 4.1.1 shows the type of respondent comprising Cultural Co-ordinators, Teachers, pupils and students by sex, who served as the respondents for the study.

Table 4.1: Type of Respondents

Type of Respondent	Gender		Total	Percentage
	Male	Female		
Cultural Co-ordinators	9	0	9	13.8
Zonal Cultural Teachers (1st & 2nd Cycle)	8	6	14	21.5
Students Artist	7	7	14	21.5
Pupils Artist	14	14	28	43.1
Total	**38**	**27**	**65**	**100.00**

Source: Field Work, (2018)

It is envisioned from Table 4.1 that 13.8% of the population which is the cultural co-ordinators in the regional Cultural Education Unit and the zones Cultural Education Units were all male. Zonal Cultural Teachers representing 21.5% are eight (8) Male

and six (6) female respectively. With the idea that when it comes to schools, most of the cultural teachers are female because, at that stage most of the male teachers have the perception that, cultural activities should be taken up by the women who are also seen as mother.

The students also represent 21.5% making up of seven (7) males and seven (7) females from the second cycle schools within the zones. It is also evident that 43.1% (28) representing fourteen (14) males and fourteen (14) females are pupils from the first cycle schools within the zones.

4.1.2 Working Experience in GES

Table 4.2 displays the working experiences of the Cultural Co-ordinators and the Cultural Teachers who form part of the respondents for this study to know their number of years spent in the service. For readers to value the contributions of the respondents for the study, the twenty-three (23) respondents comprising Cultural Co-ordinators and Cultural teachers experience in the Ghana Education Service were asked about their working experiences a during an interview with them at their various zones.

It was confirmed that, seven (7) representing 30.4% have been working with Ghana Education Service between the period of 0-10 years, three (3) respondents representing 13.1% have also been working in GES between the period of eleven to twenty (11-20) years, eight (8) respondents representing 34.8% have been working with Ghana Education Service between the period of twenty one to thirty (21-30) years and finally, five (5) representing 21.7% of the remaining respondent have been in the service for thirty one years and above (31+).

Table 4.2: Working experience of Cultural Co-ordinators and Teacher in GES

Years	Frequency	Percentage
0-10	7	30.4
11-20	3	13.1
21-30	8	34.8
31+	5	21.7
Total	**23**	**100.00**

Source: Field work, 2018

4.1.3 Respondents' Level of Education

Aside their experience in the Ghana Education Service, the researcher wanted to know the professional qualification of the twenty-three Cultural Co-ordinators and

Teachers at the various zones. Three (3) Cultural Co-ordinators representing 33.3% of the nine (9) Cultural Co-ordinators have their Master's degree with the other six (6) representing 66.7% having their First degree. For the cultural teachers, three (3) out of the fourteen respondents have their Master's degree representing 21.4%, nine (9) respondent representing 64.3% have their First degree and the other two (2) representing 14.3% have Diploma. These are display in table 4.3 and 4.4 respectively below.

Table 4.3: Level of Education of Cultural Co-ordinators

Level of education	Frequency	Percentage
Master's Degree	3	33.3
First Degree	6	66.7
Total	**9**	**100.0**

Source: Field Work, 2018

Table 4.4: Level of Education of Cultural Teachers

Level of education	Frequency	Percentage
Master's Degree	0	0
First Degree	12	85.7
Diploma	2	14.3
Total	**14**	**100.0**

Source: Field Work, 2018

4.1.4 Respondents Years of Working in the Cultural Education Units

Respondents were asked the number of years that they have spent working directly in and with the Cultural Education Unit. Out of the nine (9) Cultural Co-ordinators, one (1) has been in the Units between the period of one–five (1-5) years, six (6) have been in the Unit between the period of six-ten (6-10) years, another one (1) between the period of eleven to fifteen (11-15) years and between the period of sixteen to twenty (16-20) years there was one respondent.

 On the part of the Cultural Teachers, seven out of the fourteen have been working with the Units between the period of one to five (1-5) years, three (3) between the period of six to ten (6-10) years, another three (3) between the period of eleven to fifteen (11-15) years and the remaining two (2) between the period of sixteen to twenty (16-20) years. This is display in table 4.5 and 4.6 respectively below.

Table 4.5: Cultural Co-ordinators Years of Working in the CEU

Years	Frequency	Percentage
1-5	1	11.1
6-10	6	66.7
11-15	1	11.1
16-20	1	11.1
Total	**9**	**100.0**

Source: Field work, 2018

Table 4.6: Cultural Teachers Years of Working with the CEU

Years	Frequency	Percentage
1-5	7	50.00
6-10	3	21.4
11-15	2	14.3
16-20	2	14.3
Total	**14**	**100.0**

Source: Field Work, 2018

4.1.5 Respondents Major Field of Study

With the Cultural Co-ordinators, four (4) have their major field of study in the languages (Ghanaian Language, Asante Twi) with another four (4) having their major field of study in the performing Arts (Music and Theatre) and one (1) having Culture & Tourism as a major field of study. The cultural teachers also have (4) respondents with a major field of study in the languages (Asante Twi, English Language) , five (5) respondents also having their major field of study in the arts (visual, music, theatre), two (2)respondents with major field of study in Home Economics, one(1) in the Basic Education and the other one(1) in science. Table 4.7 and 4.8 displays these below respectively;

Table 4.7: Cultural Co-ordinators Major Field of Study

Major Field of Study	Frequency	Percentage
Ghanaian Language (Asante Twi)	4	44.4
Performing Arts (Music & Theatre)	4	44.4
Culture and Tourism	1	11.2
Total	**9**	**100.00**

Source: Field Work, 2018

Table 4.8: Cultural Teachers Major Field of Study

Major Field of Study	Frequency	Percentage
Languages (Asante Twi, English)	4	28.6
Arts (Visual, Music, Theatre)	5	35.7
Home Economics	2	14.3
Basic Education	2	14.3
Science	1	7.1
Total	**14**	**100.0**

Source: Field Work, 2018

4.2 Findings for Objective 1: To describe the composition of the Cultural Education Units in Brong Ahafo region.

4.2.1 Composition of the Cultural Education Units

This section presents findings on the composition of the Cultural Education Units, the researcher looked at the structure of the units where, the categories of staff in the units and where they were located in the Brong Ahafo region .In describing the composition, respondents were guided to give their responses based on the hierarchy of the Cultural Education Unit, appointment of staff in the units and course specifications.

4.2.2 Hierarchy of the Cultural Education Units

Hierarchy in terms of the order of the Cultural Education Units in Brong Ahafo was also studied. The Regional Education Directorate organize regional cultural activities in schools in collaboration with the appropriate institutions and authorities (MoE, 2015). The head of the CEUs is at the Regional Education Directorate (RED) with Municipal/Districts CEUs which forms the zones also being in the Municipals/Districts Education Directorates (MDED). Within the Municipals/Districts, there are circuits cultural and the school based cultural groups. It

confirmed with the observation of the units that, the Regional Cultural Co-ordinator who has specialized in Ghanaian Language is assisted by another officer specialized in Music and are in the Regional Cultural Education Units coordinating activities concerning the units in the Brong Ahafo region with the support from the various Municipal/District CEUs.

The Cultural Co-ordinators in the various MDEDs also coordinate all cultural activities within their unit with assistance from the Cultural Teachers. An interview with the two (2) Cultural Co-ordinators at the RED attested to the fact that, the Regional Education Directorates CEU reports to the Regional Director of Education, the other seven (7) Cultural Co-ordinators at the zones also indicated that they report to the Municipal/District Directors of Education through their head of Inspectorate. The cultural teachers also added that they report to the Cultural Co-ordinator through their Heads and the circuit cultural groups. Below is figure 4.1 showing the organogram of the composition and hierarchy of the Units.
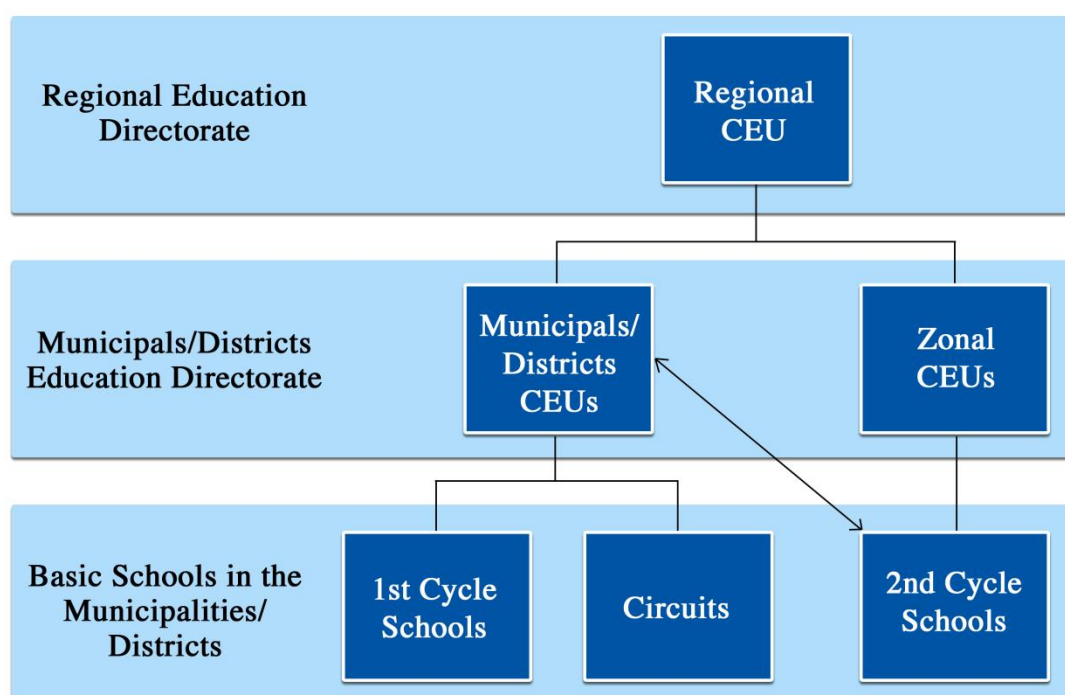

Figure 4.1: Organogram of Cultural Education Units in Brong Ahafo Region
(Source: Researcher's Construct)

This therefore shows that, the CEUs in Brong Ahafo region have the Regional CEU at the top with the Municipalities/ Districts CEUs and zonal CEUs under. The Municipalities and Districts CEUs work directly in the Basic schools in there

administrative area whilst the zonal CEUs which is made up of the Municipalities and District works directly in only the second cycle schools within the zone.

4.2.3 Appointments of Officers

To know how officers or co-ordinators are appointed and assigned to the units, the researcher interviewed nine (9) respondents out of the sixty-five (65) respondents who work directly under the unit. It was confirmed in the interview with the respondents that, appointments of the Cultural Co-ordinators who work in the unit are based on a vacancy at the unit. The Regional Cultural Co-ordinator then recommends a teacher with arts related field of study to the Regional Director for an appointment as a Cultural Co-ordinator.

In the various schools, teachers with background in arts related subjects, interest in cultural actives and dedicated in handling extracurricular activities are appointed by the Heads to be in charge of all cultural activities within their school.

4.2.4 Course Specialization

The Cultural Co-ordinators and Cultural teachers interviewed under the seven (7) zones had their specializations in Music, Ghanaian Language, visual arts, Home Economics, Culture and Tourism, Theatre Arts, English Language, Science and Basic Education.

4.3 Discussions of Findings for Objective 1

The cultural Education Units in the Brong Ahafo region is composed of officers with at least first degree with more than 50% of the officers working in the unit between six to ten years. As indicated by Alberta (2017) Cultural Co-ordinators direct and communicate information regarding learning outcomes by working with other officers and report progress of programmes. Based on the findings from the data, there is a structured way by which the Co-ordinators in the units work by following the specified channel. Mati (2016) explained that Cultural Co-ordinators who manage the cultural education Units are required to have a post- secondary degree in the Arts or the languages; preferable Ghanaian Language. Findings on the course specialization attested to the fact that all Co-ordinators in the unit are specialized in the art related subjects which makes the supervision and monitoring of the teaching and learning of the culturally related subjects in schools encouraging since assistance are given by the Co-ordinators where necessary. They are also appointed based on a recommendation from the Regional Cultural Co-ordinator

4.4 Findings on Objective 2: To discuss the operations of Cultural Education Units in the Brong Ahafo region

4.4.1 Operations of Cultural Education Units in the Brong Ahafo region

The study also probed into the operations of the Cultural Education Units in the region. The purpose was to discover how the Units function in the region. Under this objective the areas discussed are as follows; planning of activities in the Units, preparation and monitoring of activities, and performance at the festivals.

4.4.2 Planning of Activities in the Units

Respondents' views and observation of the study on the planning of activities as part of the operations of the CEUs showed that, the Regional Cultural Education Unit plan the cultural activities for the region based on the calendar from the National CEU. Findings also indicated that themes on which activities are based on are selected by the National Cultural Education Unit every year which addresses pertinent issues in the country. The CEUs in the region then meet to discuss the theme and come up with their calendar for the regional activities. From there, Municipalities/Districts also meet the Cultural Teachers in the circuits and zones to plan for their various school based activities with reference to the calendar from the Regional CEUs. They strategize how they will also go by their activities in their respective levels to address the theme for the year. Specific actives for the year is discussed and explained at the various meetings which all channel to use Ghanaian culture as a medium to address the year's theme.

This finding supports the discussions by (Sow *et al.* 1979) that organizational needs should be established and maintain at the various municipal/district levels to preserve and promote culture which will make the schools not to concentrate only on numeracy and literacy skills but provide a system of education that recognize and understand how to build each child's potential. It further supports the explanation by Alberta (2017) that Cultural Co-ordinators introduce activities that tackle emerging trends and issues that affect the country. It again shows that the Units coordinate all schools cultural activities that also promote learning in the region. Significantly the findings also indicate that, the Units instil Ghanaian culture into pupils/students through their activities.

4.4.2 Preparation and Monitoring of Activities

Findings for preparation and monitoring of activities are also analysed to make the researcher know the process the Units pass through before performing their activities. With reference to observation of the Units, it was noticed that the Cultural Co-ordinators visit schools in their Municipalities/Districts to monitor and assist with the culturally related subjects like Ghanaian language, Religious and Moral Education, Social Studies, Music and Dance, Home Economics, Art and Design, Creative arts, etc. Through the monitoring, the Cultural Co-ordinators take into considerations the common challenges of teachers in teaching these subjects and come up with interventional assistance like organising in-service trainings for teachers focusing more on the common challenges, prescribe appropriate teaching materials and recommending resource personals to assist in schools where necessary.

In preparations too, the Units identify creative, innovative and talented pupils/students and nature their talent that develop themselves, society and the nation as a whole. Moral and social behaviour of pupils/students are shaped during the process. They also communicate proceedings to the Regional CEU for assistance and recommendations where necessary.

This finding shows that, with the preparations and monitoring of activities, the Units first of all ensure that there is an effective teaching and learning of the culturally related subjects in schools. The Units make sure that pupils/students receive the proper cultural education that helps them achieve self-fulfilment. Gove and Vaizey (2013), affirms the fact that studying of culturally related subjects have direct educational benefit for children since it deposit valuable knowledge and skills for life in them. It also showed that the Units organize cultural festival competitions as the climax of their operations. It was revealed that the cultural festival competitions are platforms given to pupils/student to showcase their creative works, to address issues of cultural concerns, educate, inform and entertain audience. This finding again confirms Coe (2005), that the Cultural Education Unit organize cultural competitions and activities in schools.

4.4.3 Performances at the Festivals

Respondents pointed out in the interview that, there were lots of disciplines that could have been chosen by the Cultural Education Units to expose the culture of the country, but specific ones where chosen by the National CEU for all CEUs to perform

in at the school level through to the national level. The Festival of Arts and Culture as dubbed showcase works from pupils/students from different schools and disciplines which all based on the year's theme for the Units. Performances at the festival starts from the school level through to the circuit or zonal level for only artists who performed well at the school level competition to compete with other pupils/students at the circuits or zones to select a team that will represent the Municipality/District or zone at the Regional level as indicated in the Educational Reform programme under the PNDC as propounded by (Coe 2005). Notwithstanding, the study analysed the approved disciplines for both first cycle and second cycle schools at the festival. These disciplines are selected for each cycle putting into consideration the culturally related subjects taught in their cycle and with targeted lessons to be learnt and teach through performance and observation. The various finding obtained for each cycle discipline is depicted in table 4.9 below.

Table 4.9: Approved Disciplines for First Cycle and second Cycles Schools

First Cycle	Second Cycle
Choral Music	Choral Music
Sight Singing	Sight Singing
Dance	Dance
Drama in English	Drama in English
Poetry Recital	Poetry Recital
Drum Appellation	Drum Appellation
Vocational /Technical: (cook art, needle work, still-life drawing, construction and assembling)	Vocational/Technical: (cook art, sewing, Still-life drawing, figure sketch, construction and assembling)

Source: Flied Work, 2018

From table 4.9, it can be observe that both cycles are engaged in the same disciplines with variation in the activities under the exhibition. This is due to the facts that the second cycles subjects taught in schools are intense than that of the first cycle. With the exception of the compulsory choral music and two compulsory dances that are always from the hosting region, the rest of the disciplines portray the culture of the area the troupe represent at the festival. The songs are mostly patriotic pieces composed by Ghanaian musicians in the language of the host region for the national level. Even with this, troupes have the privilege of choosing the optional choral music

and two other dances from their area. The idea for the compulsory song and dance is for all regions to learn languages, dances and cultures whilst engaging in the history, significance and functions behind each of them from each other. Art is a universal language capable of bridging distances and communicating an identical message to all men irrespective of lineage or ideology (Sow *et al.* 1979).

Nevertheless, drama is the only discipline that is performed in English Language. It was explained that, as the Units build on the culture of the nation, they also look forward in building the official language of the nation to make it easy for its people to express themselves anywhere when the need arises. Drama as one of the tools used by the CEUs to entertain, inform and educate was seen as;

- ➤ A performance: It told stories which were acted out on stage by actors.
- ➤ A composition: It described a dramatic arrangement which used language and mimicry to present series of events planned to be performed.

The poems composed for the poetry recital discipline had infusion of proverbs, idioms, allusions and metaphors in decent Ghanaian languages that also rhymed, arranged in verses or line which made it pleasurable to listen. This discipline was revealed to provoke the critical thinking capacity of its audience.

Drum appellation (language) explained as being one of the cultural practices handed down by the ancestors was one of the disciplines performed by both cycle at the Festival of Arts and Culture. Respondent from Zone 'C' in the interview claimed that "the time in which drumming was introduced to our people by our people and for our people cannot be determined". It is believed that the drummer "ɔkyerɛma" are among the first few people the "Ɔdomakoma" (The Creator) created Nketiah (1974;49) as cited in Asiamah (2014). Traditionally, drum language is not interpreted by words of the mouth. When a drummer drums anything that can land him in trouble and is not interpreted by word of mouth, he is often pardoned, but when he drums and is interpreted and the drummer agrees that it is the same massage he drummed, it can land him in trouble. However, it was understood that this discipline was introduce to train artists and audience to be devoted in whatever they do, to learn the history and traditions of his people especially the names of the founders of the state and their appellations.

With exhibition, exhibits ranges from two dimensional (2-D), three dimensional (3-D), cook arts and sewing, wood, paper, rubber, metal and soil. This portrays the creative and innovative skills of artists. Below are some display of plates from the Festival of Arts and Culture competition held in Brong Ahafo region with the rest in (Appendix VII).

Plate 1: Artists from Mansen SHS in Zone C performing choral music at Zonal Festival of Arts in Techiman (Photograph by Researcher)

Plate 2 : Artists from Wenchi SHS in Zone G performing Choral Music at the Regional Festival of Arts in Sunyani (Photograph by Researcher).

Plate 3 : Artist from Atebubu SHS in Zone F performing sight singing at the Regional Festival of Arts in Sunyani (Photograph by Researcher).

Plate 4: Artists from Presbyterian SHS in Zone B performing a 'Fontonfrom' dance at the Regional Festival of Arts in Sunyani (Photograph by Researcher).

Plate 5: Artists from Domfete R/C Basic School in Zone C performing 'Gahu' dance at the Circuits Level Festival of Arts in Berekum (Photograph by Researcher).

Plate 6: Artists from Kukuom SHS in Zone A performing drama in English at the Zonal Festival in Techiman (Photograph by Researcher).

Plate 7 : A scene from drama in English performed by artists of Sunyani SHS in Zone E at the Regional Festival of Art in Sunyani (Photograph by Researcher).

Plate 8 : Artist from Zone D performing poetry recital at the Regional Festival of Arts in Sunyani (Photograph by Researcher).

Plate 9: Artist from Zone C reciting poetry at the Zonal Festival of Arts in Berekum (photograph by Researcher)

Plate 10 : Artists from Presbyterian SHS in Zone C performing Drum Appellation at the Regional festival of Art in Sunyani (Photograph by Researcher).

4.5 Discussions of Findings for Objective 2

Based on the objective 2 for the study, it has been brought to light that the operations of the Cultural Education Units in Brong Ahafo region have helped in identifying issues of concern like cultural awareness that shape the morale and social values of the region. All of the activities undertaken by the units' prospect to; solve emerging trends in our language, dance, practices, etc. that are in contrast with our culture.

This finding affirms Alberta (2017) that Cultural Co-ordinators conduct environmental scans, needs assessments and anecdotal research to identify emerging trends, issues and favourable practices. The operations of the Units confirm culture not being fetishism or some ancient practice that should perhaps be kept in museums as propounded by Owusu- Amoah (2012). It should be seen as an avenue for pupils/student to learn more about who they are and what they stand for, knowing their origin will enrich them to exhibit their talents, explore and be adventurous and creative with their performance which intern educate, inform and caution the society. Activities in the operations of the CEUs provide avenues for pupils/students with diverse learning styles and abilities. With regards to the fact that the operations of the CEUs involve diverse cultural activities in the classrooms and outside the classrooms that tackle all learning styles of learners, it makes it easier to link the belief system of the people and the vision of the country. With activities like the Festivals of Arts and Culture competitions organized from the school level through to the regional level and national level, pupils/ students have had the opportunity to understand some concepts that were taught in some of the culturally related subjects in their classes which they did not understand. This supports Sow *et al.* (1979) who suggested government to make concerted effort to establish and maintain the organization needed for preserving and promoting cultures of the nation. Coe (2005) as cited in Gibson (2010) accentuates that social boundaries are reinforced by cultural festival competitions since artists from different ethnic background learn together to be expose to other ethnic cultures. The use of ensembles also provides opportunities for artists of varied age and expertise to succeed and learn from each other. All these are achieved with the consistence assistance from the Units. Asiamah (2014) agrees that most of the things Africans do are performance oriented, and children imitate the adults and in no time they also acquire the skills. There was a time that culture and traditions were learnt informally in our homes but now because of the transformation in our societies;

where nuclear family setting is now preferred to the extended family setting, where both parent taking up jobs that takes them out of the house most hours of the day and some bring their official work home; how then will our culture and traditions be imitated by the younger generations if not through the operations of the CEUs. We have a proverb that say " *Obi nkyerɛ ɔtomfoɔ ba atone*" meaning " no one teaches the child of the blacksmith blacksmithing" . Whenever there is a traditional performance in the community, children need not to be schooled to be able to perform, they just need to imitate the adult and in no time they acquire the skills including knowing when and where to exhibit them.

For instance, it is not practical for one to see or hear a dirge singer perform in the morning when nothing has happened. If nobody is dead and she gets up at dawn to sing funeral dirge, the whole society will brand her as a witch. Why? Because she wants to see somebody dead   so that she performs.

With this analysis, the operation of the Cultural Education Units fill the gap of identity for the children as they are given the opportunity to explore neglected cultural activities of Ghana. Pupils/students apply what they learn in school which make them proud of their own.

This finding is in agreement with UNESCO (2017) that education and culture should be a paramount objective of every country for development. The Cultural Education Unit has provided the opportunity for pupils/students; teachers and the community at large to develop and enhance their knowledge, skills, understanding of their indigenous cultures, histories and aspirations in order to understand who they are as a nation.

Cultural Co-ordinators, teachers and artists have had the opportunities to learn more about cultures within their Municipalities/Districts, zones, region and the country at large since they perform and associate with other artists on those levels. Pupils/students who do not directly participate in the performances get the opportunity to serve as audience to the performances. These activities are normally carried out from March and September which is the second to the third term of the academic year. They start the school level activities to select teams for the next stage which can be circuit level and regional level for first cycle schools and zonal level for second cycle schools. Nevertheless, it was found out that with this particular operation, they have biennial system that the first and second cycle schools run in

terms of the cycle that will be participating in the regional cultural festival completion. A cycle that will participate in the regional cultural festival completion within a particular year depends on the cycle that will be participating in the national cultural festival competition.

Finally, Wimmer & Vienna (2007) are of the view that, Cultural education support the acquisition and development of conceptual and practical skills, encourage making art, viewing art and visiting art institutions, increase engagement, motivation, self – esteem and confidence. With the use of interview as one of the data collection instrument, the researcher discovered that most of the respondents did not know the aim and other responsibilities of the Cultural Education Units apart from organizing cultural festival competitions for schools.

4.6 Findings for Objective 3: To evaluate the operations of the CEUs in Brong Ahafo region

The purpose of this objective was to generate reliable information of a common set of standards that provides an insight into the operations of the Cultural Education Units based on the theory change, which is a detailed explanation and interpretation of 'how' and 'why' a preferred change is expected to happen in a particular situation with the concentration on the goal of the programme and link it to the activities and outcomes to explain how and why the desired change is expected to happen (Clark & Anderson 2004). The emphasis of this research was to evaluate the operations of Cultural Education Units in Brong Ahafo to determine whether their mandates are being achieved. The focus of it was on the gap between what the operations initiates (activities) and how (process) these leads to achievement of the desired goals of the Unit.

To generate an accurate result of operations, the evaluation was involved in systematic process of information gathered from the interviews and observations. The study first identified the goal of the Cultural Education Units in Brong Ahafo region which is to explore and develop neglected cultural activities of the country, obtain valuable and reasonable cultural knowledge for national unity and social cohesion as well as develop creative skills useful for development (Anang 2016). Secondly, the study linked activities and outcomes to explain how and why the desired change is expected to come. This is shown in table 4.10 below:

Table 4.10: Theory of Change (Clark and Anderson 2004; Queen 2012; Change 2017)

Activities	Outcome CEUs are to;	Goal CEUs will be able to;
Planning	➢ Draw calendar for the year's activities ➢ Select disciplines that the theme will be performed in	➢ Know the process and procedure
Preparation and Monitoring	➢ Assist with the teaching and learning of culturally related subjects in schools. ➢ Organize in-service training for teachers on new trends. ➢ Recommending resource personnel for schools where necessary. ➢ Identify creative pupils/students and nature.	➢ Know appropriate assistance to be given to teachers and pupils/students.
Performances	➢ Provide platforms that showcase talents, innovations, creativity and cultures. ➢ Provide avenues to inform and applauded the audience about good practices in the society. ➢ Provide avenues to educate the audience on treating issues in the society. ➢ Showcase the rich and unique cultures of the region to the audience.	➢ Promote valuable and reasonable cultural knowledge, creativity and critical thinking in order to get potential developers for the country.

Source: Field Work, 2018

The theory of change was ideal to adapt in evaluating the operations of the CEUs in Brong Ahafo region because it suits how the activities of the CEUs have been planned and what it seeks to achieve at the end of its implementations.

4.6.1 Discussion of Findings for Objective 3

With all these, the Units have improved pupils/students moral and social values, improve the quality of the Ghanaian cultural education with the organizations and supervisions of the cultural activities that reform the society. It has also achieved the aim and vision Ghana Education Service by providing opportunity that will unearth pupils/students talents in the cultural competitions at the Festival of Arts and Culture

from school to regional level and work effectively to improve the education of the Ghanaian child as propounded by Cultural Policy (2004) and Coe (2005) as the aim for the institution of the Cultural Education Units.

As anticipated that learning of the culturally related subjects in school and participating in the Festival of Arts and Culture competitions from school level towards the national level will explore and develop neglected cultural practices of the country, gain cherished and practical cultural knowledge for national unity and social cohesion as well as creative skills useful for development have been achieved by the Units. The study was informed with these general profiles of what have been accomplished and what still need to be revitalized to enhance their operations.

Accomplished;

1. The Cultural Education Units monitor, supervise and assist in the teaching and learning of culturally related subjects in the curriculum.
2. The Cultural Education Units select themes that address issues in the society for the cultural festival competitions for schools.
3. The Cultural Education Units assist with training of artist for the various disciplines in the cultural festival competitions.
4. The Cultural education Units use the cultural festival competition grounds to address, inform, educate audiences about issues regarding cultural and its awareness.
5. They also use variety of strategies to depict massages for the purpose of inclusively informing and educating its audience about our culture.
6. Finally, they use diverse ways in teaching, developing and informing pupils/student and the society at large about the culture of Ghana mostly Brong Ahafo Region.

Need for Revitalization of their Operations

1. Orientation for the Cultural Co-ordinators about its aim for establishment.
2. Orientation for the Cultural Co-ordinators on what their responsibilities actually are.
3. In-service training for cultural Co-ordinators on culturally related subjects taught and learned in the schools.
4. Sensitization of pupils/students and teachers on the essence of one knowing about his/her culture.

5. There should be time allocated on the time table throughout the academic year for doing cultural activities rather than only when there is a cultural festival competition.

Nevertheless, operations of the Cultural Education Units have been doing the following;

➢ Address on going situations in the community for necessary interventions. It has given opportunity for the youth to appreciate their culture and that of others within the region and country.

➢ Platforms have been given to artists to apply and understand more what they have learnt in the culturally related subjects in school.

➢ Cultures are displayed and revealled at the festival for the younger generation to witness.

➢ Job opportunities are open to artists. Eg. Some get to work with the Centre for National Culture, perform in durbars, funeral, social gatherings, etc., resource personals in cultural activities for some schools.

➢ Some artists who are now teachers are also the cultural teachers for their school imparting the knowledge to the younger generation.

➢ Have provided an unusual forum for artist and audience to appreciate cultures within the region.

➢ Have helped in debunking erroneous ideas and beliefs regarding cultural and spiritual values of the people of Brong Ahafo region.

➢ Finally, people are being informed and educated about the fact that culture is not just 'drumming and dancing' , a pre-historic or ancient object that is placed in museums to be cleaned and displayed occasionally but also a means to teach and learn the wisdom and knowledge of the past generation to the present generation.

CHAPTER FIVE
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter has three sections; the first is devoted to the summary with the conclusion presented in the second section while the third deals with recommendations to address the issues raised in the study.

5.1 Summary

This research was based on evaluating the operations of the Cultural Education Units in Brong Ahafo region. The study was guided with the following objectives;

1. To describe the composition of Cultural education Units in Brong Ahafo region
2. To discuss the operations of the Cultural Education Units in Brong Ahafo region
3. To evaluate the effectiveness of the operations of the Cultural Education unit at Brong Ahafo region

The basis behind the research was to evaluate the operations of the Cultural Education Units of Ghana Education Service in Brong Ahafo. The preliminary study served as a proof that the units have not been evaluated for the past twenty years and if the units are clustered into zones, then the research will be feasible looking at the period for the research. At the end of the research, the following findings were made:

1. The research brings to light that, there are twenty-eight (28) Cultural Education Units in Brong Ahafo Region located in all the twenty eight Ghana Education Service administrative Municipalities/ Districts within the region.
2. In the case of officers working under the Cultural Education Units, they are teachers with specialization in any of the culturally related field of study who have been appointed by the Regional Director of Education to work under a specific unit within the region. With that of the Cultural teachers, the Heads of the school in which they work have appointed them to be in charge of cultural activities in the school, considering their field of study or having an experience in cultural activities or dedicated in handling extracurricular activities.

3. The Cultural Education Units in the region work together to promote teaching and learning in schools with special concentration on the culturally related subject.

4. They plan the activities in connection with the National Cultural Education Unit plan for the year.

5. It was also revealled that, the operations of the units in the region sought to inculcate cultural education into learners and society, identify talented children and nature them to bring development, shape pupils/students behaviour through moral and social values, showcase and preserve places of historical significant to the nation and provide platforms for artist to showcase their talent, works and culture with creativity.

6. The opportunities for student to perform and gain more insight to what have been taught in class are given to artist alone during the cultural festival competitions.

7. It was recognized that cultural teachers work hand in hand with the Cultural Co-ordinators to groom the artist in the discipline approved by the National Cultural education unit to be perform at the cultural festival competitions.

8. It was also established that some Cultural Co-ordinators do not make it a goal to learn about other culturally related subjects to enhance their monitoring in schools.

9. Again, I was established that activities of the Cultural Education Units were used to address situations in the community for necessary interventions.

10. the evaluating of the operations of the unit showed how effective the units in Brong Ahafo region are, prompts the planning of activities, give room for new strategies and highlights goal of the Cultural education Units in Brong Ahafo.

11. Also, it was discovered that the activities of the units have given room for the youth to appreciate their culture and that of others within the region.

5.2 Conclusions

The focus of evaluation is to make valuable judgement about the worth and effectiveness of a programme focusing on the positioning between the programme goals and the strategic goal of the organization. For this reason, the Cultural Education Units are composed with teachers of culturally related subjects. The

operations of the cultural education units are also systematically planned and executed to achieve results. Evaluation of a programme explains what the programme does, how it is done and why it is done. Again, it enhances the programme visibility to the organization or institution and stakeholders. It also helps avoid less error and support decision making by describing the impact of its operations. Finally, it increases its efficiency.

5.3 Recommendations

The following recommendations are based on the findings and conclusions presented in the thesis. It has been suggested that;

1. Higher educational institutions should consider cultural education as a major programme of study to train graduates for the units.

2. Ministry of Education and Ghana Education Service should consider ongoing programme evaluation once there is a long range plan for culture. The programme should be reviewed continually to identify areas needing improvement.

3. The Ghana Education Service should enforce the teaching of the culturally related subjects like home economics and arts, to concentrate more on the practical rather than theory. This will give all pupils/student opportunity and enough time to practice what they learn to gather the experience and explore in their creativity.

4. Custodians of culture will be doing a great service to the country if they are able to impress upon policy makers to revisit some of our traditional practices. Especially with the current struggle raging between tradition on one hand, and new religions like Christianity and Islam which is causing the country to lose most of her indigenous cultural practices since some of our traditional practices are of great educational value.

5. Cultural Co-ordinators should ensure continuous supervision and monitoring of culturally related subjects by visiting the schools within their zones to familiarize themselves with students' progress in attaining knowledge and skills in the subjects and also assist where necessary.

6. The Ghana Education Service together with the Centre for National Culture, Retired Educationist, and Retired Cultural Co-ordinator should occasionally organize workshops to train Cultural Co-ordinators and Teachers on old and

new, trends on activities, innovation of culture, creative and dynamic ways of culture to reach the masses.

7. Cultural Education Units should come up with a policy that will be stated when and how evaluation of the unit should be done.

8. Researchers must also exploit other evaluation methods that will effectively help in evaluation of institutional programmes.

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Appendix I
Municipalities/Districts Cultural Education Units groups into zones in Brong Ahafo Region

NAME OF ZONE	MUNICIPALITIES/DISTRICTS FORMING THE ZONE
Zone A	Asutifi North & South, Asunafo North & South.
Zone B	Tano North & South
Zone C	Berekum, Dormaa East, Central & West, Jaman North & South
Zone D	Techiman North & South, Nkoranza North & South, Kintampo North & South
Zone E	Sunyani & Sunyani West
Zone F	Atebubu, Pru, Sene East & West
Zone G	Wenchi, Tain & Banda Ahenkro

Appendix II

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INTERVIEW GUIDE

INTERVIEW GUIDE FOR HEADS OF MANAGEMENT

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INTERVIEW GUIDE FOR THE EVALUATION OF GHANA EDUCATION SERVICE'S CULTURAL EDUCATION UNIT IN BRONG AHAFO REGION
The checklist is designed to solicit opinions from Heads of Management in GES Offices on the topic: Evaluation of Ghana education Service Cultural Education Units in Brong Ahafo Region. Information collected would be treated confidentially as possible and the researcher will be very grateful for your co-operation.

➢ Gender: ……………
➢ How long have u been working with GES: ………….
➢ What qualification do u possess: ……………………….

1. When was the Cultural Education Unit (CEU) in Brong Ahafo Region Established?
2. What are the core mandates of the Cultural Education Unit?
3. What is the organizational structure of the Cultural Education Unit?
4. How are the Cultural Education Coordinators appointed at the Cultural Education Unit?
5. Are the Cultural Education Coordinators given orientation prior to the assumption of their duties?
6. What are the core responsibilities of Cultural Education Coordinators?
7. Are the Cultural Education Coordinators given adequate resources to work with?
8. Who determines what the Cultural Education Coordinators do within a given academic year?
9. Are the Cultural Education Coordinators able to achieve their targets within a given year? If yes, how?

Appendix III

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INTERVIEW GUIDE

CULTURAL EDUCATION COORDINATORS

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INTERVIEW GUIDE FOR THE EVALUATION OF GHANA EDUCATION SERVICE'S CULTURAL EDUCATION UNIT IN BRONG AHAFO REGION

The checklist is designed to solicit opinions from Cultural Coordinators in GES Offices on the topic: Evaluation of Ghana education Service Cultural Education Units in Brong Ahafo Region. Information collected would be treated confidentially as possible and the researcher will be very grateful for your co-operation.

➤ **Sex: ……………**
➤ **How long have u been working with GES: ………….**
➤ **What qualification do u possess: ……………………….**

1. Which office do you currently work in?
2. How long have you been assigned to this Unit as a Cultural Education Coordinator?
3. What is your major field of study?
4. Why cultural Education Unit?
5. What does the Cultural Education Unit do?
6. How does the Cultural Education Unit contribute to the education of the Ghanaian child?
7. How does the Unit educate culturally?
8. Which people do you work with?
9. What were your expectations when you first became a Cultural Education Coordinator?
10. Have you fallen short, matched-up, or exceeded your expectations?
11. What do you think are GES's expectations from you as a Cultural Education Coordinator?
12. Do you have adequate resources (time, funds, tools, assistance, etc) to complete what is expected of you?
13. Have you been achieving targets?
14. If yes, can you please touch on some of your successes?
15. If no, can you please explain what contributed to your failures?
16. Who do you report to?
17. How often do you meet as a unit to discuss issues concerning the unit and your operations?
18. Have you ever assessed your job as a Cultural Coordinator?
19. If no, why? If yes, what were your findings?

Appendix IV

<p style="text-align:center">INTERVIEW GUIDE</p>

<p style="text-align:center"><u>PUPILS/STUDENTS IN THE ZONES</u></p>

- **Sex……………………………………**
- **Class: …………………………………**

1. Are you aware of Cultural Education Units?
2. If yes, what do they do?
3. Is your school involved in cultural programmes?
4. Do you participate in the cultural programmes in your school?
5. How long have you participated in the cultural programmes?
6. What role do you play in the cultural programmes?
7. What have you gain from participating in the cultural programmes?
8. How will you describe the cultural festival competition?

Appendix V
OBSERVATION CHECKLIST
COMPOSITION OF THE CULTURAL EDUCATION UNITS

OBSERVATION CHECKLIST FOR AN "EVALUATION OF THE OPERATIONS OF THE CULTURAL EDUCATION UNIT OF THE GHANA EDUCATION SERVICE IN BRONG AHAFO REGION.

1. What is the nature of Cultural Education Units (CEUs) GES?
2. What is the supervising Department of the Cultural Education unit of GES?
3. Do we have CEUs in all educational offices of GES?
4. Which people work in the Units?
5. Are there any guiding criteria for the people working in the CEUs?
6. What criteria are those if there are any?
7. Why those criterions?
8. Who appoints the people who work in the units?

OBSERVATIONAL CHECKLIST
OPERATIONS OF THE CULTURAL EDUCATION UNIT

1. What is the unit supposed to do?
2. How do they do that?
3. What activities do they do?
4. How often are the activities carried out?
5. Who plans their activities?
6. What influences their activities?
7.   How are the activities carried out?
8. When are activities carried out?
9. Is there any platform or occasion for them to showcase their activities?

10. What happens after those activities?
11. Do those activities have any link with the goals of the Unit?
12. What is the ultimate goal of the Units?

Appendix VII
Gallery of Works from the Vocational and Technical discipline at the Festival of Arts in Brong Ahafo region.

Plate 11: A sound system that had been made from calabash and wooden box powered by battery displayed at the Regional Festival of Arts by Zone E (Photograph by Researcher).   `

Plate 12: Works by artists from Madrasati Islamic Basic School in Zone C displayed at the Zonal Festival of Arts in Berekum (Photograph by Researcher).

Plate 13 : Artists from Zone E showcasing their pencil drawings at the Regional Festival of Arts in Sunyani (Photograph by Researcher).

Plate 14: Paper storey building made artist from Jinijini Presby 'A' Basic school in Zone C displayed at the Zonal Festival of Arts in Berekum (Photograph by Researcher).

Plate 15: A display of motor bike and helmet made by an artist in Zone D displayed at the Regional Festival of Arts in Sunyani (Photograph by Researcher).

Plate 16: A display of motor bike and helmet made by an artist in Zone D displayed at the Regional Festival of Arts in Sunyani (Photograph by Resaercher).

Plate 17: Food from the various Zones displayed at the Regional Festival of Arts in Sunyani (Photograph by Researcher).