

THE STATE OF THE ARTS IN GHANA
A CRITICAL APPRAISAL OF ORGANIZATION AND ADMINISTRATION

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UNIVERSITY OF SCIENCE AND TECHNOLOGY

KUMASI, GHANA.

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A Thesis submitted to the University of Science and
Technology in partial fulfilment of the requirements
for the Master of Arts Degree (Art Education)

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OP/F/1E
AT

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SERIALS

By

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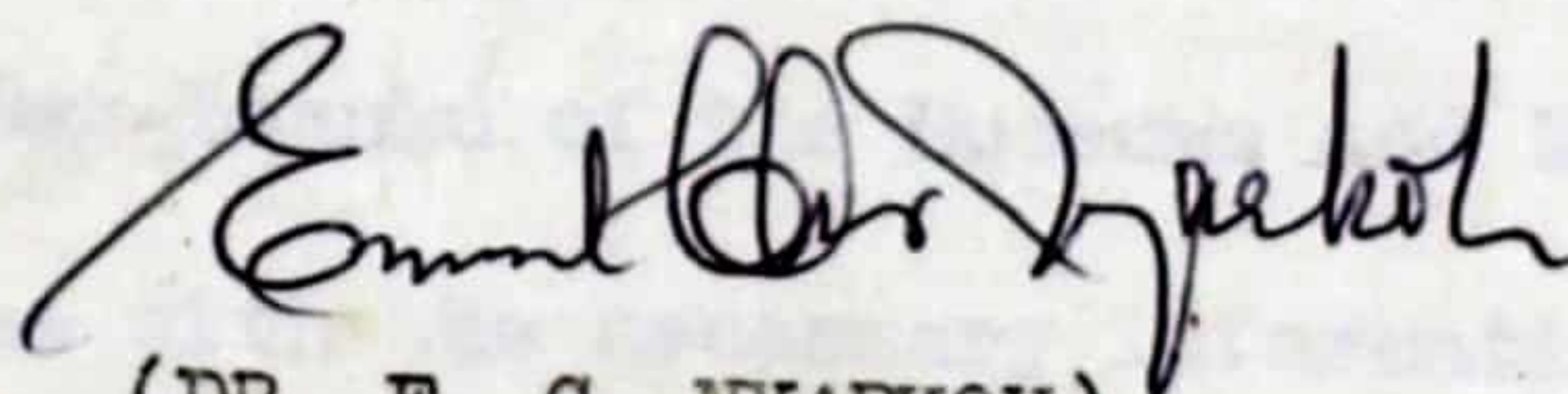
B.A. (HONS.) ART, P/G. D.A.E.

University of Science and Technology, Kumasi, Ghana

October, 1989.

CERTIFICATION

Certified that this Thesis is the
candidate's own account
of his research.



(DR. E. C. NYARKOH)

SUPERVISOR

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M.A.T.D.

Kumasi

October, 1989.

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FOREWORD

In the field of Culture, our arts exhibit the creative potentials of our people. They are the very traces of the foot source of our complex system of living, our attitudes, our environment, our religious beliefs, customs and traditions, our educational, political and socio-economic systems and in fact our very consciousness as a people. It is in the light of this that in 1955, two years before independence, a committee was appointed by the Government of Ghana to organize the development of the arts and culture of the country.

The philosophy of an 'African Personality' was adopted by Ghana on the attainment of independence. It was one of revival and sought to rehabilitate African cultural values and a creative one which sought to bring an African perspective into contemporary African politics and modes of life. This philosophy has been reinforced by the principle of self-reliance making use of the nation's cultural heritage and resources as well as the talent and creativity of her people to systematically transform and build a united modern nation and also manage our own affairs. The Arts Council of Ghana did not live up to expectation due to maladministration. To this end, the Provisional National Defence Council has established the 'COMMISSION ON NATIONAL CULTURE' - a body to formulate policies to be implemented by the Centres for National Culture in the regions while fostering and encouraging appreciation of the arts and culture of Ghana and also assisting, promoting, preserving and propagating our unique

way of life.

This research is therefore an attempt to assess the organization and administrative strategies needed to promote the cultural arts for national development. It also seeks to critically look at the development of the Arts in Ghana from 1951 to the present state, probing into its strengths and weaknesses and to make suggestions towards more efficient and effective organization and administration to enable the arts contribute more positively towards national development.

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MARK ANTHONY DOKU, B.A. (HONS.) ART, D.A.E.

THE STATE OF THE ARTS IN GHANA: A CRITICAL APPRAISAL
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SUPERVISOR: E.C. NYARKOH, B.A. (HONS.) ART, M.F.A., PH.D.

Culture constitutes a fundamental dimension of the development process which helps to strengthen the independence, sovereignty and identity of nations. Growth has frequently been conceived in quantitative terms, without taking into account its necessary qualitative dimension, namely the satisfaction of man's spiritual and cultural aspirations. The aim of genuine development is the continuing well-being and fulfilment of each and every individual for the betterment of the entire society.

Art is indisputably an integral part of culture. Since independence, attempts have been made to promote the arts in the cultural establishments.

The promotion of the arts has been the task of the Ministry of Education and Culture, in the revolutionary process. Art and culture have been accorded remarkable support by the government.

Quite recently, the Provisional National Defence Council (P.N.D.C.) government has established the Commission on National Culture - a body to formulate policies to be implemented by the Centres for National Culture in the regions. Its main objective include the promotion, the presentation and preservation of the arts.

The author of this thesis, who is an official of the Centre for National Culture, Greater Accra Region, sees the need to direct the attention of the Commission on National Culture towards more effective and efficient organization and administration of the arts in the context of Cultural and National Development hence this research effort.

This thesis, is an attempt to appraise the current organization and administration of arts in Ghana and bring to the fore its strengths and weaknesses and to make some suggestions for improvement.

The main research method employed is the Descriptive and Analytical approach. The research instruments used are questionnaires and interview. The scope of the research covered the newly established Commission on National Culture, the Centres for National Culture - Greater Accra and Ashanti regions, and practising artistes and artists in both regions as well.

The sample population totalled 97.

The report is presented in six chapters as follows:

Chapter One

This is the introductory chapter which deals with the problem and its setting.

Chapter Two

This chapter deals with Literature review.

Chapter Three

This chapter looks at the historical overview of the development of the Arts in Ghana from 1951 - 1986.

Chapter Four

This deals with the present state of the Arts in Ghana touching on organization and administration in the revolutionary era.

Chapter Five

The Analysis and Interpretation of field data obtained have been presented in this chapter.

Chapter Six

This chapter deals with the conclusion, suggestions and Recommendations of the report.

CHAPTER ONE

INTRODUCTION

THE PROBLEM AND ITS SETTING

1.1 The Statement of the Problem

The purpose of this Thesis is to assess the organization and administrative strategies needed to promote the cultural arts for national development in Ghana.

1.2 The Subproblems

1. The first subproblem is to critically examine the present state of the arts: (a) visual; (b) performing arts in Ghana.
2. To identify and analyze organizational and administrative problems in the development of the arts.

1.3 The Hypotheses

1. That the central organization and administration of the arts in Ghana is ineffective and dysfunctional resulting in the unco-ordinated activities of the various cultural centres.
2. That with effective organization and administration the visual and performing arts could contribute more efficiently to national development.

1.4 The Delimitations. (Scope of Study)

Studies is centred on the newly established Commission on National Culture, the Greater Accra and Ashanti regional Centres for National Culture.

1.5 The Definition of Terms

For the purpose of this study the following technical terms have been defined as follows:

ADMINISTRATION : performance of a service in any capacity
- performance of executive duties,
management, direction, superintendence.

VISUAL ARTS : This includes two-dimensional works of art such as drawing and painting, graphics and also three-dimensional works such as sculpture, ceramics and architecture.

PERFORMING ARTS: This includes Drama, Dance, and Music. These can be classified under the mixed arts i.e. visual auditory and verbal arts. Drama combines the art of literature (verbal art) with the visual arts of costuming, stage design and so on. Dance combines the visual spectacle of moving bodies (the principal component) with musical accompaniment, sometimes with accompanying words and often stage design.

ARTISTES : People practising under the umbrella of Performing Arts (actors and actresses - Dramatists, Dancers, Musicians etc.).

ARTISTS : People practising under the visual Arts (fine and industrial artists - painters, graphic designers, sculptors, textile designers, ceramists, weavers etc.).

ACCOUNTABILITY : The ability to show that one has done what he said he would do or has done what he was asked to do.

NATIONAL DEVELOPMENT: advancement to higher socio-economic state.

ORGANIZATION : working order to improve the efficiency and effectiveness of procedures and the control of operations within an institution.

1.6 Abbreviations

- P.N.D.C. : Provisional National Defence Council.
- GIFEX : Ghana International Furniture and Wood-working Industry Exhibition.
- N.L.C. : National Liberation Council.

1.7 Assumptions

It is assumed:

1. That cultural policies are not effectively implemented due to lack of cultural development personnel with the right training and orientation to understand the ideological basis of the country's stated cultural policy which comes out in official pronouncements, in speeches and documents.

2. That the nation does not place among her front-ranking cultural development objectives the training of specialists in cultural action, nor in the fields of cultural planning administration, research and the organization of cultural activities.
3. That the administrative and financial implications of cultural policies with particular reference to the preservation, promotion, presentation and dissemination of culture are often taken for granted.
4. That no forum is provided for the identification of problems of cultural promotion in both rural and urban areas.
5. That the administrative machinery does not involve local personnel artists and the general public.
6. That much attention is focused on performing arts - Most cultural committees in this country have the nucleus around performing artistes.

1.8 The Importance of the Study

Findings of this research would be valuable in a number of ways:

1. It would help the Commission on National Culture take a closer look at the existing organization and administration of the visual and performing arts. This is necessary to facilitate the selection of strategies to meet national artistic needs for national development.

2. It will guide the Cultural Centres select organizational and administrative aspects that would help promote the arts for national development.
3. It would also help in the assessment of cultural development personnel and the evaluation of the contributions made by the cultural centres to national development and contribute to review the cultural policy in the future.

1.9 The Research Methodology

The descriptive and analytical methods will be used.

- i. Descriptive - The present state of the arts in Ghana is described.
- ii. Analytical - Data profiles from questionnaires sent out and personal interviews conducted would be analysed and proposals made.

1.10 The Data Collection

- i. The research would make use of general information from books, pamphlets, periodicals, newspaper reports, unpublished reports and dissertations.
- ii. Secondly, questionnaires would be administered and direct interviews conducted.

1.11 The Population for Study

This would include personnel working with the Commission on National Culture, Centres for National Culture (Ashanti/

Greater Accra), Museums and Monuments Board, students and products of College of Art, University of Science and Technology, School of Performing Arts, University of Ghana Legon, and practising artists and artistes in various fields and specialization.

1.12 Sample Methodology

The researcher employed the Stratified Random Sampling Design. This is the division of the population into smaller homogeneous groups in order to get more accurate representation.

1.13 Limitations

Since the population of practising artists and artistes were not clustered a lot of rounds had to be made to administer and collect questions. This took a lot of the researcher's time and money.

The busy schedule of some people in position made it difficult for the researcher to meet them for interviews on appointed times.

CHAPTER TWO

LITERATURE REVIEW

2.1 UNESCO: Cultural Policy in Ghana (1975)¹

The document reviews the state of Ghanaian culture, taking note of the cultural activities, institutions and administrative structures that have evolved over the years and the strategies that these suggest for future action.

Commenting on programme of cultural action, it states:

"The major areas of concern to which our national cultural policy is directed, therefore, include:

- a) the problem of cultural alienation - a legacy of the colonial past;
- b) the need for cultural integration and national understanding through the arts;
- c) support of artists and artistic creation; and
- d) problems of cultural adjustment, including creative response to social change."²

2.2 Albert Hammond: A Spotlight on the Ministry of Art and Culture (1965)³

The script provides a comprehensive review of the organization of the Arts in Ghana, between 1955 and 1965.

Of much importance to this study are portions related to the organization and administration of the Arts.

It makes mention of the Arts Council of Ghana Act 1958 "to promote and disseminate throughout Ghana appreciation and knowledge of all forms of art and culture."

2.3 Guidelines for Action Programmes of the Arts Council of Ghana (1978)⁴

The pamphlet provides a comprehensive appraisal of programmes of the Arts Council. Of much importance to this study are portions bordering on programme planning, programme areas, implementation of programmes and funding of programmes.

2.3.1 Commenting on programme planning it is stated:

"There is naturally, a great deal that could be done within the means at the disposal of the Council with careful planning and co-ordination of its network of activities in the regions."⁵

It continues:

"The adoption of an integrated strategy of action will enable it to achieve its aims and objectives not only through its own means, but also through programmes of other cultural institutions with which it may co-operate."⁶

2.3.2 On programme areas the pamphlet says:

"In planning programmes of the Council at least six major areas are taken into consideration. These are:

- i. Cultural promotion
- ii. Artistic creation
- iii. Arts education
- iv. Studies and circulation of cultural materials and objects
- v. Cultural Training programmes
- vi. Ancillary facilities and infrastructure."⁷

2.3.3 On implementation of programmes it says:

"All officers of the Council involved in programme planning and execution have the right to make suggestions and recommendations for action programmes in their areas of specialisation. Such proposals must however be discussed with the relevant committees of the National Arts Associations as well as officers responsible for the particular programme area in which the project falls before submission to the board of the Council."⁸

2.3.4 On funding of programmes it says:

"The implementation of programmes will naturally be limited by the constraints of funds. It is therefore important that Council co-operates with existing cognate institutions and other organizations wherever possible. This would ensure that programmes which can not be wholly or partially sponsored by such bodies are planned and implemented jointly."⁹

2.4 Constitutions of the National Associations of Artistic Disciplines.¹⁰

These constitutions provide comprehensive outlines of the activities and objectives of the various associations of artistic disciplines (Art, Craft, Dance, Literary Arts, Drama and Music). The object of their formation is to enable the Arts Council tackle effectively the administration of these disciplines. Examples of the constitutions are summed up as follows:

2.4.1 Artists

The main object of this association is to stimulate national interest and appreciation of the Visual Arts. It also aims at fostering creativity, assisting in training artists and advising the Arts Council on matters relating to Art.

2.4.2 Drama and Theatre

This association serves as a medium for cultural exchange and a co-ordinating link between drama and Theatre artistes on the one hand and the Arts Council on the national level.

2.4.3 Dance

It promotes the dance aspects of the Ghanaian culture and co-ordinates the activities of members throughout the country.

2.4.4 Crafts

The main object of this association is organization, development and promotion of crafts and craftsmen in the country.

2.4.5 Literary Arts

It aims at uniting all practising writers. It also serves as a link between writers and publishers with the object of finding solutions to the problems of book development.

2.4.6 Music

It has the object of fostering, projecting, preserving, stimulating national interest and appreciation of Ghanaian indigenous music.

In meeting the above outlined activities and objectives, these associations organize seminars, symposia, workshops, festivals, competitions, lectures and demonstrations for its members.

These associations operate on national, regional and district levels. Each association has a national council presided over by its chairman and a secretary who is a paid officer of the Arts Council. The national chairmen of the cultural associations meet from time to time to consider matters of common interest.

2.5 The Cultural Policy of Ghana (Draft) 1989.11

This document reviews our culture and provides steps that shall be taken to build an authentic culture for Ghana. Of much importance to this study are portions related to

organization and administration.

2.5.1 "On administration of Culture at the National level the document states:

The state shall recognize as agents for cultural preservation, presentation, promotion and development;

- a) traditional, religious and chieftaincy institutions, guilds 'asafo' companies, cults etc.; and
- b) voluntary associations, craft guilds and co-operatives."12

It continues:

"The state shall promote the active involvement of these agencies in the development of national policy."13

2.5.2 On national associations, it says:

"The state shall encourage the establishment of national associations of the various cultural and artistic interest, to assist it in the preservation, presentation and promotion of arts and culture."14

It continues:

"The state shall encourage the active collaboration of these agencies and ensure their creative interaction with the nation's economic and political circumstances."15

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CHAPTER THREE

A HISTORICAL OVERVIEW: THE DEVELOPMENT OF THE ARTS IN GHANA: 1951 - 1986

It cannot be over-emphasized that the rich cultural heritage of Ghana stands out to the envy of most countries. A visitor to the country is first struck by its valuable artistic features. It is worth noting that some foreigners refer to Ghana as the "centre of Africa." Invariably, the city that is widely recognized as the centre, the seat of the nation's cultural heritage is Kumasi, the capital of Asante kingdom.

3.1 The Ghana National Cultural Centre

The Ghana National Cultural Centre was established in 1951 by the then Asanteman Council through the initiative, foresight and personal drive of the late Dr. A.A.Y. Kyerematen. The active support of the late Asantehene, Otumfuo Osei Agyeman Prempeh II and the Asanteman Council saw the birth of the then Asante Cultural Centre.

In 1954, the government authorised the British Council to set up a body to investigate into the possibility of creating what was then described as a National Theatre Movement. Subsequent to the recommendations of the body the government set up the Institute of Arts. The government did not think it wise to abolish the centre or merge it with the institute. The centre was allowed to retain its status and to carry on its cultural activities.

In 1963, the President of Ghana, Dr. Kwame Nkrumah of blessed memory, realising the leading role the centre was playing in the national revival of our culture, renamed the centre the 'Ghana National Cultural Centre'.

It is significant to note that the President did not consider the renamed centre a duplication. Rather he decided to accord it official recognition by raising its status from a non-governmental and regional (ethnic) institution to a fully recognized national one with its own Board of Management and a Director. The centre continued to organize National festivals and to carry out its development projects.

3.2 Committee on National Theatre

The first national attempt to organize the development of the arts and culture of Ghana was made in 1955. The Ministry of Education at the time set up a ten-man committee to examine how best a national theatre movement could be developed.

The committee stated in its report published in March, 1955, that it was their opinion that:

"The people of this country were too engrossed in other things to realise the threat to their traditional culture."

It added that:

"Although the main responsibility for reviving their dying culture lay with the people themselves, the government must set the ball rolling."¹

It recommended, therefore, that a Theatre be put up to promote the Arts.

It also stated that as a first step, an 'Arts Council of the Gold Coast' be set up to organize the Arts and encourage the appreciation of the Arts.

3.3 Arts Council of the Gold Coast

This was set up in June, 1955. It began as an 'Interim Committee for an Arts Council' with thirteen members under the chairmanship of the late Philip C. Gbeho.

"The interim committee was incorporated four years later under the 'Arts Council of Ghana Act' which was passed in December, 1958, but took effect in April, 1959."²

After its incorporation, the Arts Council was charged with the responsibility to examine the report of the earlier committee, formulate and carry out a practical policy for National Theatre Movement.

Working within these terms, the Council declared as its policy:

"The fostering, improving and preservation of the traditional arts and culture of Ghana."³

To this end, the Council set out to awaken public interest by stimulating and inspiring love and appreciation of all forms of art within the Ghanaian culture.

In the bid to carry out its work more effectively, the Council established eight regional committees throughout the country. This was an effort

"to emphasize the underlying unity of the nation and the equal importance of the contributions made by her people in every corner."⁴

Regional organizers were subsequently appointed, one for each

region.

The Council also established the Ghana Drama Studio with funds provided by the Ghana Government and a grant from the Rockefeller Foundation of the United States.

"The studio has now become the 'laboratory' of the Drama School by the University of Ghana and is mainly used for practical training of stage artistes and technicians."⁵

Occasionally, it is used for presenting plays to the public.

It also offered help to art and cultural societies whose aims were in line with its own. Some of such societies were the Ghana Society of Artists, the Ghana Society of Architects, the Ghana Society of Writers and the Ghana Music Society, all of which were voluntary organisations.

3.4 Ghana Institute of Art and Culture

In spite of the achievements of the Arts Council, it was soon considered necessary to widen its scope and give it more effective direction. This was effected by the establishment of the Ghana Institute of Art and Culture on the 1st of March, 1962.

The Institute was charged with the responsibility for

"co-ordinating the activities of statutory bodies and other institutions (autonomous and semi autonomous) dealing with preservation, promotion and dissemination of the arts and culture of Ghana."⁶

The statutory bodies, however, continued to function under their own Acts of incorporation. These were the Arts Council of Ghana, the Ghana National Museum, the Ghana Library Board, the Ghana National Archives, and the National Cultural Centre.

On the 8th of May, 1962, the Government delegated responsibility for the Ghana Library Board, Ghana Museum and Monuments Board, Ghana Archives to the Ministry of Education.

"Subsequently, on the 26th of June, 1962, the Government issued an Instrument for the formal incorporation of the Institute into a Statutory Board. It was further decided that the Institute should absorb the Arts Council of Ghana and carry out the functions assigned to it by the 'Arts Council of Ghana Act' which was then repeated."⁷

On the 1st of October, 1962, the Institute was thus formally incorporated to absorb the Arts Council.

Under the instrument of incorporation the duties of the Institute were

"to promote and disseminate throughout Ghana appreciation and knowledge of all forms of Art and Culture and, in particular, to preserve, foster and develop the traditional arts and culture of Ghana, and to perform such other functions as may reasonably be associated with such objects, or as may be assigned to the Institute by any other enactment."⁸

Other specific functions were also assigned to the Institute of Art and Culture:

"to act as clearing house for all cultural agreements between Ghana and other countries, and initiate and ensure implementation of the provisions as far as they fall within its field of operation; to build up a central archive of sound and photographic material concerned with the arts and culture of Ghana and of Africa as a whole, as well as a collection of reference works and journals; to encourage, assist or promote research into the arts and culture of Ghana and of Africa as a whole by establishing Fellowships under which such work can be undertaken; and to initiate cultural programmes when necessary for implementation by appropriate bodies or organisations under the Institute or associated with it."⁹

3.5 Ministry of Art and Culture

The Ghana Institute of Art and Culture whose director was Nana Dr. Kobina Nketsia IV operated under the office of the president of Ghana until the 31st of January, 1965.

"With the general re-organization of the Government Departments, the Ghana Institute of Art and Culture became the Ministry of Art and Culture with Mr. J. Benibengor-Blay as its first Minister."¹⁰

Fruitful relationships were maintained with the School of Music and Drama which the Ministry established in collaboration with the Institute of African Studies, University of Ghana, Legon. The same was with the Institute of Art of the then Kwame Nkrumah University now College of Art, University of Science and Technology.

3.6 The Arts Council of Ghana

On the 24th of February, 1966 the Government of Ghana under President Kwame Nkrumah was overthrown. This brought in the government of the National Liberation Council (N.L.C.) which re-established the Arts Council of Ghana under N.L.C. Decree 232 of 1968.

"There is hereby established an Arts Council of Ghana, hereafter referred to as the 'Council', which shall be a body corporate with perpetual succession and a common seal and may sue and be sued in the name assigned to it by the preceding provisions of this paragraph."¹¹

In accordance with the provisions of this Decree, the Council was to:

"promote and encourage appreciation of the arts and in particular preserve, foster and develop the traditional arts and culture of Ghana."¹²

The Council in discharging its duty may:

- a) establish, maintain and manage a National Theatre;
- b) establish, maintain and manage a National Symphony Orchestra and Choir;
- c) establish and maintain a National Art and Crafts Gallery;
- d) establish and maintain a Dance Ensemble;
- e) publish a cultural journal at least once in every three months;
- f) arrange festivals of arts;
- g) assist Ghanaian artists to visit other countries and induce artists of renown in other countries to visit Ghana;
- h) arrange for exhibitions of the arts of Ghana to be held in Ghana and other countries;
- i) establish and maintain centres in each of the Regions of Ghana and encourage each such centre to develop a distinctive bias in arts and crafts;
- j) carry out any other functions, including procedural functions, for effectively carrying out the provisions of this Decree.¹³

In short, the Council is the supreme authority on all cultural matters in Ghana and its main functions are to improve standards of cultural creations and to increase their accessibility to the public.

In carrying out these functions the Arts Council has many a time felt the necessity of taking the initiative or acting as an instigator to stimulate local activity through bodies set up by the Council itself.

3.7 Cultural Dissemination Activities

The Arts Council since its establishment organizes a number of activities which have become routine features of its operation. These include Arts festivals, choral concerts and competitions, plays and dance concerts, literary events and exhibitions.

3.7.1 Arts Festivals

In order to meet the need for both traditional and contemporary creations, a new kind of arts festival has been established.

This is a:

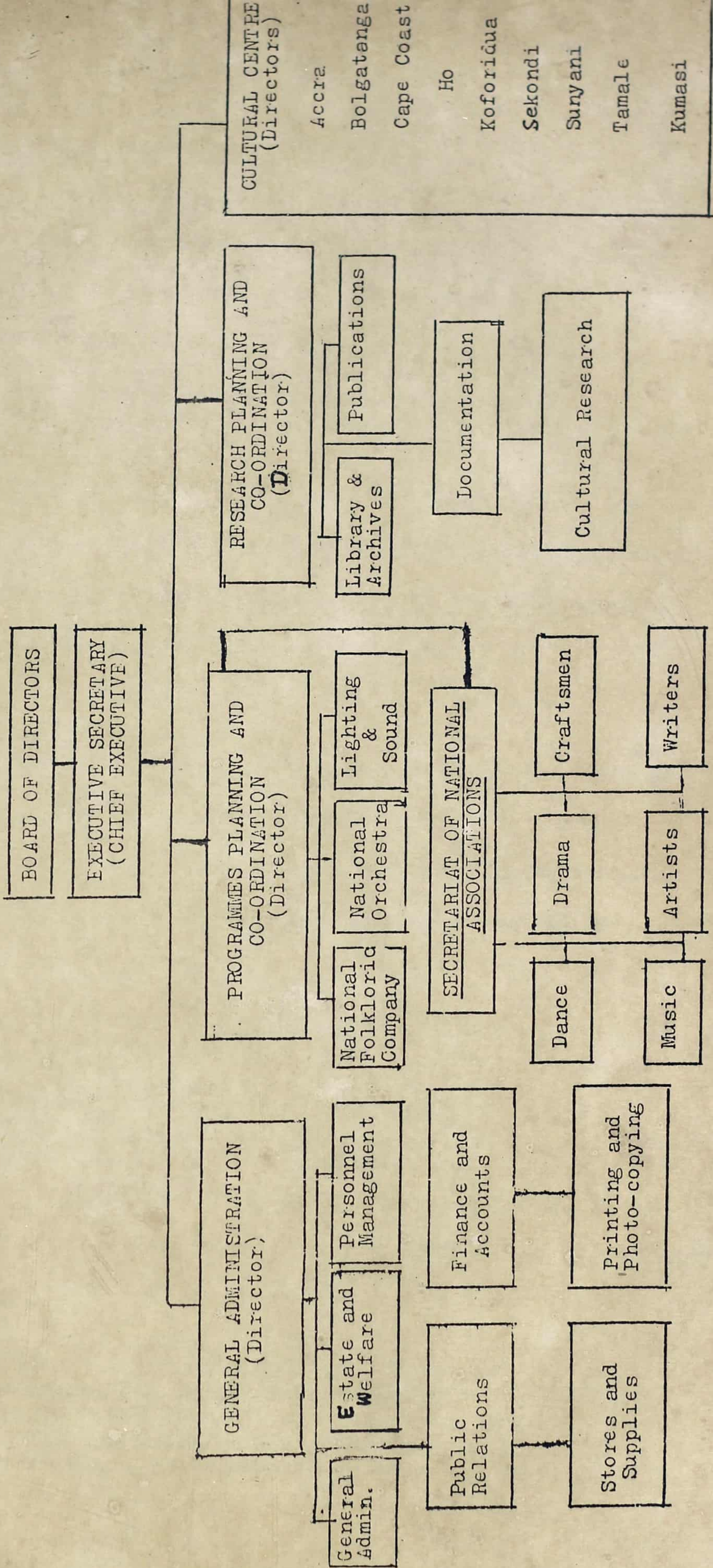
"derivative of the traditional festivals as well as of the cultural events of independence anniversary celebrations at which new political and cultural values are emphasized."¹⁴

It is worth noting that the Kumasi Cultural Centre has played a leading role in establishing such a festival as a yearly event. However, the original idea and the entire organization of these festivals have been elaborated by the Arts Council of Ghana who have assumed responsibility for them.

"The Arts Council now organizes an annual festival of arts in each of the nine regions of the country and also one large-scale National Arts Festival. The latter is held in rotation in each of the regional capitals to emphasize the underlying unity of the nation and the equal importance of the contribution which can be made by the people in every corner."¹⁵

The programme for each year had a central theme thus the festival did not just become a parade of unrelated cultural events. Some of the themes were 'Towards Creative National Culture', 'Culture - A Tool for Unity'. At the regional level, the programme provides a shop window for the genius of the region while at the national level the best creation from all the regions are put

ARTS COUNCIL OF GHANA
ORGANISATIONAL STRUCTURE.



on display.

"Since the National Festival is meant to review and celebrate achievements in the arts and to reinforce the distinctive features of Ghanaian culture, the programmes give a comprehensive coverage. They also enable many cultural personalities from different parts of the country to come into closer contact with one another and to learn something about the immense variety of Ghana's cultural heritage as well as its vigour and vitality."¹⁶

The Arts festival also allows for healthy competitions, and national awards are made to artists who distinguish themselves. Consequently, it has given great impetus to the development of the artistic and cultural urges of the people.

3.7.2

Concerts

To buttress up festival programmes, concerts are organized from time to time by the Arts Council. This is also done by cultural institutions, societies and enterprising individuals mainly in churches, school halls and community centres as there are no proper concert halls.

"Because the idea of giving musical concerts outside social occasions is new and foreign to African tradition, the development of a concert-going public is slow. Nevertheless some musicians and performing groups are pursuing this line of musical activity."¹⁷

These groups include choral societies and singing bands found all over the country mostly developed in churches and educational institutions.

"Instrumental groups who play in the concert tradition are few, since the development of indigenous ensembles for this purpose has been slow. The 'atenteben orchestra' consisting of bamboo flutes, cane flutes and drums is the only

type that has been developed. There is, however, a National Symphony Orchestra established under the aegis of the Arts Council and an orchestra of the Ghana Broadcasting Corporation. Both play western music as well as new compositions by Ghanaians which incorporate the African idiom or tunes from traditional music."¹⁸

3.7.3 Highlife Music

We come face to face with a different picture when we turn to the realm of popular music. The general acceptance of the Ghanaian highlife and what it stands for generates greater activity here.

"However the highlife is rarely presented on its own as concert music, for its place is the ball-room, the cafe, the night club and the dance hall. It has been commercialized, and records of this music are published at frequent intervals."¹⁹

There are several professional highlife bands and variety ensembles that provide popular entertainment all over the country. In the rural areas, entertainment provided by regular highlife bands may be provided by the village brass band.

3.7.4 Drama

The development of Ghanaian theatre could be seen in two streams. There is what may be termed 'institutional drama' and the concert party theatre.

'Institutional drama':

"This is drama developed and promoted by the products of schools and colleges for audiences in such institutions as well as for those who have left such institutions or have otherwise had contact with this kind of theatre. The drama is usually scripted and depends on a whole host of new artistes and technicians for its realization: playwrights, producers,

stage managers, technicians and so forth. It may be conceived for the legitimate theatre or drawing its inspiration from traditional African models, it may combine music, dance, mime dialogue and improvisation. It is the latter type of theatre which is increasingly being developed by the new generation of Ghanaian playwrights."²⁰

The second type of theatre which is popular is known as the concert party theatre:

"Unlike the 'institutional' type of drama, the plays are largely unscripted, and combine music, dance dialogue and the techniques of story telling. Concert party theatre exploits comic incidents and characters and combines these with wit, humour, and vigorous action. Whereas the plays of the new generation of writers are usually in English, those of concert parties are in Ghanaian languages. The music in concert parties is usually highlife, but traditional music is also used when the situation demands it."²¹

Concert parties deal with everyday situations, particularly topical subjects, as well as social and moral issues. They play anywhere in night clubs, cinema halls, the compound of a house or even in improvised arenas such as football parks and sports grounds.

3.7.5 Dance Theatre

The number of dance groups springing up are an important aspect of the Theatre movement in the country. These are not like traditional dance clubs found all over Ghana.

"They are oriented to the modern theatre and places of entertainment and therefore present dances in forms choreographed for the theatre."²²

These dance groups specialize in traditional Ghanaian dances but use dance forms from different parts of the country that are theatrically interesting.

This signifies the development of a new dance theatre with roots in African tradition in Ghana.

"The main source of this development has been the Ghana Dance Ensemble, a national dance company based in the Institute of African Studies, Legon where it receives its training. This ensemble based its work on the earlier experiments by the 'Kumasi Agoromma' attached to the National Cultural Centre which performed new choreographed versions of their traditional dances, along with the original forms, in order to introduce variety into their performances."²³

Their success encouraged extensions of this experiment as well as its application to the development of its dances.

3.7.6 Art and Craft Exhibitions

The interest in Art has spread throughout the nation. Exhibitions are becoming plentiful. The role of art and craft in education is receiving greater emphasis.

Art and craft works are exhibited nationwide, particularly in the regional capitals. These exhibitions are organized by the Arts Council, the National Museum, the Ghana Library Board and the artists themselves.

"Some commercial concerns have also shown interest in this field of cultural activity. Mobil, for example, sponsors country-wide competitions in the arts and crafts so that the best works may be selected to form the basis of a future collection for a national art gallery."²⁴

Both children and adult artists are given the necessary encouragement.

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CHAPTER FOUR

THE PRESENT STATE OF THE ARTS: ORGANIZATION AND ADMINISTRATION IN THE REVOLUTIONARY ERA

"We attained independence and nationhood but we also inherited the structures designed to perpetuate our enslavement. Our inability to replace the inherited structures with ones which will redress the imbalance in the psyche of our people caused by the totality of our colonial experience and which will serve the religious, social, political and economic needs of our people has resulted in the convulsions that have plagued our society from the downfall of the first republic to the advent of the June 4th uprising and the 31st December Revolution."¹

Indeed the 31st December Revolution ushered in a new cultural dimension. It requests of Ghanaians to fight for their inalienable rights, to fight against imperialism, oppression and suppression and classism as well as immorality. It further asks Ghanaians to realize their responsibilities and it inculcates into us our duty of national awareness, patriotism, and discipline. It encourages the moral obligations of creativeness and productivity and attempts to eradicate all social ills for the furtherance of our revolutionary goals of national resuscitation. The numerous television shows, - drama, entertainment, art exhibitions, fairs and festivals are pointers to the realization of the above aspirations.

The enormous role cultural interactions play in shaping a people cannot be over-emphasized. It is in the light of this that the Provisional National Defence Council (P.N.D.C.) has set up the Commission on National Culture. The move is to help unite and re-awaken national consciousness and to bring Ghanaians back to

their former glory and reputation. It is also to make us self-sufficient as a people and help create a national culture for the state.

The Commission on National Culture has now replaced the Arts Council of Ghana which was established in 1955 but soon failed to achieve the desired objective in the promotion of the Arts in the country. The Council which was housed in the same offices with the Greater Accra Regional Cultural Centre was soon to be seen limiting its work to Accra instead of catering for the whole country.

In order to put right the maladministration of the Arts Council a new cultural policy has been drafted with set objectives and guidelines to promote, present and preserve the arts and build a national culture. Frank Fannon has pointed out:

"A national culture is not a folklore, nor an abstract populism that believes it can discover the people's true nature. It is not made up of the inert dregs of gratuitous actions, that is to say, actions which are less and less attached to the ever present reality of the people. A national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify and praise the action through which that people has created itself and keeps itself in existence."²

4.1 Objectives of the Cultural Policy

The objectives of Ghana's cultural policy under the Provisional National Defence Council (P.N.D.C.) are:

- i. "To elaborate a cultural framework for national progress, development and well-being based on a sustained effort to understand the nation's cultural situation and on the basis of that understanding, capture the national cultural needs and aspirations in a set of clear guidelines;"

- ii. "To set out requirements and priorities and evolve a rolling action programme that sketches the way for attaining laid down goals and facilitates the management and rational determination of cultural programmes nationwide with emphasis on specific areas of government participation;"
- iii. "To ensure through the cultural policy that the general natural development process reflects a conscious recognition of the force of culture on the economic and political aspects of nation building as well as the domestic and foreign policy;"
- iv. "To retrieve and restore our history and our heritage in order to protect and project them for posterity and to mobilise and motivate the people of Ghana by propagating ideas which foster nation pride, social cohesion and consciousness;"
- v. "To act as the impetus for the evolution of a national culture from the plural cultural make up of our state, in a blend that acknowledges the vitality of each individual component culture;"
- vi. "To promote the rapprochement of African cultures and seek to make a distinct stamp;"
- vii. "To support the educational system by ensuring the stimulation of creativity and effective reference to our traditional values namely: respect for humanity; human dignity; legitimate authority; dignity of labour and positive moral and religious values of Ghana; to this extent the policy shall promote creativity in the fields of arts, science and technology, ensure continuity of traditional skills and sports and their progressive updating to serve modern development needs as Ghana's contribution to world culture;"
- viii. "To sustain environmental and social conditions and establish a code of behaviour which enhances the quality of life, produce responsible citizenship and an ordered society;"
- ix. "To provide effective support for actions aimed at the efficient management of national resources, through the transformation of the indigenous technology, design resources and skills in order to enhance national self reliance and self sufficiency and reflect our cultural heritage and national aspiration in the process of industrialization."³

4.2 The Commission on National Culture

This is the body responsible for the formulation of policies to be implemented by the Centres for National Culture.

4.2.1 Composition of the Commission

The composition of the commission is as follows:

- a chairman
- a deputy chairman
- and seven other members, all
appointed by the P.N.D.C.

4.2.2 Departments of the Commission

The Commission comprises of three departments, namely:

- a) Policy Administration and Management
- b) Department of Planning, Monitoring and Evaluation
- and c) Department of National Cultural Programmes.

4.2.3 Responsibilities of the Commission

The Commission on National Culture shall be responsible for the following parastatals;

- i. The Regional and District Cultural Centres for
National Culture
- ii. The Museums and Monuments Board
- iii. W.E.B. Du Bois Centre for Pan African Culture
- iv. The National Theatre of Ghana
- v. The Ghana Dance Ensemble
- vi. Abibigromma
- vii. National Symphony Orchestra
- viii. Institute of African Studies

- ix. School of Performing Arts
- x. Ghana Film Industry Corporation
- xi. National Film and Television Institute
- xii. Ghana Library Board
- xiii. National Archives
- xiv. Bureau of Ghana Languages
- xv. Copyright Administration
- xvi. Ghana Academy of Arts and Sciences.⁴

4.3 Administration of Culture at the National Level

Recognition for cultural preservation, presentation, promotion and development is being given to:

- a) traditional, religious and chieftaincy institutions, guilds, 'asafo' companies, cults etc., and
- b) voluntary associations, craft guilds and co-operatives.⁵

The active involvement of these agencies in the development of national policy is being promoted. Encouragement is also being given for the establishment of national associations of the various cultural and artistic interests, to assist it in the preservation, presentation and promotion of arts and culture. The active collaboration of these agencies to ensure their creative interaction with the economic and political circumstance is also being encouraged.

To buttress these the leader of the Revolution, Chairman Jerry John Rawlings told a cross-section of Ghanaian actors, producers and designers during an interaction at the Castle, Osu

in Accra:-

"You should help the society to realize its beauty and steer it out of the cultural crises."⁶

He continued:

"The breakdown of communal responsibility for children is a reflection of the breakdown of the country's cultural values."⁷

The Chairman expressed regret that due to the influence of alien cultures, Ghanaians as a people cannot even identify their problems let alone find solutions to them. He said the meeting was arranged as a reflection of the Government's appreciation of the services the artistes are rendering to the society and to find out the problem areas in their trade so as to find solutions to them.

He continued:

"It was in recognition of the immense contribution that artistes can make to society that the Commission on National Culture has been set up to seek the welfare of artistes and to help develop the arts in the country."⁸

4.4 Administration of Culture at the District and Regional Levels

Under the P.N.D.C.'s restructuring and decentralization policy, District and Regional Centres for National Culture have been established together with Regional Arts and Culture committees. The centres for National Culture are agencies for the implementation of the policies drawn up by the Commission.

The Committees for National Culture shall directly influence the workings of the Commission on National Culture through the bi-annual confab of representatives which shall be held under the auspices of the Commission.

The following are the terms of reference for the Regional Arts and Culture committees:

- i. Members shall help and supervise the implementation of programmes in the respective region.
- ii. This means that members would help the Regional Director in working out details of the cultural programmes to suit the peculiarities of their region.
- iii. Members would suggest and help draw up supplementary programmes to support national programmes with a view to enriching as far as possible the cultural programmes of the region.
- iv. The Regional Director and all members of staff of the Centres for National Culture would be expected to be in close touch with members representing the various districts for promotion work in the region.
- v. Members will be consulted in general promotion and organisation of festivals, workshops etc. and programmes connected with the region.
- vi. The Regional Arts Committee would be expected to advise the Regional Director on cultural promotions and related activities of the Region and District centres.
- vii. The Regional Director would be expected to submit copies of quarterly reports to the Arts committee for discussions and necessary action.

viii. The Arts committee would from time to time be required to perform any duties, which would be in the interest of the Regional Cultural Centre.⁹

4.5 Organization and Administration of the Centres for National Culture

The operations of the Centres for National Culture are under the jurisdiction of the following personnel.

4.5.1 The Regional Director

Broadly, he undertakes the formulation and implementation of national cultural policies under the general direction of the Regional Arts and Culture Committee. In particular he is responsible to the Commission on National Culture and the Regional Arts and Cultural Committee. He is also responsible for the administration, organization and control of all the employees of the Centre. He authorises the preparation of annual estimates of recurrent and development expenditure in accordance with Government directives on budget policies as determined by the Commission on National Culture.

4.5.2 The Deputy Director

He assists and acts for the Regional Director during his absence. The deputy Director co-ordinates the activities of all the departments of the Centre and is responsible to the Regional Director.

4.5.3 The Programmes Officer

He sees to planning, programming, co-ordinating and supervising activities of the districts and regions. He also

organizes artistic groups, individuals, associations and clubs as well as undertaking any other duties assigned to him from time to time. He is assisted by an Assistant Programmes Officer.

4.5.4 The Cultural Officer

He organizes and runs artistic programmes. He also co-ordinates artistic activities of groups, individuals or clubs and also undertakes research work, productions and exhibitions. He also performs any other duties assigned to him from time to time. He is assisted by an Assistant Cultural Officer.

4.5.5 Cultural Assistants Grades I, II & III

A cultural assistant in these category is either a weaver, carver or a dramatist and is expected to perform in one of the centres establishment i.e. Drama, Puppetry, Art and Craft, Dance etc. He may be asked to organize performers in relevant disciplines at district or regional levels.

4.5.6 The Accountant

He is the chief finance officer of the Centre. He ensures that funds and properties of the Centre are spent in accordance with the broad guidelines and regulations laid down by the Commission and that no monies are spent without authority.

4.5.7 The Internal Auditor

He is in charge of the pre-auditing and post-auditing of books of accounts.

4.5.8 The Public Relations Officer

He initiates and submits proposals on planning and programming in publicity/mass communication for the centre's programmes. He also supervises the execution of these publicity programmes. He is assisted by an assistant public relations officer.

4.5.9 Technical Officers

They produce, install, maintain and provide facilities in their areas of operation i.e. transport, estates, stage lighting/management/design, Carpentry/masonry. They keep records of the centres' equipment and property in their areas of operation. They are assisted by assistant technical officers, technicians grade I, II and III.

4.5.10 The Principal Executive Officer

His duties are of a general nature. They comprise of the critical examination of cases either within or outside the scope of approved regulations or general decisions. Also, the initial investigation of matters of complexity and the execution of specific assignments. He is assisted by a senior executive officer to supervise staff where necessary and to interpret rules and regulations.

4.5.11 The Higher Executive Officer

He undertakes general office routine with some degree of responsibility, i.e. in charge of specific schedule. He is assisted by the executive officer.

4.5.12 The Clerical Officer

He does general office duties including filing, registration of letters, keeping incoming and outgoing correspondences etc. Any other duties may be assigned him from time to time.

4.5.13 The Private Secretary

He is in charge of all secretarial duties including handling of secret and confidential reports and letters. He is assisted by a host of stenographer/Secretaries and typists of various grades in undertaking secretarial duties at the Centre.

4.5.14 The Messenger

He is responsible for keeping offices tidy and also carrying errands.¹⁰

4.6 Programmes of the Centres for National Culture

Owing to the P.N.D.C.'s restructuring and decentralization programme the Regional Cultural Centres have become autonomous organizations. Unlike the days with the Arts Council subventions now come direct from Government.

In order to maintain and manage the cultural centres various fund generating programmes are organized to augment the seemingly inadequate subventions from Government. Among these programmes include, the Saturday afternoon variety entertainment known as 'Anansekrom' in Accra, 'Anokyekrom' in Kumasi, 'Kubekrom' in the Sekondi-Takoradi metropolis et cetera, dance classes, viable

projects such as tie-dye, kente weaving, pottery and ceramics, basketry, woodcarving, the buying and selling of art and crafts and selling on commission basis the works of artists.

Schools are visited by personnel to help develop children's theatre and teach dance. Lectures on Art and Crafts are also delivered to schools. Workshops, exhibitions, plays and symposia are also organized from time to time.

4.7 The Museums and Monuments Board

The Museums and Monuments Board comprises of the following departments.

- i. The national museums division
- ii. The monuments division
- iii. Museum of Science and Technology
- iv. Education Division
- v. Public Relations division
- vi. Research Division
- vii. Administration Division.

Encouragement is being given to establish more museums as repositories of relics of our past achievements and as sources of inspiration to the present generation. The accessibility of museum objects to the generality of the people through mobile museum is also under consideration.

"The State shall promote the appreciation of museum objects and assist the public to understand and animate them by means of exhibitions employing varying display techniques including hall of fame and light and sound shows as well as live performances."11

The museums and monuments board preserve the castles and forts dotted on the coastline of Ghana. Mosques like those at Banda-Nkwanta, Maluwe, Larabanga are preserved to show the influence of Arabic architecture and islamization of the area.

Encouragement is also being given for the preservation as monuments, old city walls and gates, sites, palaces, shrines, public buildings, private buildings of historical significance and monumental sculptures and protect them from neglect, desecration or destruction.

The State shall ensure that monuments shall be preserved by:

- a) declaration as monuments under existing laws,
- b) acquisition as monuments under existing laws,
- c) appropriate maintenance for public educational purposes,
- d) legislation to enable government exercise planning control in matters threatening structures and sites of historical importance,
- e) documentation through photographs and other means,
- f) legislation to enable the State protect private buildings of historical importance by preventing:
 - i. alteration to their structures or facades,
 - ii. encroachment or other actions which shall endanger them, and
- g) Legislation empowering the State to protect contemporary buildings of exceptional design and excellence.¹²

The museum and monuments board's education service staff also visit schools with some of the items from the museum to teach school children and students. The aim is to infuse in them a sense of understanding and appreciation of Ghanaian and African Cultural heritage.

4.8 The W.E. Du Bois Centre for Pan African Culture

This is the major research wing of the Commission on National Culture. Equipment has been acquired for research and documentation purposes.

The documentation, cataloging and classification of all cultural materials in the country is to be undertaken by the Centre as well as an indepth comparative study with other cultures.

The Centre runs up-to-date research Library with emphasis on African Art and Culture as well as seminars, lectures, symposia and workshops on matters pertaining to arts and culture.

4.9 The Ghana Dance Ensemble

This started in 1962 as an experiment between a government department - Institute of Art and Culture primarily concerned with the promotion of the arts and a university department - the Institute of African Studies, an academic institute primarily concerned with research into the arts and culture of Ghana and the history and institutions of Ghanaian societies.

"Its organisers have tried not only to learn and teach the dances as they are done in the villages, but also to face the problem of presentation in the new context of the theatre. An attempt in working out a form of the presentation which highlights and clarifies the essential forms of the dances without destroying their basic movements and styles, their emotional, spiritual and cultural values, or their vitality and vigour has been made."¹³

Thus the Ghana Dance Ensemble stands for tradition as well as creativity, for the best in African dances, for quality, and for the values which Africans look for and cherish in their dances. It is the hope of the Ensemble that it can share these with all those who love the dance both in Ghana and outside to see and enjoy in any dance no matter its language.

Today the Ghana Dance Ensemble is constantly in demand. It has made extensive tour of the country and some African states as well as Europe, United States, Canada and the Far East boosting the image of the nation. It is managed by a director and an Artistic director.

4.10 The National Theatre of Ghana

The National Theatre shall have responsibility for the promotion of the performing arts and also assist in the development of theatres in the regions.

"It shall have a Board of Directors consisting of a chairman and the following members:

- i. a representative of the School of Performing Arts;
- ii. a representative, African Studies Department, University of Ghana, Legon;
- iii. a representative, National Academy of Music;
- iv. a representative, Ghana Journalist Association;

- v. a representative of Ghana Film Industry Corporation;
- vi. three members appointed by the P.N.D.C. Secretary responsible for Culture from the business community.

Six ex-officio members consisting of

- a) the Artistic Director
- b) The Theatre Manager
- c) Directors responsible for Music, Dance, Drama and Technical departments of the Theatre.

The administrative secretary shall provide secretarial services.¹⁴

An agreement has been signed with Chinese Government to build a multi-purpose theatre for the nation in Accra. According to the chairman of the Commission on National Culture the Chinese have graciously agreed to build another Drama Studio on the campus of the University of Ghana, Legon. This will replace one built in the First Republic after its destruction to make way for the National Theatre construction.

4.11 Abibigromma

In the Ghanaian world of traditional music, dance and drama stands one well-knit group of actors and actresses whose performances are a pride to the nation.

The 'Abibigromma' is the resident theatre company of the School of Performing Arts, Legon. It is made up of the best crop of students who pass out of the School each year. Thus with their expertise, their sense of good dance, choreography

and ability to put themselves into their role 'Abibigronma' certainly holds a package of top quality plays to satisfy the public.

The group performs locally and represents the nation promoting and presenting music, dance and drama. It has, of late, embarked on local tours of our regions and districts not only to give more knowledge and entertainment to fans but to grab some talented artistes for itself. The intention, according to its director, is to:

"explore the unique cultural endowment of each community and weave theatre and dance performances around them. The group will do research on the dances, music, folklore and other art forms in the various communities to help develop an image which is uniquely Ghanaian."¹⁵

Under the auspices of the regional and district cultural centres the group organizes workshops, discussions and seminars with artistes.

4.12 National Symphony Orchestra

This has been reorganized with a new look at the content of music and instruments. Traditional instruments and compositions of local musicians are being rendered. It is managed by a Director.

4.12.1 The Pan African Orchestra

A current adventure into making Ghanaian music reflect the national folkloric spirit has seen the formation of the Pan African Orchestra. This orchestra utilizes 'Lobi' xylophones, 'atenteben', 'dondo', 'atumpan', the 'gonge'

and 'gome' drums.

The leader, Nana Danso Abiam, says:

"Bringing together musical instruments and musicians from different traditional areas in Ghana, is to emancipate their creators towards a naturalistic rather than a separatist approach to music making in Ghana."¹⁶

Another object of the twenty-member orchestra is to mass-produce and quality control traditional African instruments, and also develop a training course for such musicians.

4.13

Copyright Administration

The Copyright Law (P.N.D.C. Law 110 1985) was promulgated in March, 1986. The law seeks to protect the interest of artists and artistes. It is to enable authors of works of the mind receive a fair and satisfying compensation or royalties from the public use of their work. It also gives the artist the sole right to reproduce, translate, adapt, arrange or transform the work and present or communicate the work to listeners or spectators by any means imaginable.

Speaking at a day's seminar on the 'Copyright Administration in Ghana' in Accra, the Secretary for Information disabused the minds of artistes/artists on the notion that the country's copyright law applies only to works of music.

He said:

"The law protects all intellectual property in the country."¹⁷

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KUMASI - GHANA

4.14 Art and Craft

The interest in art has spread throughout Ghana.

Encouragement is being given to the development and promotion of Art and craft in the country. Art and craft works are exhibited nationwide, particularly in the regional capitals. These exhibitions are organized by the Centres for National Culture, the Museums, the Ghana Library Board, cognate cultural institutions both foreign and local and the artists themselves.

Competitions are held and selected works are featured in foreign exhibitions, festivals etc. Ghana, in one such foreign festivals, won a gold medal in Art at the 13th World Festival for Youth and Students held in Pyongyang in the Democratic Peoples Republic of Korea. To buttress this the drafted cultural policy states:

"The state shall promote competitions, exhibitions and talent hunts in fine and applied arts."¹⁸

Art and craft predominate a number of fairs held of late in the country. At fairs such as 'Industry and Technology Fair' (INDUTECH), International Tourism Fair (INTER-TOURISM), Ghana International Furniture and Woodworking Industry Exhibition (GIFEX) art and craft pieces are not left out.

The centres for National Culture, private galleries and shops provide marketing avenues for the practising artists and craftsmen. Workshops, seminars and symposia are organized from time to time.

"The State shall establish a National Gallery or Art whose objectives shall be:

- a) to serve as repository for artistic creations since the birth of the country as a nation;
- b) to promote the creative genius in Ghanaian artists; and
- c) to promote research, art education and appreciation."¹⁹

Promotional work on craft is on the increase. This is manifest in the Export Craft exhibitions being organized by the Ghana Export Promotion Council for local craftsmen. Delivering the keynote address during the opening ceremony of the most recent one code named "ExportCraft Exhibition 89" in Accra the chairman of the Commission on National Culture observed that the exhibition was different from previous ones because it was geared towards the promotion of the country's rich craft heritage as a non-traditional export.

He stated that:

"The Commission on National Culture recognizing the economic and cultural roles of craft in our national development, will seek to provide adequate resources for the development, promotion and preservation of Ghanaian crafts in all parts of the country."²⁰

He continued: Plans are far advanced for a major congress of craftsmen in the country next December, where they would be given the opportunity for self-criticism and to discuss their achievements and failures.

Under the Commission on National Culture the State shall:

- "a) foster the preservation and development of craft skills and document the indigenous technology responsible for their creation,
- b) enhance the status of the Ghanaian artist/craftsman by protecting his works,

- c) promote and encourage the adaptation of traditional design and craft to the needs and requirements of modern times, and
- d) provide marketing avenue for Ghanaian crafts at home and abroad. "21

Encouragement is also being given for the establishment of craft villages, workshops and small scale industries. The cultural centres have their viable projects taking shape. These include, pottery and ceramics, wood carvings, kente weaving, tie-dye and batik productions, cane weaving and rattle making.

"The State shall encourage the establishment of craft villages, craft shops and training facilities, develop crafts as small scale industries and make appropriate laws for ensuring the protection of designs, and processes of the creations of Ghanaian craftsmen."

References

1. The Cultural Policy of Ghana (Draft) 1989, p. 1.
2. Frantz Fanon: The Wretched of the Earth, Penguin 1967, p. 188.
3. The Cultural Policy of Ghana (Draft) 1989, p. 2.
4. Ibid, p. 3.
5. Ibid, p. 25.
6. 'Help Nation Out of Cultural Crises' - People's Daily Graphic, 7th August issue.
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9. Terms of Reference: Regional Arts Committees: CNC, Accra.
10. Scheme of Service - Centre for National Culture, Accra.
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14. National Culture Administrative Law (Draft).
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16. 'One Year of An African Orchestra': The Mirror, April 22, 1989 issue.
17. 'Copyright Law Covers All Creative Works': Peoples Daily Graphic, October 20, 1988 issue.
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19. Ibid.
20. 'Export Craft Show' Accra: Weekly Spectator, October 14, 1989 issue.
21. Op cit, p. 13.

CHAPTER FIVE

ANALYSIS AND INTERPRETATION OF DATA ON THE ORGANIZATION AND ADMINISTRATION OF THE ARTS

5.1 PROCEDURE

5.1.1 Questionnaire Preparation/Administration

To assess the nature of organization and administration of the Arts in Ghana, the researcher prepared and administered two sets of questionnaires.

The first set of questionnaires were for the employees of art and cultural organizations namely, Commission on National Culture, Centres for National Culture, Museums and Monuments Board, Ghana Dance Ensemble, Abibigromma, and Musicians Association of Ghana. The second set of questionnaires were for practising artistes and artists namely, musicians, poets, dramatists, dancers, artists and craftsmen.

These questions were of two types, the first type was straight forward and demanded 'Yes' or 'No' answers. Respondents were only requested to tick the appropriate answers. The second type demanded the opinions of respondents in sentence forms. This was designed to afford the respondents the chance to freely express their views on the topic and give suggestions.

5.2 Interviews

The researcher also held interviews with the heads of the arts organizations mentioned above.

5.3 Population

The researcher received 160 questionnaires from the employees of the arts organizations and 198 from the practising artists. These were categorized into performing artistes and visual artists for the purpose of this research. The population for study is therefore made up of the following:

| | | | | |
|----|------------------|--------------|---|------|
| A. | Art Organization | (performing) | - | 64 |
| | | (visual) | - | 96 |
| B. | Practising | (performing) | - | 84 |
| | | (visual) | - | 114. |

5.4 Sampling Methodology

The stratified random sampling method was utilized here because the subject matter was classified into two entities - performing and visual arts and each taken as a strata. 25 per cent of each strata was selected for study (Table 2).

TABLE 2: SAMPLING

| DISCIPLINE | | NO. OF EMPLOYEES | 25% SAMPLE |
|------------|-----------------|------------------|------------|
| 1. | Performing Arts | 64 | 16 |
| A 2. | Visual Arts | 96 | 24 |
| 3. | Total | 160 | 40 |

TABLE 2: SAMPLING (contd.)

| DISCIPLINE | | NO. OF ARTISTS/ES | 25% SAMPLE |
|------------|-----------------|-------------------|------------|
| 1. | Performing Arts | 84 | 21 |
| B 2. | Visual Arts | 114 | 36 |
| 3. | Total | 198 | 57 |

A EQUATION OF DESIGN

| A. | 1 | 2 | B. | 1 | 2 | KEY |
|----|-----------|-----------|----|-----------|-----------|---------------------------|
| | <u>PA</u> | <u>VA</u> | | <u>PA</u> | <u>VA</u> | 1. P.A. - Performing Arts |
| | 16 | 24 | | 21 | 36 | 2. V.A. - Visual Arts. |

5.5 Analysis and Interpretation of Results

Each data has been treated separately for details.

5.5.1 Responses from performing arts employees

Table 3 deals with 25 per cent sample of artistes employed by Arts organizations dealing with the performing arts.

The table reveals that a majority of employees i.e. 75 per cent have their work schedule related to their areas of specialization while 25 per cent have their work schedule not related to their work schedule.

62 per cent have had undergone some training programme since employment while 38 per cent have not.

75 per cent indicated that they plan their programmes while 25 per cent do not.

38 per cent indicated that they achieve success in their programmes while 62 per cent do not. The table reveals that a major problem encountered is lack of funds which is affirmed by 100 per cent of the population. 87 per cent indicated that transportation is also a problem and 100 per cent of the population also indicated that logistics is also a problem.

38 per cent find solution to problems while 62 per cent do not.

87 per cent are of the view that the arts are contributing to national development while 13 per cent are not.

44 per cent indicated that their departments enjoy equal attention as other while 56 per cent objected.

13 per cent of the population are of the opinion that our dressing gives us a national identity while 87 per cent disagree to it.

13 per cent agrees that the importation of second-hand clothing should be banned while 87 per cent do not.

100 per cent of the population are of the opinion that there should be adherence to dressing codes for national identity.

13 per cent indicated that our fashion houses are contributing in the promotion of Ghanaian clothing while 87 per cent are not.

19 per cent feel the press exposure on the arts are enough while 81 per cent are of a different opinion.

100 per cent of the population affirmed that we need contributions from specialists in the various fields of the arts.

TABLE 3: DATA ON RESPONSES FROM EMPLOYEES OF THE ARTS (PERFORMING)

| | YES | % | NO | % |
|--|-----|-----|----|----|
| Relationship between area of specialization and work schedule? | 12 | 75 | 4 | 25 |
| Any training since employment? | 10 | 62 | 6 | 38 |
| Do you plan your programmes? | 12 | 75 | 4 | 25 |
| Do you achieve success in your programmes? | 6 | 38 | 10 | 62 |
| Does any of the following affect your programmes? | | | | |
| i. Funds | 16 | 100 | - | - |
| ii. Transportation | 14 | 87 | 2 | 13 |
| iii. Logistics | 16 | 100 | - | - |
| Do you find solutions to problems? | 6 | 38 | 10 | 62 |
| Are the Arts contributing to National Development? | 14 | 87 | 2 | 13 |
| Does your department enjoy equal attention as others? | 7 | 44 | 9 | 56 |
| Does our dressing give us a National identity? | 2 | 13 | 14 | 87 |
| Should the importation of second-hand clothing be banned? | 2 | 13 | 14 | 87 |
| Should there be adherence to dressing codes for National identity? | 16 | 100 | - | - |
| Any contribution by fashion houses in promoting Ghanaian clothing? | 2 | 13 | 14 | 87 |
| Is the press exposure in the Weeklies on the arts enough? | 3 | 19 | 13 | 81 |
| Do we need contributions from specialists? | 16 | 100 | - | - |

SOURCE: FIELD SURVEY.

5.5.2 Responses from Visual arts employees

Table 4 deals with the 25 per cent sample of artists employed by Arts organizations dealing with visual arts.

The Table reveals that majority of the employees in the visual arts department have their specialization areas related to their areas of operation. This is shown by 67 per cent of the population while 33 per cent do not.

42 per cent have undergone some training programme since employment while the remaining 58 per cent have not.

83 per cent plan their programmes while 17 per cent do not.

29 per cent achieve success while the majority of 71 per cent do not.

92 per cent affirms that funds affect their programmes.

75 per cent indicated that transportation affect their programmes and 83 per cent indicated that logistics is another problem area.

42 per cent find solution to problems while 58 per cent do not.

92 per cent are of the opinion that the arts are contributing to national development while 8 per cent think otherwise.

37 per cent of the respondents are of the opinion that their departments enjoy equal attention as others while 63 per cent are not.

As to whether the way Ghanaians dress generally gives us a national identity, 42 per cent indicated 'yes' while 58 per cent indicated 'no'.

TABLE 4: DATA ON RESPONSES FROM EMPLOYEES OF THE ARTS (VISUAL)

| | YES | % | NO | % |
|--|-----|-----|----|-----|
| Relationship between area of specialization and work schedule? | 16 | 67 | 8 | 33 |
| Any training since employment? | 10 | 42 | 14 | 58 |
| Do you plan your programmes? | 20 | 83 | 4 | 17 |
| Do you achieve success in your programmes? | 7 | 29 | 17 | 71 |
| Does any of the following affect your programmes?: | | | | |
| i. Funds? | 22 | 92 | 2 | 8 |
| ii. Transportation? | 18 | 75 | 6 | 25 |
| iii. Logistics? | 20 | 83 | 4 | 17 |
| Do you find solutions to problems? | 10 | 42 | 14 | 58 |
| Are the Arts contributing to National Development? | 22 | 92 | 2 | 8 |
| Does your department enjoy equal attention as others? | 9 | 37 | 15 | 63 |
| Does our dressing give us a National identity? | 10 | 42 | 14 | 58 |
| Should the importation of second-hand clothing be banned? | 6 | 25 | 18 | 75 |
| Should there be adherence to dressing codes for National identity? | 22 | 92 | 2 | 8 |
| Any contribution by fashion houses in promoting Ghanaian clothing? | 9 | 37 | 15 | 63 |
| Is the press exposure in the Weeklies on the Arts enough? | - | - | 24 | 100 |
| Do we need contributions from specialists? | 24 | 100 | - | - |

SOURCE: FIELD SURVEY.

25 per cent indicated second-hand clothing should be banned while 75 per cent do not.

On adherence to dressing codes for national identity 92 per cent indicated 'yes' while 8 per cent indicated 'no'.

37 per cent of the respondents say fashion houses are contributing in promoting Ghanaian clothing while 63 per cent feel they are not.

100 per cent affirmed that the press exposure on the arts is not enough.

100 per cent agrees that there is the need for more contributions by specialists on the various fields of the arts.

5.5.3 Responses from practising performing artistes

Table 5 deals with the 25 per cent sample of practising performing artistes.

The table reveals that 71 per cent of the population belong to national associations dealing with the performing arts while the remainder of 29 per cent do not.

Out of the 71 per cent 29 per cent have been members for between 1 - 5 years. 23 per cent have been members for between 5 - 10 years and 19 per cent have been members for over 10 years.

On meetings of the associations 43 per cent indicated that meetings are organized very often, 9 per cent indicated that no meetings have been organized since they joined these associations while 19 per cent indicated that meetings are rarely organized.

25 per cent indicated second-hand clothing should be banned while 75 per cent do not.

On adherence to dressing codes for national identity 92 per cent indicated 'yes' while 8 per cent indicated 'no'.

37 per cent of the respondents say fashion houses are contributing in promoting Ghanaian clothing while 63 per cent feel they are not.

100 per cent affirmed that the press exposure on the arts is not enough.

100 per cent agrees that there is the need for more contributions by specialists on the various fields of the arts.

5.5.3 Responses from practising performing artistes

Table 5 deals with the 25 per cent sample of practising performing artistes.

The table reveals that 71 per cent of the population belong to national associations dealing with the performing arts while the remainder of 29 per cent do not.

Out of the 71 per cent 29 per cent have been members for between 1 - 5 years. 23 per cent have been members for between 5 - 10 years and 19 per cent have been members for over 10 years.

On meetings of the associations 43 per cent indicated that meetings are organized very often, 9 per cent indicated that no meetings have been organized since they joined these associations while 19 per cent indicated that meetings are rarely organized.

TABLE 5 DATA ON RESPONSES FROM PRACTISING ARTISTES (PERFORMING).

| ANY HELP FROM ASSOCIATION IN ACQUIRING MATERIALS? | HOW DO YOU GET YOUR MATERIALS: | | ARE THEY EASY TO BE ACQUIRED? | DOES THE PROBLEM OF MATERIALS AFFECT YOUR PRICES? | ANY HELP FROM ASSOCIATION TO PRESENT YOUR PRODUCTS? | WHERE DO YOU SELL YOUR PRODUCTS? | DO YOU PARTICIPATE IN NATIONAL PERFORMANCES & EXHIBITIONS? | WHO ARE YOUR CUSTOMERS? | | ADHERENCE TO DRESSING CODES FOR NATIONAL IDENTITY? | ANY CONTRIBUTION BY FASHION HOUSES IN PROMOTING GAWASAS? CLOTHING? | SHOULD THE IMPORTATION OF SECONDHAND BE CLOTHING? BAILED? | IS THE DRESS EXPOSURE ENOUGH? | | CONTRIBUTIONS FROM SPECIALISTS? | | | | |
|---|--------------------------------|-------------|-------------------------------|---|---|----------------------------------|--|-------------------------|-----------------|--|--|---|-------------------------------|----|---------------------------------|-----|----|----|----|
| | Open market | Importation | | | | | | Tourists | General Public. | | | | YES | NO | | YES | NO | | |
| YES | 9 | 6 | 15 | 6 | 14 | 1 | 18 | 3 | 15 | 6 | 21 | 17 | 4 | 19 | 2 | 2 | 19 | 7 | 14 |
| NO | 43 | 29 | 71 | 86 | 66 | 5 | 86 | 14 | 71 | 29 | 100 | 81 | 19 | 91 | 9 | 18 | 91 | 34 | 66 |

With regard to seminars 14 per cent indicated that they are often, 29 per cent say there has been no seminar since they joined while 29 indicated that they are rarely organized.

On workshops, 29 per cent say they are often organized, 23 per cent say no workshops have been organized since they joined these association and 19 per cent indicated that they are rare.

On lectures, 19 per cent say they are often organized. 43 per cent claim there has been no lecture since they joined while 9 per cent say they are rarely organized.

As to whether these associations offer any help to the artistes to acquire materials 43 per cent said 'yes' while 29 per cent said 'no'.

On the question of how the artistes get their materials 71 per cent of the respondents say they got them from the open market, 9 per cent import them while 19 per cent get them as gifts.

As to whether materials are easy to be acquired 29 per cent says 'yes' while 71 per cent says 'no'.

On the question of, 'Does the problem of materials affect your prices?' 86 per cent indicated 'yes' while 14 per cent says 'no'.

Concerning help from associations in presenting products 66 per cent says 'yes' while 5 per cent says 'no'.

86 per cent says they sell their products at the cultural centres while 14 per cent sell at any other avenue available to them.

71 per cent indicated that they participate in national performances and exhibitions while 29 per cent do not.

100 per cent indicated that the general public are their customers.

81 per cent indicated that there is the need for adherence to dressing codes for national identity while 19 per cent says no.

91 per cent are of the opinion that our fashion houses are contributing in promoting Ghanaian clothing while 9 per cent differ in opinion.

81 per cent do not subscribe to banning the importation of second-hand clothing while 19 per cent does.

91 per cent indicated that the press exposure on the arts is inadequate while 9 per cent think it is.

34 per cent are of the opinion that we need specialists to contribute on the various fields of the arts while 66 per cent thinks otherwise.

5.5.4 Responses from practising Visual Artists

Table 6 deals with the 25 per cent sample of practising visual artists.

The table reveals that 89 per cent of the respondents are association members while the remaining 11 per cent are not.

Out of the 89 per cent 11 per cent have been members for between 1 - 5 years, 56 per cent between 5 - 10 years and 22 per cent have been members for over 10 years.

TABLE 6.
DATA ON RESPONSES FROM PRACTISING ARTISTS (VISUAL).

| ACQUIRING MATERIALS? | HOW DO YOU GET YOUR MATERIALS? | | | DOES THE PROBLEM OF MATERIALS AFFECT YOUR PRICES? | | ANY HELP FROM ASSOCIATION TO PRESENT YOUR PRODUCTS? | | WHERE DO YOU SELL YOUR PRODUCTS? | | DO YOU PARTICIPATE IN NATIONAL PERFORMANCES & EXHIBITIONS? | | WHO ARE YOUR CUSTOMERS? | | ATTRIBUTES TO DRESSING CODES FOR NATIONAL IDENTITY? | | ANY CONTRIBUTION BY FASHION HOUSES IN PROMOTING SHAWAR CLOTHING? | | SHOULD THE IMPORTATION OF SECONDHAND BE CLOTHING BE ALLOWED? | | IS THE PRESS EXPOSURE ON THE ARTS ENOUGH? | | CONTRIBUTIONS FROM SPECIALISTS? | | |
|----------------------|--------------------------------|-------------|-------------|---|-----|---|-----|----------------------------------|------------------|--|-----|-------------------------|----------|---|-----|--|-----|--|-----|---|-----|---------------------------------|-----|-----|
| | NO. | Open Market | Importation | Gifts. | YES | NO. | YES | NO. | Cultural centres | Others. | YES | NO. | Tourists | General Public | YES | NO. | YES | NO. | YES | NO. | YES | NO. | YES | NO. |
| 28 | 20 | 8 | 8 | 9 | 32 | 4 | 8 | 24 | 20 | 16 | 24 | 12 | 28 | 8 | 26 | 10 | 30 | 6 | 2 | 34 | 3 | 33 | 36 | - |
| 78 | 56 | 22 | 22 | 17 | 89 | 11 | 22 | 67 | 56 | 45 | 67 | 33 | 78 | 22 | 72 | 28 | 83 | 17 | 6 | 94 | 8 | 92 | 100 | - |

11 per cent out of the 89 per cent indicated that meetings are organized often, 22 per cent claim there has been no meeting since they joined these associations while 56 per cent claim meetings are rare.

6 per cent claim seminars are often organized, 72 per cent claim none has been organized since they joined these association while 11 claim they are rare.

22 per cent claim workshops are often organized, 28 per cent claim none has been organized since they joined while 39 per cent claim they are rarely organized.

On lectures, 11 per cent say it is often, 45 per cent say none has been organized since they joined while 33 per cent claim it is rarely organized.

11 per cent claim they receive help from associations to acquire materials while 78 per cent claim they do not.

On the question of how the artists get their materials 56 per cent said on the open market, 22 per cent import them while 22 per cent get them as gifts.

As to whether materials are easy to be acquired 17 per cent says 'yes' while 83 per cent says 'no'.

89 per cent says the problem of material acquisition affect their prices while 11 per cent says no.

22 per cent says they receive help from associations to present the products to the public while the majority of 67 per cent says 'no'.

56 per cent claim they sell their products at the cultural centres while 45 per cent sell at any other avenue available to them.

67 per cent claim they take part in nation exhibitions while 33 per cent do not.

78 per cent claim their customers are tourists while 22 per cent claim the general public are their customers.

72 per cent indicated that there is the need for adherence to dressing codes for national identity while 28 per cent think otherwise.

83 per cent are of the opinion that our fashion houses are contributing in the promotion of Ghanaian clothing while 17 per cent differ in opinion.

94 per cent do not subscribe to banning the importation of second-hand clothing while 6 per cent does.

92 per cent indicated that press exposure on the arts is inadequate.

There is a 100 per cent consensus on the need for specialists to contribute in the various fields of the arts for more exposure.

5.5.5 Combined responses from Performing and Visual arts employees

Table 7 deals with combined responses from employees of the arts performing and visual (Tables 3 & 4). The table reveals that from the 25 per cent sample population of 40, 70 per cent of the employees have their work schedule related to their areas of specialization while the remaining 30 per cent do not.

TABLE 7: DATA ON COMBINED RESPONSES FROM EMPLOYEES OF THE ARTS (PERFORMING + VISUAL).

| | YES | % | NO | % |
|--|-----|-----|----|----|
| Relationship between area of specialization and work schedule? | 28 | 70 | 12 | 30 |
| Any training since employment? | 20 | 50 | 20 | 50 |
| Do you plan your programmes? | 32 | 80 | 8 | 20 |
| Do you achieve success in your programmes? | 13 | 32 | 27 | 68 |
| Does any of the following affect your programmes? | | | | |
| i. Funds | 38 | 95 | 2 | 5 |
| ii. Transportation | 32 | 80 | 8 | 20 |
| iii. Logistics | 36 | 90 | 4 | 10 |
| Do you find solution to problems? | 16 | 40 | 24 | 60 |
| Are the arts contributing to National development? | 36 | 90 | 4 | 10 |
| Does your department enjoy equal attention as others? | 16 | 40 | 24 | 60 |
| Does our dressing give us a National identity? | 12 | 30 | 28 | 70 |
| Should the importation of second-hand clothing be banned? | 8 | 20 | 32 | 80 |
| Should there be adherence to dressing codes for National identity? | 38 | 95 | 2 | 5 |
| Any contribution by fashion houses in promoting Ghanaian clothing? | 11 | 27 | 29 | 73 |
| Is the press exposure in the Weeklies on the arts enough? | 3 | 8 | 37 | 92 |
| Do we need contributions from specialists? | 40 | 100 | - | - |

50 per cent of the employees have undergone some training programme since employment while the remaining 50 per cent have not.

A greater majority of 80 per cent claim they plan their programmes while 20 per cent do not.

However, the majority of 68 per cent claim they do not achieve success in their programmes while only 32 per cent does.

The table reveals that major problems encountered are lack of funds which is affirmed by 95 per cent, transportation 80 per cent and logistics 90 per cent.

60 per cent claim they do not find solution to problems while 40 per cent does.

90 per cent are of the opinion that the arts are contributing to national development while 10 per cent differ in opinion.

60 per cent claim their departments do not enjoy equal attention as others while 40 per cent think otherwise.

70 per cent are of the opinion that our dressing does not give us a national identity while 30 per cent think it does.

80 per cent do not subscribe to banning the importation of second-hand clothing while 20 per cent does.

95 per cent are of the opinion that we need to adhere to dressing codes for national identity, while 5 per cent think otherwise.

75 per cent are of the opinion that our fashion houses are not contributing in promoting Ghanaian clothing while 27 per cent think they are contributing.

92 per cent claim the press exposure on the arts is inadequate while 8 per cent think it is enough.

There is a 100 per cent consensus that we need contributions from specialists in the various fields for more exposure on the arts.

5.5.6 Combined responses from practising
Performing artistes and Visual artists

Table 8 deals with the combined response from performing and visual practising artistes and artists.

From the 25 per cent sample population of 57, 82 per cent of the artistes and artists come under the umbrella of the national associations while 18 per cent do not.

Referring to the number of years artistes and artists have been members of art associations, the table reveals that out of the 82 per cent respondents in Table 8, 18 per cent have been with them for a period between 1 - 5 years, 43 per cent for a period of between 5 - 10 years while 21 per cent have chalked over 10 years with these associations.

On meetings of the associations the Table 8 reveals that 22 per cent out of the 82 per cent indicates that meetings are often, 18 per cent said there has been no meetings since they joined while 42 per cent claim meetings are rare.

25 per cent of the 82 per cent members say workshops are organized often, 26 per cent say there has been no workshop since they joined while 31 per cent claim it is organized but rarely.

With respect to lectures 14 per cent claim it is often organized, 43 per cent say there has been none since they joined with 25 per cent saying it is rarely organized.

As to whether the artistes and artists receive help from their various associations in acquiring materials for work Table 8 reveals 59 per cent said 'no' with 23 per cent 'yes'.

61 per cent of the total population obtain their materials from the open market, 18 per cent import them while 21 per cent get them sometimes as gifts.

As to whether these materials are easy to acquire 79 per cent of the population says 'no' while 21 per cent says 'yes'.

82 per cent of the total population indicated that the problem of materials acquisition affects the pricing of their works. The remaining 12 per cent said 'no'.

43 per cent out of the 82 per cent members of the various associations claim they do not receive any help in presenting their products to the public. 39 per cent, however, said they do.

67 per cent of artistes/artists perform or sell or exhibit at the cultural centres while 33 per cent do the same at any other avenue readily available to them.

TABLE 8

DATA ON COMBINED RESPONSES FROM PRACTISING ARTISTES / ARTISTS
(PERFORMING + VISUAL)

| MATERIALS? | How do you GET YOUR MATERIALS? | | ARE THEY EASY TO BE ACQUIRED? | | DOES THE PROBLEM OF MATERIALS AFFECT YOUR PRICES. | | ANY HELP FROM ASSOCIATION TO PRESENT YOUR PRODUCTS? | | WHERE DO YOU SELL YOUR PRODUCTS? | | DO YOU PARTICIPATE IN NATIONAL PERFORMANCES & EXHIBITIONS? | | WHO ARE YOUR CUSTOMERS? | | ADHERENCE TO DRESSING CODES FOR NATIONAL IDENTITY? | | ANY CONTRIBUTION BY FASHION HOUSES IN PROMOTING GHANAIAN CLOTHING? | | SHOULD THE IMPORTATION OF SECONDHAND CLOTHING BE BANNED? | | IS THE PRESS EXPOSURE ON THE ARTS ENOUGH? | | CONTRIBUTIONS FROM SPECIALISTS? | |
|------------|--------------------------------|-------------|-------------------------------|----|---|----|---|--------|----------------------------------|----|--|----------------|-------------------------|----|--|----|--|----|--|----|---|----|---------------------------------|----|
| | Open Market | Importation | YES | NO | YES | NO | Cultural Centres | Others | YES | NO | Tourists | General Public | YES | NO | YES | NO | YES | NO | YES | NO | YES | NO | YES | NO |
| | 35 | 10 | 12 | 45 | 50 | 7 | 22 | 25 | 38 | 19 | 39 | 18 | 28 | 29 | 43 | 14 | 49 | 8 | 6 | 51 | 5 | 52 | 43 | 14 |
| 61 | 18 | 21 | 21 | 79 | 82 | 12 | 39 | 43 | 67 | 33 | 69 | 31 | 49 | 51 | 75 | 25 | 86 | 14 | 11 | 89 | 8 | 92 | 75 | 25 |

69 per cent of the artistes/artists take part in national performances and exhibitions while the remaining 31 per cent do not.

A fair majority of the respondents i.e. 51 per cent claim their customers comprise the general public while 49 per cent say they are tourists.

75 per cent of the respondents agreed to the need for Ghanaians to adhere to dressing codes for national identity while 25 per cent objected to it.

On the issue of the contributions being made by Ghanaian fashion houses towards promoting Ghanaian clothing 86 per cent of the respondents agreed while 14 per cent claim there is no contribution by such houses.

As to whether the importation of second-hand clothing should be banned 89 per cent of the respondents said 'no' while 11 per cent said 'yes'.

Concerning the press exposure on the Arts 92 per cent said it is inadequate while 8 per cent claim it is satisfactory.

As to whether we need contributions from specialists on the various fields 75 per cent of the respondents said 'yes' with 25 per cent objecting to it.

5.5.7 Opinions

A look at the questionnaire (Appendix 1) shows that provisions were made for the expression of opinions of respondents on some issues.

In this section answers or opinions given by respondents are presented whole and unedited.

QUESTION: WHAT IN YOUR OPINION ARE THE CAUSES OF SUCH PROBLEMS?

ANSWERS:

1. Insufficient grants to the centre for promotions by Government.
2. Lack of co-ordination between the Director and other artistic disciplines.
3. No co-operation from some of the craftsmen. Craft is not given equal priority.
4. The appropriate personnel are lacking at the Ministry of Finance and Ministry of Education and Culture.
5. People are not used to paying to watch dance.
6. Lack of private, public and governmental funding, patronage and illiteracy.
7. Because it looks like people do not have right perceptions of the arts.
8. Because of the lack of knowledge of the arts among most people.
9. Partly due to the financial situation of Ghana.
10. The major reason is that cultural promotion etc. are not the priority of government.
11. Lack of interest from those in power. It is all politics.
12. Because in the present economic re-adjustment (recovery programme), culture is not considered to be a priority area as compared to agriculture, health etc.
13. The lack of defined objectives.

QUESTION: HOW WOULD YOU ASSESS THE PRESENT STATE OF THE ARTS IN GHANA?

Answers:

1. It is still in its latent form. Arts must permeate our entire lifestyle in Ghana. There is the need for a revival of the arts in Ghana.
2. It is now getting some attention.
3. It is picking up; people are now becoming aware of its impact.
4. It is on the ascendancy though it needs more patrons.
5. Gradually getting the desired attention.
6. At a standstill.
7. Improving.
8. Trend of affairs indicate that the Arts have bright future.
9. There is still much to be desired. There is more room for improvement.
10. It is improving.
11. Our Arts is still in its incipient stages because it is not projected outside, it is still in the body and not out of it.
12. The arts have not attained the full promotional backing from the government.
13. Still growing.
14. Some aspects have been neglected.
15. Not up to the required standard.
16. Has improved a bit. At least there is some awareness.
17. People are gradually becoming aware of their cultural heritage.

18. It is being developed greatly.
19. The living arts is being given the boost.
20. There is much more improvement in the awareness of the arts.
21. Threateningly discouraging in spite of tremendous potential.
22. The lack of support from central government is hindering progress.
23. People do not seem to have very much interest in the arts in Ghana.

QUESTION: WHAT STEPS DO YOU THINK COULD BE TAKEN TO PROMOTE AUTHENTIC GHANAIAN CLOTHING?

Answers:

1. There is the need for general education for the Ghanaian to adhere to our local prints and tradition clothing like 'kaba' and 'jumper'.
2. By publicising more of authentic Ghanaian clothing.
3. Through fairs and exhibitions.
4. They should be educated, but laws should not be made since we live in a free world.
5. If prices of Ghanaian clothing would be made cheaper.
6. Our own prints should be popularized.
7. Designers themselves should take interest in Ghanaian clothing.
8. Raw materials should be made available.
9. Ghanaian clothing should be used for fashion parades.
10. Government should place a ban on the sewing of certain styles.
11. The fashion houses need orientation on Ghanaian culture.

12. Encouragement should be given to trade in traditional textiles.
13. We should promote the wearing of more Ghanaian clothes (like 'jumper', 'kaba' and cloth, 'batakari').
14. We should stop importing foreign materials as much as possible and encourage the production of local ones, e.g. batiks, local prints, Adinkra etc.
15. The need for cultural renaissance must be brought home so as to get our people to adopt the right attitude towards Ghanaian clothing.

QUESTION: WHAT IN YOUR OPINION COULD BE DONE TO HELP IMPROVE THE ARTS FOR NATIONAL DEVELOPMENT?

Answers:

1. Culture must be made to be part of us, not only in terms of our clothing. Concerning state functions we expect to see people dressed in African clothing to encourage others. Also on the mass media - radio, T.V. etc. - the public could be educated a lot more on culture and its role in the national development process.
2. More space should be provided to cover the arts. Specialists covering their area tend to be too technical, especially when they do not have any journalistic background.
3. First cycle institutions should take up this task.
4. Ghanaians should be made aware of the backwardness they involve themselves in by the over-riding taste of foreign culture.
5. Adequate publicity and rebate on advertisements.
6. District, Regional and National Cultural weeks must be planned during which emphasis should be laid on doing something artistical.
7. There is the need for the organization of the arts at district, regional and national levels.

8. Those in the field should come solidly together to be identified than going solo for more personal gains.
9. There should be exclusive periodicals on the Arts, frequent lectures and symposia should be organized.
10. We must embark on an open door policy only to authentic African attractions with particular emphasis on the basic Ghanaian design for clothes.
11. Government backing in the areas of promotion, exposition should be on the priority list of the national budget as culture is the embodiment of our natural life.
12. Various guild should be formed for the various Arts. International exposition should be given to the artistes/artists to help them evaluate their own works.
13. Cultural funds should be set up and cultural administrators should be trained and appointed as Regional directors.
14. Bureaucracy should be minimized at the regional centres.
15. The authorities should realize that without improvements in the arts other sectors of the economy of our national life will suffer.
16. Artists and artistes need encouragement and promotions from government. The press can help. Artists are financially handicapped so if the press in general could give rebate to adverts it will go down well to help promote the arts in this country.
17. Artists/Artistes should be given proper governmental attention and their products should be given national importance.
18. The human resources already exist, what we need is financial push.
19. Well qualified persons should be made Directors and much funds released for the training of their personnel. In addition any other inputs needed must in a way be attended to.

20. Organization of workshops, congresses and education of the public through the mass media.
21. Popularised through the media, provided with necessary infrastructure, recognised properly and respected and given social and financial push from all members called citizens, and also upholding the rights and responsibilities of the performing artiste, enshrined in a national cultural policy.
22. Central government organising more funds, transport and avenues for people to appreciate more of Ghanaian art.
23. It would be better if a separate ministry is set up to take charge of the Arts and thus monitor its performance for developmental purposes.
24. The arts should be appreciated from the time of birth. People should be made to understand what art is and its economic importance.
25. More official involvement, more public exposure, press critique should be increased for public awareness.
26. The various disciplines must be given the freedom to operate instead of others from the other discipline forcing their ideas to be implemented.
27. A stronger and much forceful front to fight for artists' needs and closer co-operation amongst artists.
28. We need assistance from the general public.
29. First there should be understanding of the arts and secondly it should be adequately funded.
30. More seminars, workshops and lectures on the arts must be organised.
31. Government must realise the importance of artists in contributing towards national development and give them effective support.
32. Organize seminars, open workshops and materials and equipment shops so the artists can buy them easily.

33. Enough education, publicity and research is also needed.
34. There should be promotional grants for the arts.
35. There should be a body to co-ordinate the implementations of policies.
36. Bazaars should be organized for foreign investors to be invited to invest in the arts.
37. Arts should be more organised and have a say in national issues concerning the Arts. They should become current on national and international issues concerning the Arts. They should be supplied with materials to work and be provided with market, local and internationally. There should be ways of paying in cash or in kind to the Association or the nation by artists.
38. If the national Associations can help provide the materials and inputs to Artists, organize seminars and workshops and arrange exhibitions abroad and locally it will help improve the arts for national development.
39. That the rich men in Ghana be educated to help the work of Arts in the country with their money.
40. There is the need for the government to build workshops in the districts for the artists.
41. Government to give loans to help artists establish their workshops.
42. More appointments so that the artists could teach or present what we have to the public.
43. There should be more exhibitions.
44. We need assistance from the government and any other organisation so that costs would be reduced.
45. A development fund to finance projects i.e. murals, public sculpture, and to support needy yet talented artists. This fund of approximately 15 - 20 million cedis could be from contributions from government, foreign governments, multinational companies and individuals.
46. Sectional grouping with limited barriers (status, age, or language) should be encouraged.

5.5.8 Test of the Hypotheses

There are two main parts to the hypotheses, these are

1. That the central organization and administration of the arts in Ghana is ineffective and dysfunctional resulting in the unco-ordinated activities of the various cultural centres.
2. That with effective organization and administration the visual and performing arts could contribute more efficiently to national development.

The proof to the hypotheses is found in the inability on the part of the institutions responsible for the promotion of the Arts to achieve success in their programmes.

The first proof is that while a majority 70 per cent of the employees of the Arts have their jobs related to their areas of specialization a disproportionate 32 per cent achieves success in their programmes.

The second proof is that though 50 per cent of employees of the arts have undergone further training since employment art promotional programmes do not achieve the desired success. The data reveals that there are unsolvable perennial problems in the administration of the arts. This emphasizes the ineffectiveness and dysfunctionability resulting in no proper co-ordination between type of training and job requirements.

The third proof is that annual budget allocations for the promotion of the arts is inadequate. While 80 per cent of

the employees plan programmes, the problem of funds, transportation and logistics still hamper success and only 40 per cent finds solution to problems hence the dysfunctionability and ineffectiveness of organization and administration.

Lack of co-ordination between planning and implementation is another major factor for the maladministration.

The fourth proof is that meetings, seminars, workshops and lectures are seldom organized for practising artists. This prevents them from acquiring new knowledge and skills for professional advancement.

The fifth proof is that while 67 per cent of the artistes/artists sell or perform or exhibit their products at the various cultural centres the arts associations neither give the desired assistance in procuring materials nor in presenting their works to the public.

The sixth proof is that problems with acquisition of materials and equipment affects the prices of art products resulting in higher fees for entry to watch performances and high prices for art works. The government's inability to provide sufficient funds for the importation of art materials and other equipment are all a pointer to the exorbitant production costs by artists.

The final proof is that the problem of finding suitable materials locally have given rise to shoddy works done by artists. This supports the claim by the Director of Export

Promotion Council. 'Ghanaian art products are not selling on the world market because of poor quality.' This emphasizes the fact that with effective organization and administration the visual and performing arts could contribute more efficiently to national development.

CHAPTER SIX

SUMMARY, RECOMMENDATION AND CONCLUSION

6.1 Principal Findings

The principal findings made by the research concerning the state of the arts, its organization and administration are as follows.

- 6.1.1 It has been reaffirmed in the research findings that the government and people of Ghana consider it awe to preserve and promote national duty to their cultural heritage, hence the formulation of a National Cultural Policy.
- 6.1.2 That attempts have been made to organize, the arts as an integral part of the national culture through the establishment of cultural and art institutions for example, Centres for National Culture throughout the country and the mobilization of artists.
- 6.1.3 That majority of the personnel involved in the organization and administration of the arts in Ghana, specialized in an aspect of the arts - viz dance, drama, music, painting, ceramics, textiles, metal work, graphic design and sculpture.
- 6.1.4 That some training facilities have been made available to a large number of employees to up-grade their knowledge and skills.

- 6.1.5 The research has uncovered a lot of administrative and organizational problems in the arts institutions and organizations. These problems include lack of adequate personnel for top management positions, lack of adequate funds and logistics to support art programmes.
- 6.1.6 That employees do not achieve success in their programmes due to the following problems in descending order:
- | | | | | | |
|----|----------------|----|----|----|--------------|
| a) | Funds | .. | .. | .. | 95 per cent |
| b) | Logistics | | .. | .. | 90 per cent |
| c) | Transportation | | | .. | 80 per cent. |
- 6.1.7 That the employees do not find solutions to perennial problems of their departments although 80 per cent of the population claim they plan their programmes.
- 6.1.8 That the institutions responsible for the organization and administration of the arts do not enjoy equal attention as other departments. That this is due to lack of interest and co-operation because it seems the arts are not considered a priority area by government. Notwithstanding this, it is an indisputable fact that the arts are contributing to national development.
- 6.1.9 That the exposure of the arts to the public in the weeklies is not enough. Besides music, dance and drama (all performing arts) very little attention is paid to the visual arts. That instead of a columnist specialists in the various fields of the arts must contribute to give a wide coverage on the arts.

- 6.1.10 That in the present era some awareness on the arts has been made. There is therefore the need to educate the public to contribute towards the development of it. Government grants, individual grants etc. are needed. Undoubtedly, like Susanne Langer advocated: "Art is the spearhead of every cultural advance, because it is the opening of the 'inward eye', the record of life from the deep unconscious drive to the highest intensity of emotion and awareness."
- 6.1.11 That most people expressed feelings of optimism in the future development and promotion of the arts in Ghana. In the light of this there is the need for Ghanaians to consider what John F. Kennedy, one time United States president, said: "I look forward to an America which will not be afraid of grace and beauty...an America which will reward achievement in the arts as we reward achievement in business and statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens." This implies that, there is the need for a concerted effort on the part of arts institutions, cognate organization and all Ghanaians to break the isolationist barrier in the promotion of arts. That this would lead to a dynamic development of the arts.
- 6.1.12 That the decentralization exercise seems to make an impact in the organization and administration of the Arts in Ghana.
- 6.1.13 That meetings, seminars, workshops and lectures for artistes

and artists are seldom organized.

- 6.1.14 That the artists and artistes do not receive the desired assistance in procuring materials for their work and not even for presenting or exhibiting what they have managed to produce.
- 6.1.15 It came to light during the research that with a few exceptions, the way Ghanaians dress generally does not give us a national identity. That promotion of traditional costumes like the 'kaba', 'batakari', 'jumper' with traditional touch in the application of symbols are necessary.

6.2 Recommendations

In order to improve upon the organization and administration of the arts in Ghana, the researcher has the following suggestions and recommendations to make. These are based on the findings of the research through responses to the questionnaires and revelations of the study.

Recommendations are focused on pertinent issues and it is hoped that the authorities responsible for the promotion, presentation and preservation of the Arts would pay more attention to them. With an effective organization and administration of the arts a lot more could be done by artistes and artists toward national development.

It is recommended that:

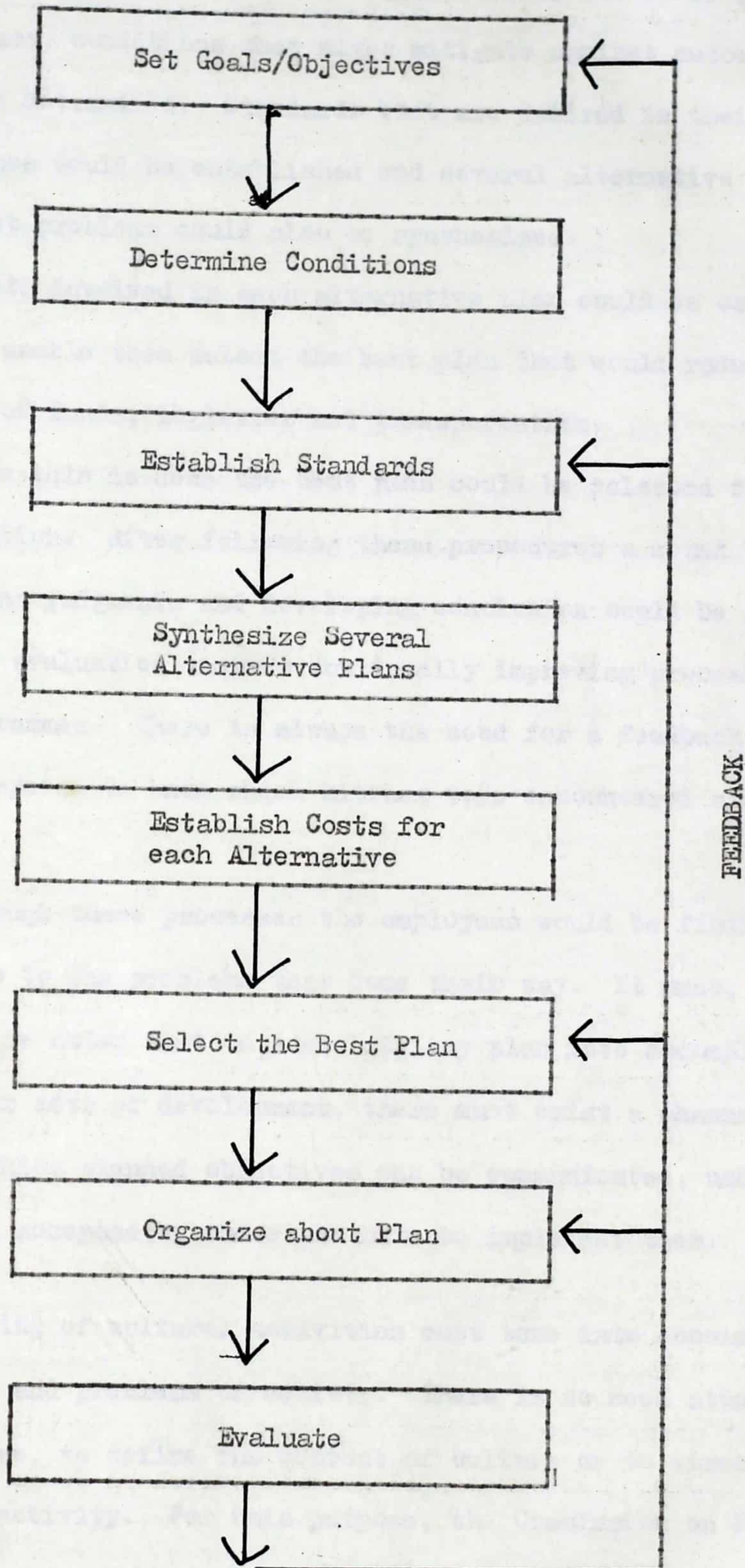
- 6.2.1 Steps should be taken to provide training in administration to personnel employed by the arts institutions and organizations.

What should be realized is that our two Universities i.e. the College of Art, University of Science and Technology, Kumasi and the School of Performing Arts, University of Ghana, Legon which produce the bulk of employees for the arts do not provide programmes in administration of the arts. The emphasis of the courses are on the specialized disciplines e.g. music, painting, literature, drama, dance etc.

- 6.2.2 Seminars and workshops on administration should be organized for arts personnel to carry out effective administration. Such cultural administration training programmes like the one that took place recently in Winneba, courses organized by the African Cultural Institute in Dakar, Senegal, the Management Productivity Institute in Ghana would get the cultural officers well equipped to meet the challenges ahead. These would also help them plan their programmes effectively thereby achieving success and finding solutions to problems.
- 6.2.3 The employees having been taken through a planning model or paradigm such as the one in Table 9 would help solve to a large extent problems and the inability to achieve success in programmes.
- 6.2.4 Since majority of the employees do some planning of their programmes but fail to achieve success due to the problem of funds, logistics and transportation, it is expected that the paradigm below, if followed carefully, would help remove

TABLE 9: A PLANNING MODEL

SOURCE: Systems Analysis for Effective School Administration
John McNamara (N.Y. Parker 1971), p. 5.



impediments. After setting the goals or objectives of their programmes, conditions that might mitigate against success could be determined. Standards that are desired in their programmes would be established and several alternative plans to offset problems could also be synthesized.

Costs involved in each alternative plan could be established to enable them select the best plan that would reduce the problem of funds, logistics and transportation.

When this is done the best plan could be selected for the organization. After following these procedures a sound basis for making judgments and developing conclusion could be arrived at. The evaluation ensures continually improving processes in the programmes. There is always the need for a feedback and control system to know which hitches were encountered along the line.

Through these processes the employees would be finding solutions to the problems that come their way. It must, however, be noted that to translate any plan into accomplished results or acts of development, there must exist a channel through which planned objectives can be communicated, understood and accepted by those who have to implement them.

6.2.5 The planning of cultural activities must take into consideration the needs and problems of society. There is no need attempting in any case, to define the content of culture or to direct creative activity. For this purpose, the Commission on National Culture would have to study and evaluate the systems of

professional training of specialists, organizers, administrators and those responsible for carrying out cultural policy programmes.

- 6.2.6 The training programmes should assist the emergence of organizers with basic developmental skills that will ensure getting them committed to seeing to it that plans are implemented and effectively supervised. It should train personnel in the organization of cultural activities such as cultural promotion, artistic creation, arts education, studies and circulation of cultural materials and in arts administration.
- 6.2.7 The trainees should come from varying educational backgrounds with diverse qualifications and should have had previous training in any field of art. It is not enough for them to train for their part in implementing development policy if no attempt is made at the same time to break down outmoded traditions within the set-up to give the employees a meaningful role which they can play effectively for the betterment of society.
- 6.2.8 The upshot of the foregoing is that the task of national development becomes in large measure and as far as cultural administration is concerned, one of developing administrative capabilities to provide leadership and direction. The capabilities are especially critical in administering and co-ordinating the myriad of activities which must be carried out if any

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meaningful success is to be achieved in the programmes of the arts institutions and organizations. To this end we need a different kind and calibre of persons, in our positions of administrative leadership. It is common knowledge that too many of our heads of organizations or departments are content to be, indeed 'heads' rather than 'leaders' of their organizations. For our administrative leaders to meet their new responsibilities, the task in hand requires the right combinations of breadth of mind and specialization; a new perspective, constant training and refreshment. The development of honest, dynamic and effective administration is dependent upon certain fundamental values, standards and conditions such as competence, creativity, the service motive and courage being so vital.

- 6.2.9 The Commission on National Culture must enforce the administrative principles of probity and accountability on the part of officials. This would avoid the lakadaisical attitudes towards work in the arts institutions and organizations.
- 6.2.10 That district, regional and national congresses of the various artistic disciplines must be organized annually to assess the effectiveness and efficiency of the various organizations under the Commission.
- 6.2.11 That the executive of the Commission on National Culture must always make sure that information flows to the grassroots and that feedback is obtained from subordinates and the general public. The feedback system can be achieved when a monitoring

and co-ordination sector set up by the Commission is fully equipped with both personnel and logistics to visit regions and districts frequently.

6.2.12 The Commission must involve important personalities who are associated with the arts in reviewing the activities of the Commission periodically to help it steer its course successfully.

6.2.13 With the dissemination of culture it raises problems not only in connection with the production of cultural goods and the use of the media. It is also in connection with facilities designed to make cultural information more widely available to the youth especially. To do this effectively it means helping the public to appreciate all the positive aspects of culture and to jettison all the negative tendencies of our culture. There is the need to introduce more cultural programmes in the educational system. We must encourage the youth to actively participate in cultural activities in their communities as well as reviewing the curriculum enrichment programme to make it more beneficial to the school going population.

6.2.14 For the institutions associated with the promotion of cultural affairs to enjoy equal attention as other departments, training in administration of cultural affairs should no longer concern cultural experts alone. It should also concern administrators in all sectors that play a part in the organization of social life. The fact needs to be emphasized, for

it affects the preparation of programmes.

- 6.2.15 In order to make participation in the arts a way of life of all sections of society, it is important that the Commission on National Culture does not only lay emphasis on performances, but also promote awareness and critical appreciation of artistic and cultural values through education of the public. Encouragement must continue to be given to artistes and artists and artistic creation in all fields. This must be more especially to the development of African artistic idioms and forms that have their roots in our own heritage. A sizeable percentage of any national building cost must be set aside for the provision of art forms to decorate it.
- 6.2.16 That more space in the dailies and weeklies need be set aside to enable specialists contribute to the promotion of the arts.
- 6.2.17 There is the need for an artistic journal to help review the arts at least quarterly.
- 6.2.18 There is also the need for a link between Art Educators and the Cultural Commission, for youth training.
- 6.2.19 The College of Art, U.S.T. and the School of Performing Arts, Legon need be linked up to promote the arts.
- 6.2.20 The research department of the Commission need be strengthened to undertake documentation of important aspects of our culture.
- 6.2.21 Cultural development budget allocations need be increased.

6.2.22 The development and promotion of the Ghanaian Cultural heritage must be the concern of all. The over-dependence on government always results in the delay of constructional projects due to our weak economic situation. The big firms, private agencies, institutions and philanthropic individuals should rally round the various cultural centres to give assistance to provide the necessary facilities to help achieve its goals, namely to foster and encourage appreciation of the arts and culture of Ghana, and also assist promote, preserve and propagate our unique way of life.

6.3 Conclusion

Every culture has a right to respect and preservation, for it is when a people follow their own culture to raise it to the highest possibilities that they can make meaningful contributions to their growth and the world at large.

6.3.1 The thesis has provided as information enough data on the development of the arts in Ghana and its cultural impact. The study has brought to the fore some of the inefficiencies on the administration of the arts in the past.

6.3.2 It assembled data, analysed information on administration and organization of the arts based on response to questionnaires and interviews from employees of arts institutions and organizations in the Ashanti and Greater Accra regions as well as from officials of cognate institutions.

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Appendix 1a

UNIVERSITY OF SCIENCE AND TECHNOLOGY

KUMASI

DEPARTMENT OF ART EDUCATION

QUESTIONNAIRE FOR AN ARTS ADMINISTRATION PROJECT

TOPIC: The State of the Arts in Ghana: A critical Appraisal of Organization and Administration.

PROBLEM: The Purpose of this Project is to assess the organization and administrative strategies needed to promote the cultural arts for national development in Ghana.

CANDIDATE: DOKU, M. ANTHONY.

SUPERVISOR: DR. E.C. NYARKOH.

The following questionnaire has been drawn to solicit your kind contribution to this research project. Would you, please, respond to the questions as candidly as possible?

Your response will contribute significantly towards the success of this project which will be of benefit to Arts Administrators, the newly created Commission on National Culture and the cultural centres in the country.

In all cases responses will be treated as confidential.

Thank you for your co-operation.

QUESTIONNAIRE FOR EMPLOYEES OF THE ARTS

1. NAME OF EMPLOYER:.....
2. AREA OF SPECIALIZATION.....
3. What is your duty schedule?.....
4. Is your work schedule related to your area of specialization?
YES NO
5. If 'NO', have you had any training since employment to make you conversant with your work schedule? YES NO

6. Do you follow any programme as far as work in your department is concerned? YES NO
7. Do you plan such programmes? YES NO
8. Do you achieve success in such programmes? YES NO
9. Does any of the following affect your programmes?
- | | | |
|--------------------|------------------------------|-----------------------------|
| i. FUNDS | YES <input type="checkbox"/> | NO <input type="checkbox"/> |
| ii. TRANSPORTATION | YES <input type="checkbox"/> | NO <input type="checkbox"/> |
| iii. LOGISTICS | YES <input type="checkbox"/> | NO <input type="checkbox"/> |
10. What in your opinion are the causes of such problems?
.....
11. Do you normally find solutions to such problems?
YES NO
12. Does your department enjoy equal attention as others?
YES NO
13. Does our dressing generally give us a national identity?
YES NO
14. Should the importation of secondhand clothing be banned?
YES NO
15. Should there be adherence to dressing codes for national identity?
YES NO
16. Are our fashion houses contributing in promoting Ghanaian clothing?
YES NO
17. What steps do you think could be taken to promote authentic Ghanaian clothing?.....
18. Are the press exposure on the Arts enough? YES NO
19. Instead of a columnist, do we need contributions from specialists?
YES NO
20. How would you assess the present state of the arts in Ghana?
.....
.....

21. Are the arts contributing to national development?

YES NO

22. What in your opinion could be done to help improve the arts for national development?.....
.....
.....
.....

Appendix 1b

QUESTIONNAIRE FOR ARTISTS/ARTISTES AND THE GENERAL PUBLIC

1. TYPE OF ARTIST - Visual Artist Performing Artiste
2. SPECIAL FIELD:.....
3. For how long have you been in this field? 0 - 5 years
5 - 10 years Over 10 yrs.
4. Do you belong to any of the National Associations?
YES NO
5. If YES, which of them?.....
6. For how long have you been a member? 5 years
5 - 10 years
7. How often does your Association meet? Quite often
Rarely
8. Does your Association organise seminars for you?
YES NO
9. How often are these seminars? Very often Scarcely
None since joined
10. What about workshops? Very often Scarcely
None since joined
11. What about lectures? Very often Scarcely
None since joined
12. Does your Association help in procuring materials and
equipment for work? YES NO
13. How do you come by your materials and equipment? On the open
market Import them Gifts from foreign friends
14. Are these materials and equipment easy to come by? YES
NO
15. Does the problem of material acquisition affect the pricing
of your work? YES NO

SALES/EXHIBITIONS/PERFORMANCES

16. Does your Association offer any assistance to present whatever you have to the public? YES NO
17. a) Where do you sell your products? Cultural Centres
Others
18. Are you invited to take part in national performances, exhibitions, etc.? YES NO
19. Who are your usual customers?.....
20. Do we as Ghanaians need to be identified with a particular clothing? YES NO
21. In your opinion do you think that our fashion houses are contributing effectively to promote authentic Ghanaian clothing? YES NO
22. What do you think about the importation of second-hand clothing? Their importation should be abolished Prices of fabrics on the market are to be reduced
24. Instead of a columnist, would you buy the idea that specialists in the various fields of the Arts could provide the desired exposure through their contributions? YES NO
25. What in your opinion could be done to help improve the Arts for national development?.....
.....
.....