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THE RESPONSE OF ART TEACHERS IN GHANA  
TO GHANA'S CULTURAL POLICY

BY

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DISSERTATION

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## **ABSTRACT**

The focus of this research was to investigate the response of high school art teachers in Ghana to the country's cultural policy of preserving Ghanaian cultural values. The study was done in Ghana by interviewing ten high school art teachers, conducting a survey of fifty high school art teachers, examining students' projects, and taking a cursory look at the 2004 cultural policy document of Ghana. The theoretical frameworks were mainly based on post-colonialism and multicultural education, with a focus on the concepts of ambivalence, hybridity, globalization, and identity formation. The study involved a qualitative inquiry approach with some descriptive statistics to illustrate the context and picture of the data that reflect the responses of the participants on the preservation of cultural values. The major findings of the study reveal, (a) a support for the preservation of cultural values, while outmoded ones need to be abolished, (b) a call for a review of the cultural policy to meet changing demands of time, (c) that the cultural policy epitomizes a hybrid of both public and private ownership of cultural capital and practices, (d) that contemporary Ghanaian culture defines the curriculum and pedagogical practice of the art teacher with little impact from the cultural policy. These findings reflect a growing change in Ghanaian peoples' values and identities in the educational landscape of Ghana. I recommend that a national discourse analysis be organized on the cultural policy of Ghana to further examine its relevance in relation to transformation in global technological and educational developments.

## DEDICATION

This dissertation is dedicated to my wife Janet Berese, and to my children,

Annabella Acquah, Emmanuella Acquah, and Raphael Tatah.

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## CHAPTER 1: INTRODUCTION

Within the first week of my study abroad in the United States (US) in 2010, I observed the diversity of the country's population. Though I had prior knowledge of the diversity of the population, my personal encounter with people from sub-cultural<sup>1</sup> backgrounds kept me wondering about the challenges teachers must face in classrooms. With time I began to experience how teachers interacted with students as they recognized and respected their civic liberties and responsibilities. I had further insight into life within a diverse community when I took the course on *Culture in the Classroom*, a multicultural education class (Banks & Banks, 2010; Cleary & Peacock, 2010; Grant & Sleeter, 2009). This provided me with the opportunity to reflect on Ghana's multi-ethnic population. I then observed that multicultural education is very significant to schools in Ghanaian societies, especially in a contemporary era of growing diverse communities and increased political focus on traditional cultural values. This, in part, motivated me to research on teachers' response in Ghana to the country's cultural policy of preserving traditional values.

My study recognized that various African political leaders have been putting a high premium on the teaching of indigenous cultural values in schools. One such attempt was manifested in the African Union's meeting in January 2006 in Khartoum, Sudan, when President Mwai Kibaki of Kenya observed that those institutions whose responsibility is to promote African values have failed to integrate them into their educational curriculum. He advocated for legislation to set up cultural institutions and programs to promote African values (The East African Standard, 2006). He also emphasized that "as African leaders, we have the obligation to

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<sup>1</sup> Sub-cultural in this context refers to the micro-cultures of diverse people of different nationalities.

synthesize our cultural values and balance the need to preserve our cultures, while at the same time accommodating the assimilation of positive values but rejecting retrogressive ones” (cited in *The East African Standard*, 2006, p. 19). Though this statement seems personal, it resonates with post-colonial ideas from many African countries and expectations from Ghanaian scholars in the arts and these are discussed in-depth in the literature review.

### **1.1 Background to the Study:**

One of the official Government policies in Ghana suggests that artists, and art teachers at all levels of education in the country, are expected to transmit and preserve traditional values, as opposed to adapting and clinging to the influence of the contemporary global art world (National Commission on Culture, 2004). In fact, artworks are seen in Ghana as powerful symbols and communicators of culture. According to James Flolu, a prominent Ghanaian professor in music, the government of Ghana mandated the formal “educational system to ensure the stimulation of creativity is effectively linked to our national values, arts, and culture” (Flolu, 2000, p. 25). This was echoed by the Ministry of Education in the design of the Creative Arts syllabus for primary and junior high schools in Ghana (Ministry of Education, Science and Sports, 2007). The use of arts and culture as media to deepen understanding of the nation’s values has therefore received some advocacy. However, it is debatable whether developments from the 2004 cultural policy and any government regulatory framework will stimulate complete dissociation from the legacy of European culture since Ghana was a colony of United Kingdom prior to her independence in 1957. In fact, today, the study and practice of art worldwide has assumed new dimensions in supporting learning through technology and multimedia (Flood, Heath & Lapp, 2005; Carey, 2005; Eisner, 2002). These developments are considered as crucial in creating a bridge between

the local and the global and could provide connections from diverse cultures across time, space, and age. They could also provide fertile ground for learning and advancing pedagogical practices (Bresler & Ardichivili, 2002; Bresler, 2001). In spite of policy guidelines in formal education in Ghana, I believe that every teacher has a teaching philosophy for what is taught. This leads to the question of how teachers respond to policies in their pedagogical practices.

## **1.2 Statement of the Problem**

My research focuses on art education and cultural policy implementation with reference to Ghana, a West African country that gained its political independence from the British on March 6, 1957. Some scholars observe that a major challenge confronting many African countries in the 21st century is the legacy of colonial institutions and practices that impact economic development adversely (Mafeje, 1996; Mbembe, 2001). Not only do they impact their economic development, they also have affected the arts and formal education of many of these countries. For instance, in Ghana, in the early eighteenth century a European model of formal education was adopted when the Portuguese arrived at the Gold Coast, now called Ghana, in 1471. The country witnessed the introduction European-based hands-on activities in schools.

The Gold Coast as a colony was predominantly under British rule. The British occupied the Gold Coast in 1871 and introduced their system of education in schools (McWilliam & Kwamena-Poh, 1975). What was introduced in the form of reading, writing, and arithmetic, with less attention to the visual and the performing arts, did not appeal to the people since they believed that their cultural values embedded in the arts were being relegated to the background. However, some form of skill-based art education was later introduced in the formal education system in 1909 with a focus on practical skills in art and craft such as carpentry, blacksmithing,

needlework and sewing, and the use of elements and principle of art such as lines, shapes, textures, color, unity, rhythm, emphasis, variety, balance, and contrast (Edusei, 2004).

In an attempt to address issues emanating from colonial policies and provide one that relates to the people, some African countries including Ghana have promulgated cultural policies (National Commission on Culture, 2004; Craik, 2007; Throsby, 2010; Forbes, 2011). These publications focus on the essence of changing dynamics of cultural policy, understanding cultural values as essential to good policy-making, cultural policy areas in the arts, urban development, intellectual property, and economic development. These publications provide a platform for debate on policy framework regarding research in the arts and cultural practices in Africa.

In contemporary<sup>2</sup> Ghanaian society, the promotion of traditional (indigenous) values among diverse ethnic groups is sometimes faced with the challenge of deciding which group should take precedence over the others. In spite of the political independence of Ghana and many African countries fifty years ago, some of these countries face pockets of socio-political unrest as a result of lost or compromised cultural values and economic debts resulting from colonization (Nyaberi, 2009; Ngugi, 1986). In Ghana, people's perceptions of problems emanating from the tensions between traditional values and globalization have not been adequately examined. These tensions may include individual choices versus societal values; free markets versus government intervention; and local institutions versus super-local institutions<sup>3</sup>. These tensions could emanate from the cultural policies that seem to shape the lives of the people. Ghana, therefore, remains at the crossroads between indigenous societal values and international choices. Perhaps, recurring

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<sup>2</sup> Contemporary: The term is used to denote current events, issues, or people.

<sup>3</sup> Super-local institution: This refers to corporate institutions and organizations such as World Bank, International Monetary Fund, and International Labor Organization.

themes in contemporary practice of art<sup>4</sup> (with reference to Ghana) and culture, including cultural hybridity, cultural identity, and *glocalization*<sup>5</sup>, require attention as I reflected on addressing issues of tension in Ghana's diverse population as a teacher. While I reflected on how these theoretical ideas translate into the teaching and learning of art, my main focus was how art teachers were responding to the cultural policy of Ghana and how could these responses be considered as potential instruments of change in a multi-ethnic population.

Teaching in a heterogeneous population in Ghana is quite challenging since the educational system is supposed to function in consonance with the cultural policy. After years of pursuits involving book illustrating, national and community services, and teaching in schools, I reflect on my professional career, discovering connections between art and art education, and their relationship with national educational and cultural policy. I see this reflection significant because a) teachers need to reflect on their pedagogical practice from time to time and identify strengths and weaknesses in order to prepare for future lessons and practices and b) cultural and educational policies in Ghana are referred to in the design of curriculum and syllabi for schools and as such, I find it expedient to examine how the cultural policy relate to what is being taught in the changing social environment.

With changing social and technological developments in the contemporary era, it is imperative to reposition educators as social-activists. How does the teacher, in critical engagements, contest and attempt to restructure disparities and inconsistencies in practices that seem outdated? Perhaps, through curriculum and pedagogical innovations, the art educator can challenge hegemonic structures by considering whether to help the student develop his/her

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<sup>4</sup> Contemporary practice of art in Ghana refers to traditional, neo-traditional, and other artistic forms that are currently practiced in the country.

<sup>5</sup> *Glocalization*: It refers to the adaptation of a foreign material, technique, or ideas, applied to local media or institution.

creative and intellectual potential or think of the student as a vessel to be filled. It is a quest for innovative ways of teaching art to make it more relevant to the learner. In such a situation, how can a teacher perform within the framework of a cultural policy? On the preservation and conservation of culture, Chapter 5.1 of The Cultural policy document of Ghana states that:

The State shall encourage the identification and conservation of the nation's tangible and intangible heritage through; a) research, documentation and exhibition b) establishment of Museums and Galleries.

The objective of preservation is not to make our culture static or mysterious, but to consciously prevent the ... sweeping away of our cultural heritage, ... which can only result in social instability and cultural disorientation (National Commission on Culture, 2004, 5.1.1, 5.1.2, p. 17).

Notwithstanding the statements cited from the National Commission on Culture (NCC), there have been some comments on the cultural policy that focuses on certain inconsistencies in the policy document and these are discussed in Chapter 2 of this dissertation. Though there have been a few comments on the inadequacies in the implementation of Ghana's Cultural Policy of 2004 (Abdallah, 2010; Ghana News Agency, 2009), the impact of the policy on the teaching of art in a multi-ethnic environment has not been examined. Also there hasn't been any comprehensive formal discourse about art educators' responses to the policy. What is the relationship between the cultural policy and the teaching of art? How do art teachers in Ghana respond to Ghana's cultural policy? My study therefore examines the response of art teachers in Ghana to the country's cultural policy, limiting my focus to the preservation of Ghanaian cultural values.

### **1.3 Significance of the study**

This study is significant for various reasons. First, information from the high school teachers on their response to the preservation of cultural values may provide an insight into how to address the debate on whether to preserve the traditional cultural values of Ghana through art in the school system in Ghana or allow cultural practices to unfold with global forces.

Second, the result from the study may help policymakers, administrators, and art educators to understand the import of people's value choices in the midst of changing demands. In addition, the study may provide an opportunity to examine the views of art educators in Ghana concerning what to teach and how to teach the subject in the midst of various sub-cultures. Ultimately, it may provide an avenue for a national discourse about Ghana's cultural policy, while attempting to examine its relevance. In an attempt to take advantage of the foregoing significance, my study presents the history, cultural, and artistic practices in Ghana before and after the country's independence. These define the context of the dissertation.

Finally, suggestions are made with regard to the development and implementation of a cultural policy to address the needs of a multi-ethnic country. This involves the suggestion of strategies of policy implementation through art activities in achieving national unity while making the policy relevant in the face of globalization. The next section outlines the primary research question and supporting questions for the study.

### **1.4 Primary research question and supporting questions**

In an attempt to understand the relevance of cultural policy implementation and how it relates to teachers' pedagogical practices, some publications were explored that emphasized the dissemination of artistic practices by means of workshops, public forums, publications, and also

through schools and colleges (National Commission on Culture, 2004; Craik, 2007; Throsby, 2010; Forbes, 2011). The National Commission on Culture in Ghana, in particular, encourages a research into the “preservation and conservation” of tangible and intangible heritage<sup>6</sup> of Ghana (National Commission on Culture, 2004, p. 17). Besides, the policy is expected to be evaluated periodically to ascertain its relevance though specific strategies and time-line for evaluation were not stated in the policy document. These expectations also partly motivated this research.

The main research question that guided this research is *What is the impact of Ghana’s 2004 policy - regarding preservation of traditional values--on the pedagogical practices of high school art teachers in Central Region of Ghana?* This question was addressed first by exploring literature on Ghana, covering its history, before and after the colonial era of the country; the cultural and artistic practices that characterize the life of the people; post-colonial theory and aspects of multicultural education. All these were designed to explain the context of the research.

The key question is supported by other questions and these are a) What are high school art teachers’ perceptions of the Cultural Policy on the preservation of traditional cultural values, b) How do these perceptions translate into their curricular and pedagogical practices, and c) How might contemporary cultural practices influence high school art teachers’ curricular and pedagogical practices? These questions were designed to find out the teachers’ knowledge of the existence of the cultural policy and how they perceived and responded to the section on the preservation of cultural values of the country. The answers to the questions, to some extent, provided a hint on contemporary cultural practice in Ghana.

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<sup>6</sup> Heritage refers to valued objects and cultural practices passed down over the years from generation to generation.

## 1.5 Methodology

This study involved a qualitative inquiry approach. A qualitative research inquiry makes provision for the researcher(s) to visit selected settings, interact with people, and/or observe and record behavior in a natural setting (Denzin & Lincoln, 2011; Bloomberg & Volpe, 2008; Thomas & Brubaker, 2008; Merriam, 1988). It also involves the analysis of data and through such analysis, concepts, hypotheses, and theories are developed (Creswell, 1994). To contextualize the formulation and implementation of cultural policies in Ghana, I used three qualitative inquiry methods: interviews, participant observation, and survey. These involved the gathering of data from high school art teachers in the Central Region of Ghana that were subsequently analyzed. Central Region was selected in view of easy accessibility to informants from the residence of the researcher.

For the interviews, I randomly selected ten public senior high school art teachers in the Central Region of Ghana. I used some of the ethnographic approaches as employed by Nyaberi (2009) in *An arts-based educational framework for fostering intercultural unity in Kenya* and Tobin, Hsueh, and Karasawa (2009) in *Preschool in Three Cultures Revisited: China, Japan, and the United States*, to interview the art teachers in Ghana and analyze their responses as they are challenged to preserve Ghanaian cultural values. While Nyaberi focused on the creation of an arts-based curriculum for national cohesion, Tobin, Hsueh, and Karasawa examined what has remained the same and what has changed over a period of twenty years in selected preschools in China, Japan, and the United States. In both studies, the researchers used qualitative inquiry methods using interviews as key instruments in collecting data. There were also participant observation but the degree of participation varied. My research involved an eighty minute engagement in art classes of selected participants. In doing this, I took field notes, analyzed

empirical evidence, and present an illustrated report by means of general and detailed description of activities and data. The interview was partly designed to find out from the respondents ways in which cultural policy is understood and interpreted. Also, aspects of the current national visual art curriculum on General Knowledge in Art and the art textbook for public senior high schools were also examined to ascertain whether their content reveal a preservation of Ghana's cultural practices. A comprehensive presentation of the methodology is presented in Chapter 3 of this dissertation.

## **1.6 Parameters of the Study**

### *Assumptions*

Based on my research experience in my pilot study and academic background in art education, I made three main assumptions regarding the study. First, there could be a relationship between Ghana's cultural policy and art education in Ghana. This assumption is based on the premise that a cultural policy as a public policy document could involve the transmission of skills and knowledge to the potential members of a society. Second, education through art may transmit cultural symbols in the teaching-learning process. This assumption is informed by the prevalence of graphic cultural imagery in the packaging of artistic products in Ghana. Third, I assumed that Ghanaian high school teachers may be impacted by the cultural policy, based on the premise that the National Commission on Culture in Ghana expects schools to preserve the cultural values of the country.

### *Delimitation of the study*

My study was limited to ten art teachers in senior high schools in Ghana and their responses to the country's cultural policy with reference to the preservation of traditional cultural values. Selected teachers in high schools in Ghana were interviewed and implications of the study for art education in Ghana discussed. Also, I chose to interview the teachers at the senior high school level because I believe their responses could facilitate a discourse on the relevance of the cultural policy, policy model, and the policy's implications on art education. It is also based on my premise that the exhibition of Ghanaian cultural values could be manifested in the senior high school curriculum and teachers' pedagogical practices. The study could also be an exemplar for further research and policy studies.

### *Limitations*

There were some limitations during the study and that resulted in the rescheduling of interviews with a couple of the informants. This delayed the compilation of all the responses as scheduled earlier. For instance, the fifth informant could not be reached on the scheduled date of the interview since he had to attend an emergency situation out of town. I therefore had to reschedule our appointment to another date within the week that went through. The sixth informant's second interview had to be rescheduled because of the change in the fifth. The compilation of a significant number, of over fifty percent, of the responses from the survey were also delayed as a result of delayed feedbacks from the respondents.

Next, I hoped that the selection of the sample based on purposive sampling was done with minimal biases since the informants were known to the researcher. This is because qualitative studies may generally be limited by the researcher's subjective thoughts or ideas. One

other limitation might be the question of participant reactivity as espoused by Maxwell (2005), where the participants are known to the researcher such that their responses might be influenced by that relationship of familiarity. To address or minimize these challenges, advisors and peer-reviewers scrutinized the emergent themes and narratives from the interview.

Again, the sample population might not be representative of the entire high school art teacher population in Ghana since I interviewed ten art teachers out of over two hundred art teachers in Ghana<sup>7</sup> (Ministry of Education, 2013). It is also important to note that some of the informants were not aware of the existence of the Ghana Cultural Policy of 2004. However, they made reference to cultural values and practices that were considered as part of Ghana's cultural heritage in publications. Their references resonate with those of the informants from the interview.

## **1.7 Definition of Terms**

These are my operational definitions as used in this dissertation.

Colonial period: The period when part of the Gold Coast, now Ghana, was occupied by the Portuguese, the Danes, and the British from 1471 to 1957.

Ethnic group: This refers to a sub-cultural group of people, sometimes referred to as tribes, who are identified with a common language and practices.

Language group: This embodies a group broader than an ethnic group. The language group share similar spoken language among the sub-groups but with different dialects.

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<sup>7</sup> According to a report on education sector performance in 2013, there were five hundred and twenty three senior high schools in Ghana and it is expected that, at least one art teacher is in fifty percent of the total number of senior high schools in Ghana (Ministry of Education, 2013).

Postcolonial Period: It refers to the period after the Gold Coast (now Ghana) attained political sovereignty from the British in 1957.

Senior High School (SHS): It is a period of schooling similar to k-9 to k-12 in the United States.

A student is expected to have an average age of fifteen at k-9 and eighteen at k-12 in Ghana.

### **1.8 Summary and Design of the Study**

My main goal for this study was to investigate how art teachers in Ghana were responding to the country's cultural policy with reference to the preservation of traditional cultural values. The study raises the question of the impact of Ghana's 2004 policy - regarding preservation of traditional values--on the pedagogical practices of high school art teachers in Central Region of Ghana. As the policy was designed to be implemented in schools, it is imperative to conduct a study as to how people respond to this policy since the policy has been in existence since 2004. In all, ten teachers in high schools in Ghana were interviewed and a survey based on the topic were also conducted, compiled, analyzed, and interpreted. The study then presented recommendations and reflections from the study.

This chapter has presented the background for the study, statement of the problem, research questions, the parameters of the study, its significance, and definition of terms. In Chapter 2, I review relevant literature on the transformations of Ghana, spanning from the pre-colonial, colonial, to the post-colonial era. The review covers post-colonial theory, multicultural education, Ghanaian cultural values, changes in language policy in schools, the 2004 cultural policy of Ghana, and the development of art education in Ghana. In Chapter 3, I present the methodology of the study. This study employed a qualitative inquiry approach. To contextualize

the compilation and analysis of data from the study, I used three qualitative inquiry methods: interviews, observation, and survey, and that is a form of triangulation. It is designed to make the report from the study trustworthy and worthwhile. The data were gathered from high school art teachers in the Central Region of Ghana, a place selected purposively based easy access to informants by the researcher.

## **CHAPTER 2: LITERATURE REVIEW**

This chapter reviews literature that focuses on theoretical considerations relating to how high school art teachers respond to Ghana's cultural policy of preserving Ghanaian cultural values. Key concepts reviewed include post-colonial theory, culture and multicultural education, policy and policy analysis, and art education in Ghana. To begin, a historical background of Ghana (from pre-colonial period to post-colonial period), its multi-ethnic communities, and its cultural policies are discussed. An overview of pre-colonial, colonial, and post-independent Ghana is presented to provide a contextual background for understanding the design and implementation of its cultural policy. Literature from renowned Ghanaian scholars (McWilliam & Kwamena-Poh, 1975; Amenuke, Dogbe, Asare, & Nyarko, 1993; Amenuke, 1995; Flolu, 2000; Edusei, 2004; Owu-Ewie, 2006; Anquandah, 2011) and those outside the country (Graham, 1971; Spivak, 1990, Said, 1993, Bhabha, 1994; Ross, 2004; Rukundwa & Arde, 2007) provide information on cultural practices in the Gold Coast during and after the pre-colonial era, postcolonial theory and art education in Ghana. The sections of the review are designed to further explore literature on the preservation Ghanaian cultural values, discover gaps in extant literature, and provide a rationale for this research project.

### **2.1 Historical, colonial, and independent Ghana**

This section presents a historical overview of the Gold Coast as situated in Africa and specific pre-colonial developments in Ghana. This is intended to help the reader to understand the context from which the research was conducted and discuss any misconception about the Gold Coast.

## *Africa and the Gold Coast in retrospect*

Before the western Europeans arrived in Africa, there were no geographical boundaries defining the African countries, though there were many ethnic societies with their peculiar cultural values and practices (Nyaberi, 2009) and some strong political centers. Some scholars assert that colonial borders were created without consultation and consent of the African people (Bentsi-Enchill, 1976; Asiwaju, 1984; Jackson & Rosenberg, 1982; Davidson, 1992). The creation of these boundaries was therefore considered arbitrary by these scholars. Others maintain that the demarcation of the landmass of Africa was the result of the scramble for Africa: a fall-out of the Berlin Conference in 1882 (World Model UN, 2012; Loisel, 2004). Other significant contributions to the demarcation of the boundaries were wars of occupation by the Ashantis, especially in the central and part of the northern part of Ghana. The European occupation could perhaps be considered as *global rivalries* among some European countries who wanted to exert their influence over Africa. For instance, the French occupied places in the geographic regions of Cote D'Ivoire, Togo, Benin, Mali, Senegal, and Burkina Faso while the British occupied the Gold Coast (now Ghana), Nigeria, Gambia, and Uganda among other countries. These European countries also introduced a western form of education to the people living in these areas. In Ghana, the content of education was centered on reading, writing, and arithmetic, with a few hands-on experiences in carpentry and needlework (McWilliam & Kwamena-Poh, 1975; Edusei, 2004). That was the colonial educational policy of the colonial government. In fact, the young and potential members<sup>8</sup> of most African societies were brought

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<sup>8</sup> Potential members of the society are considered in this context as people who are accepted as members of a group though they are not biologically from that group/family.

up through traditional education<sup>9</sup> during pre-colonial and colonial eras (McWilliam and Kwamina-Poh, 1975; Mapadimeng, 2009). The people living within sub-Saharan Africa, which included the Gold Coast, found this type of education relevant as it kept families closely knit. However, formal education was introduced to the Gold Coast during the colonial era by the Portuguese and the first Christian missionaries beginning in 1482. To some extent, the introduction of formal education brought a change in the life of the people. First, various sub-Saharan territories such as Ashanti, Northern, and Trans-Volta Togoland were compelled to come together to identify themselves as people in one nation called the Gold Coast. Second, some of the indigenous people in the southern part of the country became beneficiaries of the western formal education that was regarded as *more refined* than the traditional. Some of these beneficiaries enjoyed the privileges accorded to the European settler. For instance, Dutch, Danish, and British merchants set up schools in the Gold Coast which were mainly attended by children of wealthy African merchants and prominent local chiefs, and mulatto children of the European castle staff and their African women (Graham, 1971; McWilliam & Kwamena-Poh, 1975; Net Industries, 2012). However, since Ghana's independence in 1957 to date, there has been significant change in access to formal education, especially with the introduction of the universal basic education in the latter part of the twentieth century in Ghana. Enrollments in schools have increased. The number of school years for the basic education and high school in Ghana is similar to k-12 system in the United States.

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<sup>9</sup> Traditional education is used here to refer to the process of transmitting cultural values before and during colonial period. It was designed as moral, progressive, and practice oriented. It denotes an informal training to youngsters to prepare them for responsibilities of adult life.

### *Migrants, movements, and settlements*

The people currently living in Ghana consist of many indigenous ethnic groups, including Europeans, Americans, Asians, and some Australians (Ghana Statistical Service, 2010; Blauer & Laure, 2010). In spite of the debate over the actual size of the largest ethnic group in Ghana, the major group in terms of population size among the over seventy-four ethnic groups in the country is the *Akan*. A demographic report by the Ghana Statistical Services reports that *Akans* constitute 52.7% of the Ghanaian population (Ghana Statistical Service, 2008). Meanwhile, Ghana's population as at 2010 was 24,658,823 (Ghana Statistical Services, 2012). Again, though there are disagreements about the exact number of ethnic groups in Ghana, a tour I made to the ten regions in Ghana revealed that there are many ethnic groups and languages spoken and in different dialects, thus emphasizing the diverse sub-cultural groups in Ghana.

Owusu-Ansah, McLaughlin, Ofcansky, Clark. and Owusu (1995) assert that the indigenous people of the Gold Coast might have migrated from the region within the Old Ghana Empire in sub-Saharan Africa. Perhaps, their report was based on the name *Ghana*, which was officially adopted during the country's independence in 1957. The choice of the name was symbolic because Ghana, like the old Ghana Empire, boasts of its wealth in gold.

Oral history and scholars speculate that the ancestors of some of Ghana's residents settled in the area from the north and eastern parts of West Africa within the tenth century A.D. and this migration continued thereafter (Owusu-Ansah et al., 1995; Owu-Ewie, 2006). The *Akans* were among the early settlers and the growth of trade facilitated the development of early *Akan* states located in the forest zone of the south. In the eleventh century, the *Mande* moved to the northern half of Gold Coast and asserted their impact on the indigenous people. The *Mande* also

influenced the rise of the *Gonja* state which was in the northern part of the Gold Coast. Figure 1 illustrates a demographic map of Ghana showing the main ethnic groups.

Oral traditions and archaeologists also assert that the *Mole-Dagbani* states of *Mamprusi*, *Dagomba*, and *Gonja*, related to the *Mossi* states of *Yatenga* and *Wagadugu*, were among the people to establish themselves in the 16th century in Ghana (Owusu-Ansah et al., 1995). It is also said that in the mid-seventeenth century the *Asante*, an *Akan* based ethnic group, expanded their occupation of the land by establishing Kumasi as its capital and allying with other *Akan* states such as the *Denkyira* and *Akwapim* (Owusu-Ansah et al., 1995). At a point, they subjugated as tributaries other non-*Akan* peoples such as the *Gonja*, *Dagomba*, and *Mamprusi* into their kingdom, which extended to parts of Cote d'Ivoire. It is not surprising that some of the *Akan* customs are practiced by some ethnic groups in Cote d'Ivoire.

One question that remains unresolved is about the early occupants of the Gold Coast. Little information exists about the early settlers of Ghana. Oral tradition reveals that the *Ewe*, for instance, migrated from the Benin in about 1600s while the *Ga* and *Adangme* are immigrants from southern Nigeria during the 16th century (Levy and Wong, 2010).

### *Traditional and social stratification*

According to Shimmer (2012), Ghana's pre-colonial traditional stratification system comprised three hereditary classes: royals, commoners, and slaves. The royals had exclusive rights to be enstooled<sup>10</sup> and enskinned<sup>11</sup> as chiefs, especially for *Akan* ethnic groups. The chiefs were also

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<sup>10</sup> Enstool refers to the installation of a chief or ruler in native groups or ethnic groups in Africa with the provision of a ceremonial native chair.

<sup>11</sup> Enskin refers to the installation of a chief or ruler in native groups or ethnic groups, especially in the northern part of Ghana with the provision of an animal skin.

accorded political privileges, such as holding final authority in judicial matters and presiding over their states, and economic privileges, such as being a custodian of stool lands and receiving royalties from users of stool lands<sup>12</sup>, especially manufacturing and mining companies. However, since independence, contemporary stratification has been based on education, wealth, and royalty. Education and wealth have both led to significant social mobility and cultural capital since independence where, as a result of globalization<sup>13</sup>, many Ghanaians have the opportunity to receive education outside Ghana and transact business with the international community.

Owusu-Ansah also observes that in pre-colonial Ghana, women “were seen as bearers of children, retailers of fish, and farmers” (1995, p. 99). However, since independence, there has been a significant change in women’s role in the society. For example, the establishment of a federation of women lawyers; formal education, and democratic governance in Ghana has made it possible for women to assume high political positions in government and in the legal, educational, and health sectors. Women provided support for the family budget and work in offices though some also work in the informal sector such as trading and farming.

The next section, which comes after figure 1, is preceded by the map of Ghana showing ethnic groups, and presents some theoretical considerations for the review of secondary data of this proposal. These include mainly post-colonial theory, multicultural education, and the development of art education in Ghana.

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<sup>12</sup> Stool lands in Ghana are lands owned by customary heads such as chiefs or groups of families (Larbi, 2008).

<sup>13</sup> Globalization in this paper is used to refer to the gradual integration of people, practices, and cultural works as people, institutions, and governments interact with each other across national boundaries.

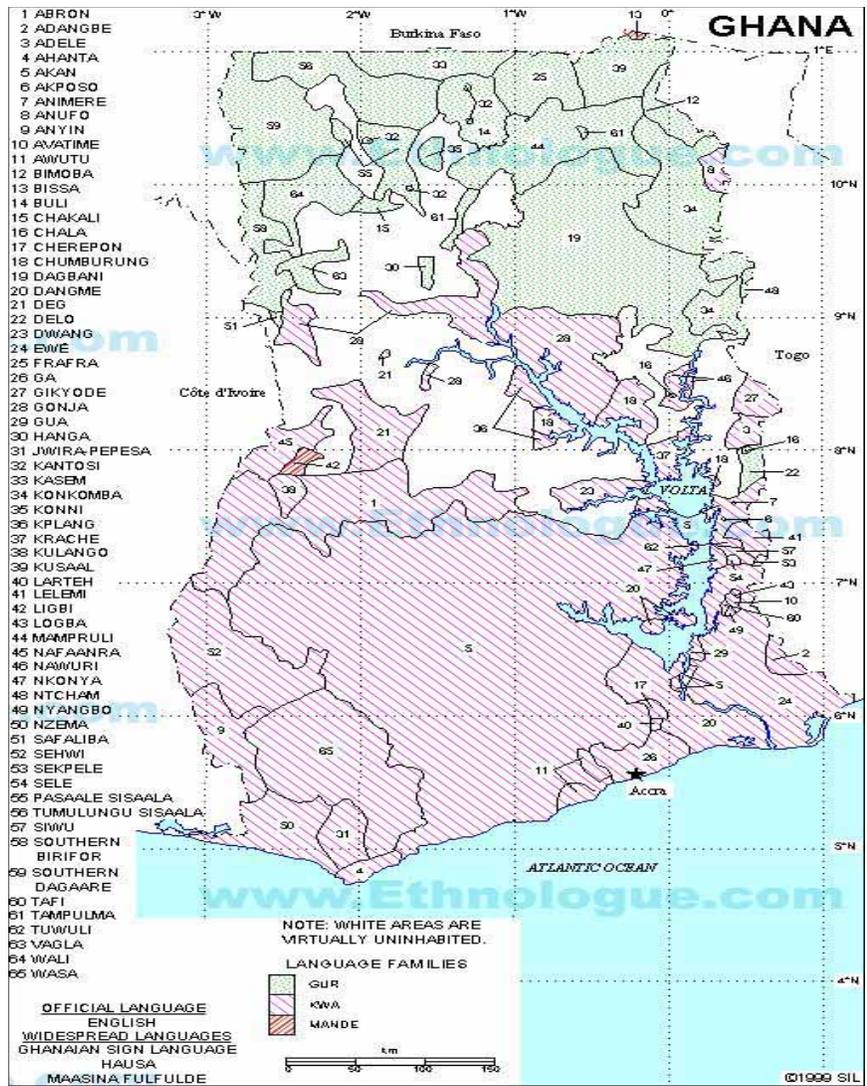


Figure 1. Ghana: Ethnic groups

Source: Ghanaweb (2012, July 23). Ethnologic map of Ghana. *ghanaweb.com*.

Retrieved from <http://www.ghanaweb.com/GhanaHomePage/tribes/map.php>

**2.2 Post-Colonial Theory**

In this section, I review post-colonial theory from the perspectives of scholars (Spivak, 1990; Said, 1993; Bhabha, 1994; Childs and Williams, 1996; Ahluwalia, 2000; Shrikant, 2012; Sanjay, 2013) who share the idea that the effect of colonialism still shape the cultural milieu of the

formerly colonized countries and that has provided a significant basis for any discourse on how the formerly colonized and the colonizer relate to each other. This section also presents the meaning of three concepts, *ambivalence*, *hybridity*, and *globalization* that are connected to post-colonial theory. Each of these concepts provides a basis for understanding issues in post-colonial theory.

According to Shrikant (2012), the term was initially used by historians after World War II to refer to the post-independent period. Shrikant also observes that since the latter part of the 1970s the term has been used in the debate over cultural effects of colonization. Thus post-colonialism focuses on the impact of colonization on societies, cultures, and countries such as Ghana, Nigeria, and India, that were British colonies before their political independence.

Ashcroft, Griffiths, and Tiffin (1989) also use the term post-colonialism to refer to “all the culture affected by the imperial process from the moment of colonialism to the present day” (p. 2). For Childs and Williams (1996), post-colonialism denotes a period after colonialism and they further identify two forms of post-colonialism: oppositional post-colonialism and complicit post-colonialism. The former is observed in post-independent societies while the latter is manifested as a persistent undercurrent in colonialism itself.

In a contribution to the discourse on post-colonial theory, Sanjay (2013) argues that “the ‘post’ in postcolonial theory does not signify the period or era ‘after’ colonialism came to an end, but rather signifies the entire historical period after the beginnings of colonialism” (p. 1). Sanjay traces the beginning of colonialism to 1492 and based his argument on the occupation of the Americas, and later, parts of Asia, Africa, and other parts of the world. Perhaps, the effect of these occupations might impact the future course of history of the countries involved.

In consonance with Sanjay's concept on post-colonialism, Gayatri Spivak states that, "we live in a post-colonial neo-colonized world" (cited in Childs & Williams, 1996, p. 7). This indicates that there is an element of continuity, perhaps in pre-occupation spanning through a historical process. This pre-occupation may reflect in the vulnerability of developing nations who fall to the whims of, for instance, multinational institutions in controlling the prices of goods and services in their trade transactions with the developing countries.

Some reflections in pre-colonial theory may also resonate with post-colonial theory. For instance, Rukundwa and Aarde<sup>14</sup> (2007) consider that pre-colonial theory attempts to provide a defence from any exploitative and discriminative practices, irrespective of time and space. In consonance with Rukundwa and Aarde's view on pre-colonial theory, Parsons and Hardings (2011), argue that post-colonial theory expects people to uncover all that was lost in traditions, languages, history, culture, and religion and to re-examine what needs to be restored. According to Spivak (1990), Said (1993), and Bhabha (1994), there is the need to unpack issues in post-colonialism in a bid toward decolonizing the future. However, it might seem impossible to recover 'pure' pre-colonial culture since colonialism has the tendency of producing different culture (Ahluwalia, 2000, p. 7), and that is a product of hybridity or acculturation. The colonizers may also introduce their own public policies into the occupied region, as in formal education in Ghana and Nigeria.

Though much literature exists on post-colonial theory, little information exists with regard to an in-depth discourse on the relationship between cultural policies and the teaching of art within the context of post-colonial literature. Thus, one cardinal gap I observed from the literature in this review was the absence of a discourse on art education as it relate to cultural

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policies in the countries after independence. Second, the literature from postcolonial theorists did not discuss how colonial policies impact the teaching of art in the colonized countries. Third, there is an absence of literature on art teachers' responses to public policies in the colonial states, hence part of the motivation for the study. The next section focuses on three conceptual considerations in post-colonialism: ambivalence, globalization, and hybridity, and these relate to the context of the study.

### **2.3 Conceptual considerations in post-colonialism**

*Ambivalence:* This is a concept that refers to attraction and dislike for an object, an act or person (Young, 1995). According to Ashcroft, Griffiths, and Tiffin (1998), the term was introduced into colonial discourse theory by Homi Bhabha to describe the attraction and resistance that epitomizes the connection between the colonized and the colonizer. Such a relationship is sometimes seen as ambivalent when the colonized is not totally resistant to the colonizer. However, such ambivalence could vary in terms of complicity and repulsion within the colonial subject. In view of the uncertainties within the ambivalent relationship between the colonized and the colonizer, it may retard development if the colonizer still wields much or some power over the new independent state. This may result, for instance, when there is an impasse in the execution of a development project in the independent state where any progress is stalled by the stalemate. It could be a situation where the former colony still depend on the colonizer for the processing of raw materials and the employment of human resource persons.

*Globalization:* Ashcroft, Griffiths, and Tiffin (1998) define globalization as “the process whereby individual lives and local communities are affected by economic and cultural forces that

operate world-wide” (p. 110). Rizvi and Lingard (2010) and Glenn (2007) also view globalization as changes in patterns of transnational economic activities and how contemporary political and cultural practices have been reshaped by developments in information technology. Here, Rizvi and Lingard emphasize the dominance of neoliberal imaginary. Neoliberalism tends to weaken the authority of the state, according to Silva (2013) and Zhang (2010). What happens when the state fails to *protect* its citizenry? Silva and Zhang reiterate that neoliberalism from globalization has created networks which has reshaped people’s identities and subjectivities. It is changing how people and communities relate to each other. In effect, it has the potential of developing growing cultural diversities that emerge from cosmopolitan taste for products and services. This implies that globalization may involve enculturation and acculturation as people interact and are integrated into the cultural milieu. The term appears in post-colonial discourse as it draws on power relations of western colonial structures and how agents of globalization resonate with the ways through which colonies were historically engaged and assumed western control.

*Hybridity*: Hybridity is a word that has been critiqued due to the over-emphasis on the merging of two cultural traits (Saul, 2013). Bastos (2006) views hybridity as a concept that portrays the inter-relational impacts that are “negotiated in and through works of art” (p. 115). Bastos also asserts that the concept involves political cultural borrowing within the context of colonization. In consonance with Basto’s idea of inter-relationship within and through artistic works, Belting (2001) reports that contemporary art should involve the “hybridization of the world where roots are replaced by routes taking people on unsure travels into the future” (p. 337). This report resonates with Garcia-Canclini (1995) who contends that the concept of hybridity is a process

and an on-going experience of all cultures, without any defined boundary. This definition implies that conditions and processes of transculturation which connote reciprocity in cultural borrowing exist. It is based on this understanding of hybridity that Saul (2013) views the compartmentalization of culture in hybridity as inappropriate. However, relating the concept of hybridity to artistic practices and art education in post-colonial Ghana, perhaps, one is bound to see traces of a mix of cultural influences. The contemporary artistic environment of Ghana is made up of a variety of styles and this stylistic pluralism exists as a result of influences such as ethnicity, religion, education, Westernization, globalization and probably aesthetic preferences of the artists (Hughes, 2009). For instance, in the practice of broadloom weaving, the use of silk threads imported from Asia, is gradually replacing the traditional cotton in making traditional Ghanaian *kente* cloth (Glover, 2011). Bhabha (1994) argues that the colonizer/colonized relationship emphasize their interdependence though they have their respective prejudices. Cultural identity could therefore unfold from such interactive and ambivalent space where the independent state of Ghana enters into bilateral trade agreement with the British but advocates for the use of made in Ghana goods.

Having reviewed some general concepts in post-colonial theory from cultural ambivalence to globalization and cultural hybridity, the next sections focus on definitions of culture; an overview of Ghanaian cultural values; multicultural education, its significance, and I identify gaps from the literature that provide a basis for this research.

## **2.4 Definitions of culture**

This section focuses on the concept of culture and an overview of Ghanaian cultural values. Kate Crehan, a professor in Anthropology, in *Gramsci, Culture, and Anthropology*, considers culture

as a central concept in anthropology (Crehan, 2002). Geertz (1974), an anthropologist, also notes that culture is a concept “around which the whole discipline arose” (p. 4). It was also used to mean the nurturing of something (Williams, 1983) as in crops, agriculture; a link with civilization during the Enlightenment by the end of the eighteenth century (Williams, 1983) as in advancing human growth; complex whole of knowledge, beliefs, and practices; a way of life; and products of intellectual and artistic practices in the late twentieth century and contemporary era (cited in Crehan, 2002). These definitions, according to Crehan, were linked with nationalist notions at various periods in Europe. Also, these definitions could connote culture as structural or organizational schemes and symbolic systems. However, Gramsci perceives culture as a discipline of one’s inner self, confronting personality as one seeks to understand his or her rights and obligations, and one’s relations to others (cited in Crehan, 2002). Thus, Gramsci challenged some anthropological assumptions of culture that were considered as a) systems of holistic patterns, b) distinct entities, and c) providing a societal base for conflict between ‘tradition’ and ‘modernity’ (cited in Crehan, 2002, p.37).

For Banks and Banks (2010), culture involves common beliefs, symbols, and interpretations within a human group, the larger shared culture they refer to as ‘macroculture’ and smaller ones that characterize the mainstream one as ‘microculture’ (p. 7). In this research, culture is used to mean shared knowledge, beliefs, values, and practices that shape the lives of people.

## **2.5 An overview of Ghanaian cultural values**

Like most other African nations Ghana has rich traditional cultures that differ from one ethnic group to the other. These are manifested in yearly festivals when chiefs appear in gorgeous

costumes, gold rings and anklets. However, micro-cultural taste is evident among ethnic groups. For instance, what an *Akan* would consider as a special food delicacy as in freshly cooked plantain and eggplant stew, a *Ga-Dangbe* would see it as a detestable meal and rather go for *banku* and fried fish. In spite of the micro-cultural differences, certain universalities may exist.

Africa indigenous ethnic groups and those living in Ghana in particular are endowed with cultural values that are handed down from generation to generation. These cultural values include but not limited to a) respect for authority, b) communality and sharing, c) self-reliance, and d) projection of traditional symbols and color (Amenuke, 1995; Hagan, 2007; Isiguzo, 2011). Obviously, there are elements of ambiguity: between communality and self-reliance; between the projection and preservation of culture and a quest for creativity as enshrined in the cultural policy of Ghana. The issue of self-reliance concerns ability to take initiative and also be independent of what one does. These are clear issues that raise attention and have also led to the call for the review of the policy.

The communal spirit imbued in the people of Ghana (regardless of their particular ethnic affiliation) revolved traditionally around a chief, especially during the pre-colonial and colonial era where the chief among some of the ethnic groups was regarded as a symbol of authority and revered. In a report by the Economic Commission for Africa (ECA) in 2007, it states that

chiefs often operate as custodians of customary law and communal assets, especially land. They dispense justice, resolve conflicts and enforce contracts. Also, they serve as guardians and symbols of cultural values and practices (ECA, 2007, p. 8).

In some other places in Ghana, however, there were no chiefs (Saul, 2013).

Decolonization saw a significant transition in the representation of African traditional institutions

of governance, especially the institution of chieftaincy. The end of the colonial system of indirect rule<sup>15</sup> left power uncertainty crisis among the chiefs and their relations with the new independent states (ECA, 2007). For instance, some of the first generation African political leaders, such as Houphouet-Boigny, Sekou Toure, Leopold Senghor, and Kwame Nkrumah of Ghana saw chiefs as immediate functionaries of the colonial state and chieftaincy as an anachronistic symbol of the old Africa that had no place in the post-colonial political landscape (ECA, 2007; Gyimah-Boadi, 2004). This implies that the new political leaders could not succumb to the existence of contending points of power. One probable reason that also accounts for this apparent power crisis is that until quite recently, chiefs operated largely in an informal setting without clear definitions of their authority. However, chieftaincy roles were clearly enshrined in the Fourth Republican Constitution of Ghana in 1992. Yet, the chiefs could still have conflicting tendencies; whether to advance local or ethnic interest at the expense of national interests, or vice versa. Any decision taken by the chiefs is, however, constrained by the demands that the nation state and their communities place upon them. In post-colonial Ghana, chiefs cannot ignore the demands of the State, as they retain their position at the State's pleasure, often depending on the state's provision of infrastructural development. This dependence compels them to perform tasks that link the State with rural communities (ECA, 2007).

In spite of pressures within the chieftaincy institution, chieftaincy in Ghana has continued to operate with much recognition as enshrined in the country's constitution and its 2004 cultural policy, especially in rural areas where their strength are much felt (Fourth Republican Constitution of Ghana, 1992; Cultural Policy of Ghana, 2004). This situation notwithstanding,

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<sup>15</sup> The system of indirect rule was a system of administration and governance adopted by the colonial administration of Ghana before independence. It was a rule through the chiefs who wielded much authority among the people.

Ghana is also caught in a social pyramid characterized by a two-tier authority structure, a two-tier family system (nuclear and extended family systems) and communal support system (upholding collaborative values in life). Since the last five decades in Ghana, the extended family system and work schedules of parents have brought about significant changes in the communal spirit of the people (Hughes, 2011). People for instance have to attend to their personal chores even if there is a call from the chief to undertake a development project such as assisting in the building of community-based schools at a particular time. Current global adverse economic conditions have made the people to give priority to personal issues as against societal demands (Isiguzo, 2011).

The value placed on self-reliance was given a boost in the country during the second half of 1990's in Ghana and the government of the day even designed and implemented a program dubbed Operation Feed Yourself (Ahwoi, 2010; Ugboajah, 1986; Girdner, Olorunsola, Froning, & Hansen, 1980). This was also meant to put a halt on the apparent reliance on foreign aid and to harness all creative and natural resources for the development of the country, especially in agriculture. Ironically, this philosophy of self-reliance probably operates on parallel lines with the spirit of communality. This brings into focus the question of “when is it appropriate to observe any of these cultural values?”

The value placed on cultural symbols in Ghana is immense. This is because they feature on national insignia such as the flag and the coat of arms, and within the national anthem.



Figure 2. Ghana Flag



Figure 3. The Ghana Coat of Arms

Some of the symbols are derived from *Akan* traditions (largest ethnic group in Ghana) that have become incorporated into the national culture. These include the designs on ceremonial sword, the linguist's staff (chief's spokesman), the chief's stool, and the talking drum. Also, a Ghanaian national dress, involves *kente*<sup>16</sup> cloth, is another source of common identity and pride and *fugu*, a northern costume from Ghana. Both are hand-woven with patterns from brilliantly colored silk and cotton. See Figures 6a, b and c. What, then, are these symbols?

According to Dzobo (1992), African symbols are “sources of insights into African orientations to life” (p. 85). Given the diversity of the ethnic groups in Ghana and the attendant changes in the sub-cultures of the people, it becomes so difficult to have a uniform classification of symbol systems in the country. However, the most of the popular and to a large extent, recognizable ones are those of the Akan.



Figure 4a: A *fugu* coutume  
(Courtesy: Ghanatravels.com)



Figure 4b: *Golden stool kente* cloth  
(Courtesy: Original photograph by Nate Metz)

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<sup>16</sup> *Kente* is a type of silk and cotton fabric made of interwoven cloth strips and is native to the Akan and Ewe people of Ghana. *Kente* consists of colorful woven strips that are sewed together to form a large piece of cloth. The various designs have their own symbolism. Originally *Kente* was used as clothing by Ashanti royalty.

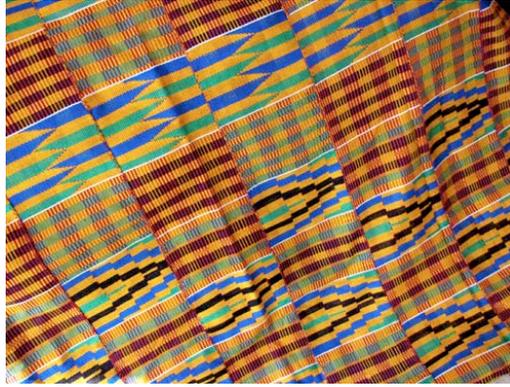


Figure 4c. *adwin asa kente*  
(Courtesy: Original photograph by Nate Metz)

In spite of difficulties in categorization, Dzobo identifies six major groups of symbols in Ghana. These six groups are *adinkra*<sup>17</sup> symbols, stool symbols, linguistic staff symbols, religious symbols and oral literary symbols (Dzobo, 1992). Dzobo also observes that each of the symbolic group have information to convey concerning the way of life of the people at every situation they are presented or the history of the society it represents and these may translate into cultural capital. The term cultural capital is a sociological concept that was first enunciated by Pierre Bourdieu. It comprises of dimensions of knowledge, skills, and education with emphasis on advantages that a person has, giving that person a higher status in society. For Bourdieu, capital

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<sup>17</sup> *Adinkra* is a *Twi* (a language in Ghana) word and derived from one of the popular national cloths of Ghana called *adinkra*, which means “to say goodbye.” It is a traditional mourning cloth worn in many communities in Ghana at funerals and memorial services to commensurate with the bereaved family and equal send forth the dead person to the land of ancestors. The symbols are ideograms, as each symbol visually represents a meaning or concept. These symbols are linked to proverbs, folktales, folksongs, and popular sayings as well with as flora, fauna, and everyday objects.

acts as a social relation within a system of exchange, extending the concept to encompass all the goods and “material and symbolic, without distinction, that present themselves as rare and worthy of being sought after in a particular social formation” (cited in Hacker, 1990, p. 13). In Ghana, parents may provide their wards with cultural capital through the transmission of attitudes and knowledge needed to succeed in the current education system. The next section presents the significance of color in Ghanaian cultures.

Color has symbolic meaning in Ghanaian culture and each color conveys peculiar information at different places or situations. Though black, white, and grey are considered as neutral colors (Kiiewer, 1998; Gage, 1990), within the Ghanaian context and in parts of Africa, black and white are regarded as symbolic colors for funerals (Amenuke et al., 1999; Isiguzo, 2011). It is sometimes combined with red and used as the official mourning symbolic emblems at funerals especially one that involves a person who dies at a youthful age. According to Sylvanus Amenuke, a renowned art educator in Ghana, the white color is a symbol of purity and joy and usually worn at initiation ceremonies, naming ceremonies, marriage ceremonies, and at funerals involving the old members of the society (S. K. Amenuke, personal conversation, July 30, 2005). The differences in colors of cloth at funeral services convey different messages. The death of the young member, is always painful because it is believed that person has not accomplished his task in the land of the living to give him easy passage to the land of the ancestors and also the cost or burden of organizing his/her funeral might be immense. It is in fact taken as a double tragedy on the deceased and the bereaved. The death of the aged member, on the other hand is however considered as a welcome transition to the land of the ancestors, suggesting a belief in life after death (S.K. Amenuke, personal conversation, July 30, 2005). It should be noted also that the color symbols may vary from one place to another with their spiritual significance.

Though literatures on Ghanaian cultural values exist, there is no study on how the people of Ghana perceive these values within the context of a cultural policy. Also, there hasn't been any research or process of evaluating the 2004 cultural policy of Ghana or teacher's response to this policy. These gaps are also basis for this study. In the next sections, I review literature on public policy, transformations in language policy in formal education in Ghana over the years, and an overview of the 2004 Cultural Policy of Ghana.

## **2.6 Policy: Definitions**

A policy may connote an idea or value that is upheld in practice. It may be either public or private. Dye (1992) defines policy as “whatever governments choose to do or not to do” (cited in Rizvi & Lingard, 2010, p. 4). Rizvi<sup>18</sup> and Lingard<sup>19</sup> focus on the development of policy and its impact on education in a world that is experiencing the effects of globalization. They define, discuss, and cite examples of public policy formulation and implementation from diverse perspectives and outline strategies that can be used in analyzing the policy. In their definition of public policy, Rizvi and Lingard consider it as “actions and positions taken by the state ...[it] expresses patterns of decisions in the context of other decisions taken by political actors on behalf of state institutions from positions of authority” (p. 4). Wedel and colleagues (2005) also reiterate that a policy could be “designed state of affairs,” which could be a government legislation or proposal (p. 35). However, with the development of public/private partnerships and

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<sup>19</sup> Bob Lingard is a professor at the University of Queensland, Australia. Retrieved from <http://austcolled.com.au/contact/36087>

even sole private institutions, the policy process goes beyond the public in contemporary era (Ball, 2007).

With regard to cultural policy, Hillman-Chartrand and Mcaughey (1989) and Craik (2007) identify four main models: the patron model; the architect model; the facilitator model; and the engineer model<sup>20</sup>. In the patron model, the state provides direct support to cultural and artistic forms. It distributes funds through an arts council or a niche that utilizes peer evaluations for excellence or worthiness. This is commonly practiced in UK, New Zealand, and Canada (Hillman-Chartrand & Mcaughey, 1989; Craik, 2007). The architect model thrives on more direct control of 'culture' where a sector ministry in government machinery is assigned the responsibility to ensure that cultural practices are aligned with national cultural objectives. This is considered as an interventionist approach, commonly used in France. The facilitator model allows the state not to interfere with conditions that promote cultural practices. Cultural diversity is promoted as individuals and corporate bodies subsidize cultural activities with the aim of commercial survival from philanthropists. Lastly, the engineer approach is extremely politicized as cultural practices are tied to political education with ideological ramifications. The government owns the cultural and artistic forms of production. The former Soviet Union, Cuba, North Korea, and China under Mao are associated with this model of cultural policy.

This research focuses on public policy definition as presented by Rizvi and Lingard. By identifying patterns from the findings in Chapter 5, a model of cultural policy being practiced in Ghana was identified: a hybrid between among the patron, the facilitator, and the architect model (Hillman-Chartrand & Mcaughey, 1989). The next section reviews changes in language policy in Ghana's formal education system over the years.

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<sup>20</sup> Refer to Appendix E for a table showing the four cultural policy models.

## **2.7 Changes in language policy in formal education in Ghana**

The language policy in education in multi-ethnic and multilingual societies in Ghana has, over the years, been a matter of debate by educators and educational policy-makers. This debate stems from the complex issues that appear in education and language in most African countries (McWilliam & Kwamena-Poh, 1975; Ouadraogo, 2000; Owu-Ewie, 2006). The discourse becomes more intense when the official language of the country runs parallel with one of the indigenous languages. In Ghana, for instance, there is controversy over which language to use in school, particularly at the lower primary school level in the multilingual diverse communities.

Fifty-seven years after political independence, Ghana still contends with the choice of language as the medium of instruction in the first three years of primary school (primary one to three, as in k-1 to k3). In May 2002, a law was promulgated that mandated the use of Ghanaian language as the medium of instruction from primary one to replace the English language as the medium of instruction for the first three years of schooling, and English to continue as the medium of instruction from primary four (Anamuah-Mensah, 2000; Owu-Ewie, 2006). This new policy has attracted a lot of criticism from a section of academia, politicians, traditional rulers, and the general populace. While some people advocate the use of local Ghanaian language as a means of preserving traditional values, others argue that in view of the heterogeneous ethnic groups in Ghana the choice of English language is better. The latter maintain that this will prevent tensions that could result from adopting one or two local languages as the medium of instruction in schools and even at work places. The unstable language policy of Ghana in formal education is shown in Table 1.

Indeed, Mazrui and Mazrui (1998) also observe that the official disuse of native vernaculars with the enforcement and premium on colonial language and programs have created

a social and political space where “one out of every five blacks on earth has a European language for a mother tongue” (p. 13). The extent and sophistication to which one spoke the colonial language exemplified “an authentic certificate of striving for, and, of course, never arriving at, a [pitch of] high culture, social achievement” (Abdi, 2007, p. 50). This statement is an epitome of how some of the Ghanaian citizenry perceived people with formal education who seem to be proficient in English language.

In spite of Ghana’s demography showing high multicultural state that comprises many different indigenous languages and cultures, it recognizes English as its official language in formal education. A further critique of this adoption stems from equating language to culture and knowledge, and that “the concept of a single, exclusive, and unchanging ethnic or cultural or other identity is a dangerous piece of brainwashing” (Hobsbawn, 1996, p. 1067). This scenario may also be associated with cultural domination.

The process of cultural domination could occur on two levels: through the influence of global organizations on Ghanaian policy-making, and in the education system itself based on historical development (Husen et al., 2012). These issues motivate a deconstruction of the cultural policy as it connects to the educational system of Ghana. I therefore took a voyage through the country’s history through to present day art education in Ghana.

One influential educational theory that was dominant in the education system in Ghana during its colonial era and a few decades after the country’s independence was the *Victorian moralism* that existed in the British Victorian Education system (Yamada, 2009). The emphasis was on character development in schools that served as a transmitter of values and norms.

Table 1:

*A diagrammatic representation of the language policy from the pre-colonial era to the present (1529-2002).[Main medium of instruction in class].*

PERIOD	1 <sup>ST</sup> YEAR	2 <sup>ND</sup> YEAR	3 <sup>RD</sup> YEAR	4 <sup>TH</sup> YEAR+
1529 – 1925				
a. Castle Schools Era	-	-	-	-
b. Missionary Era	+	+	+	-
1925 – 1951	+	+	+	-
1951 – 1955	+	-	-	-
1956 – 1966	-	-	-	-
1967 – 1969	+	-	-	-
1970 – 1973	+	+	+	+
1974 – 2002 (Sept)	+	+	+	-
2003 – 2008*	±	±	±	-
2009 – Present*	±	±	±	-

Key:

+ = A Ghanaian language was used as the medium of instruction

- = Ghanaian not used

± = Both English and Ghanaian language used

\* Researcher's additions to original data (2003 to present)

Source: Owu-Ewie, C. (2006). The language policy of Education in Ghana: A critical look at the English-Only Language policy of education. In J. Mugane et al. (ed). *Selected Proceedings of the 35<sup>th</sup> Annual Conference on African Linguistics*. Somerville, MA: Carcarlilla Proceedings Project. p. 77.

Though some level of vocational training was evident, students were expected to internalize sets of attitude promoted through the emphasis on students-teacher relations and extracurricular activities (Yamanda, 2009). In this direction, the school acted as a moral socializing agent that would develop both the intellectual and human capacity of the student, One critique of this system of education was that it was found unacceptable as it promoted an extension of school life and was targeted to replace what the colonial institution considered as unacceptable indigenous activities (McWilliam & Kwamena-Poh, 1975; Yamanda, 2009). Over the years, the debate on

policy direction in education has also featured in the development of cultural policy of Ghana. The next section presents the 2004 cultural policy, expectations from it and some emerging challenges.

## **2.8 The 2004 Cultural Policy of Ghana: Expectations and Challenges**

In view of the discourse and pressure on the advocacy of the projection of ethnic values in Ghana, the Ghana Government promulgated in 2004 *The Cultural Policy of Ghana* that has three main objectives (National Commission on Culture, 2011; Ruigrok, 2005; The Cultural Policy of Ghana, 2004; Ayiku, 1998). First, this policy aims at documenting and promoting Ghana's traditional ethnic values that include ensuring human dignity, promoting law and order, honesty, unity and peace, self-reliance and dignity of labour, communality and national solidarity. Second, it aims at ensuring the advancement of cultural institutions and democratic governance and national integration. Third, it aims at enhancing cultural programs that “contribute to the nation's human development and material progress through heritage preservation, conservation, promotion and the use of traditional and modern arts and crafts to create wealth and alleviate poverty” (National Commission on Culture, 2011, p. 2). In a developing country such as Ghana, perhaps this policy could present a directional principle for identity formulation.

### *Implementation and challenges*

For purposes of implementing the national cultural policy, the National Commission on Culture has set out a strategic plan which recognises all civil society groups, business and corporate organisations as stakeholders in the nation's cultural heritage and seeks their participation in the implementation of policies and programmes. Among the list of stakeholders,

prominence is given to Houses of Chiefs<sup>21</sup> who are regarded as having a key role in the task of heritage preservation and cultural transformation. The houses of chiefs, for instance, have been recognized as vital agents to transmit cultural values and changes negative cultural practices, as enshrined in the 2004 cultural policy (National Commission on Culture, 2004).

Some scholars and political leaders in Ghana have observed that though the Cultural Policy adopted in 2004 was founded on the perception that development must have a strong cultural foundation, it is fraught with challenges. This implies that establishment and implementation of Ghana's cultural policy may have certain institutional, administrative, financial and educational challenges among others. Such challenges may arise out of the quest for *global appeal* that comes with its attendant issues. There might be some ambiguity between the cultural policy and the curriculum of public schools in Ghana. For instance, in all the academic programs run at the basic, senior high and university levels, the need to promote ethnic cultural practices and creativity in art are emphasized (Ghana Education Service, 2000). The preservation of cultural practices may not give an impetus to creativity that is essential for growth and development in many countries if preservation overshadows creativity.

In view of the outcry of inconsistencies in the cultural policy of Ghana, a renowned ethnographer and Ghanaian writer, Mohammed Ben Abdallah, has called for its review to reflect the dynamism of culture to achieve national development objectives (Ghana News Agency, 2010). He said the implementation of the current cultural policy has been handicapped by various inconsistencies and the apparent lack of commitment (Ghana News Agency, 2010). For instance, as part of the mode of implementation of the policy, the document calls for the

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<sup>21</sup> Houses of Chiefs are compositions of paramount chiefs from all ten regions in Ghana. Each region has ethnic groups that are represented in government by their paramount chief.

preservation and conservation of culture in Chapter 4, section 3 of the document, while at the same time advocating for the development and promotion of culture (Ghana Cultural Policy, 2004). The issue is the ambiguity in the use of the concept of culture. Is it general ethnic practices or dominant ethnic practices? This discrepancy is further deepened in Chapter 4.4.2, which recognizes that not all aspects of culture and cultural processes can be regulated by policy in view of the basic freedoms and fundamental human rights guaranteed by Ghana's Fourth Republican Constitution and which are essential to creativity and artistic self-expression (Fourth Republican Constitution of Ghana, 1992).

In 2009, the need to review of the cultural policy was also hinted by the current Ghana's Chieftaincy and Culture Minister, Alexander Asum-Ahensah who argued that the call for review was designed to give the policy a clear sense of direction (cited in *The Ghanaian Times*, 2009). He adds that "The time has come to give the cultural sector a new direction that will take into account a policy guideline to enhance the capacity of the creative industries and their goods and services" (cited in *The Ghanaian Times*, 2009, p.3). However, the policy is yet to receive the needed review that people have called for. Perhaps, the political will to make these changes are critical stumbling blocks to the review process. This phenomenon raises these questions. Is the design and implementation of a national policy feasible? To what extent can a country enforce its cultural policy in the face of globalization in sub-cultural environments? How are the arts functioning within the framework of the cultural policy of Ghana?

There is also a complex social structure and artistic expression that exist in Ghanaian society partly due to the fact that there are over seventy languages spoken in a country whose population is about 25 million in the year 2010 (Ghana Statistical Services, 2010; Hughes, 2011). The Ghanaian cultural melting pot is also compounded by the spread of several religions and

social ethnic groups that speak different languages<sup>22</sup>. In spite of the peoples' differences, there are still certain aspects of their cultures that they emphasize. The first is the emphasis on group life in an elaborate but closely knit kinship systems and associations. The kinship system in the past defined the relationships between people and their roles as well as their rights and privileges (Cultural Policy in Ghana, 1975)<sup>23</sup>. Though the kingship system as a unifying and powerful symbol of authority seems to be waning it is still recognized as a potent social agency in Ghana.

The second important characteristic is the emphasis placed on rites and ceremonies in traditional life. This is in part derived from social values-the necessity for strengthening the ties that bind individual members of a kinship group and a community; and partly from the religious values that govern the people's outlook and behaviour (Cultural Policy in Ghana, 1975; McWilliam & Kwamena-Poh, 1975). There are ceremonies and rites of ethnic groups-kinship groups, occupational associations, social life, heroic associations and religious groups, as well as the rites of annual festivals observed in many parts of Ghana. It is within this social fabric that most Ghanaian artists operate and develop their aesthetic ideas.

## **2.9 The development of cultural institution in Ghana**

According to Sandra Greene, a professor in history, after Ghana's independence from Britain in 1957, the country has experienced many changes in political governance and policies that affected the arts of Ghana. The first government launched a program that involved using the arts to preserve historical sites aimed at nation building. Greene emphasizes that the first part of the 1960s saw an attempt to project Ghanaian cultural values. It was obviously designed to shift

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<sup>22</sup> There are over twenty languages in different dialects spoken in Ghana (Hughes, 2009).

<sup>23</sup> The 1975 Cultural Policy in Ghana was a draft policy that was fully promulgated in 2004.

from the experiences of colonialism. Prior to independence, the early European missionaries discouraged their converts from participating in local cultural activities, local art activities and music (Greene, 1998). The arts were given a boost with the establishment of the Arts Council of Ghana and the national arts festival after independence in 1957. These were aimed at encouraging considerable awareness and recognition of the unique Ghanaian sub-cultures within the administrative regions. However, the government was critiqued for a top-down approach in administration with little involvement of communities. Second, state preference was given to the pre-colonial artistic practices by policy makers to the displeasure of artists who worked in a hybrid of both traditional ideas and western styles.

In 1990, the government established the National Commission on Culture through the Provisional National Defense Council Law 238. The Commission was expected to supervise programs aimed at preserving, promoting, and representing Ghana's traditional values (National Commission on Culture, 2006). The government also received funding from China for the building of The National Theater which opened in 1992 in Accra. This theater hosts a lot of social events and activities, some of which are from the National Dance Company, the National Symphony Orchestra, and the National Theater Players. The theater also hosts educational events organized by schools and colleges.

### *The changing face of cultural policy*

In a UNESCO report in 1980 on the changing face of cultural policy, it was discovered that most of the concern about cultural policy involved the arts: how more people could benefit from artistic consumption and how the arts in education systems and the media could be developed (UNESCO, 1980). Next, a policy towards heritage was found to be a significant feature of the

cultural policy for many developing countries. A typical report outside of Africa was Bolivia. The report focused on the postcolonial declaration of Bolivian nationalism through its culture with emphasis on its intangible heritage of music, language, and tradition.

Many factors may also contribute to transformations in cultural policy in Ghana. One factor for the transformations could be an expansion in the scope of the term “culture” as it pertains to the cultural policy of Ghana: from a link with the arts and cultural heritage to a wider understanding of culture as a way of life (Cultural Policy of Ghana, 1975; National Commission on Culture, 2004). The early anthropological or sociological definition of culture as a means of shared values and experiences is by no means new. However, any change in cultural policy to include wider issues of social policy may be evolving.

A potential cause of the changes in cultural policy is the gradual transformation of the economic environment in the production, distribution, and consumption of cultural goods and services. These are predominantly brought about by globalization. Globalization breaks down barriers to the movement of resources between and among countries and regions. It promotes the internationalization of communications that leads to an open transmission of cultural symbols and messages around the world.

With globalization and new technologies, museums and galleries in Ghana digitize their collections, the performing arts groups sometimes use electronic ticketing, while newspaper publications are made available online. Art educators also travel for conferences, attend seminars, and enroll in universities in countries outside Ghana. The fears of critics are that agents of globalization pose as threats to traditional modes of cultural practices and values. This could

and is evident in a changing nature of cultural consumption among people and epitomizes Throsby's statement:

New generations of consumers are using the internet, mobile telephony and digital media in ways that not only expand their range of cultural experience but also transform them from passive recipients of cultural messages into active co-creators of cultural content (Throsby, 2010, p. 5)

Based on the statement by Throsby, there seem to be a sense of ownership and empowerment brought by new technological developments and these in turn reshape cultural identities among people. A possible effect of these developments might be witnessed in the development of the content of cultural policy in years ahead.

The school system plays a vital role in shaping the lives of people, whether in a homogeneous society or a heterogeneous one. In the midst of a heterogeneous population in Ghana, for instance, school teachers are challenged to teach their lessons that take care of the needs and aspirations of the students: students from over seventy sub-cultural backgrounds and who speak different languages. A challenging task is for the teacher to learn how to speak more languages, though the official language is English in schools. This is to ensure that the quest for an effective communicative competence in the classroom is bridged between the teacher and the student. In the next section, I transit into literature on multicultural education and perhaps, the findings from the research analyzed in Chapter 5 could provide some hint on this form of education.

## **2.10 Multicultural Education**

This section focuses on the concept of multicultural education, its historical development and its significance in education. The rationale for a review of multicultural education in this chapter is based on the concept of diversity that is key in multicultural education and I find it relevant to unpack aspects of multicultural education that perhaps correspond with what teachers encounter in teaching students from a heterogeneous background in Ghana.

Multiculturalism is a term that has to do with cultural diversity and this cultural pluralism is reflected in cultural policies in countries in southeast Europe and Africa (Svob-Dokic & Obuljen, 2003). In education, multicultural education is a concept that focuses on “the ideals of freedom, justice, equality, equity, and human dignity” (National Association for Multicultural Education, 2003, p. 1). Mwonga (2005) also argues that multicultural education is an educational alternative and practice that aims at reforming inequalities that exist. For Banks and Banks (2010), multicultural education “is an idea, an educational reform movement, and a process whose major goal is to change the structure of educational institutions” ( p. 1), to foster equality in gender, race, ethnicity, language, and cultural groups. These definitions indicate that multicultural education aims at change for equity and justice in education.

With an influx of students from diverse backgrounds in schools in Ghana, the need for pedagogical approaches that are culturally responsive deepens. Teachers are expected to educate students in and through varying culture, language, abilities, and many other characteristics (Gollnick & Chinn, 2002). Thus, the art teacher in Ghana may be expected to create a classroom culture where all students, regardless of their sub-cultural and linguistic background are welcomed and supported, and provided with the best opportunity to learn (Heraldo, Richards, Brown, & Forde, 2006; Grant & Sleeter, 2009; Banks & Banks, 2010).

A culturally responsive approach to multicultural education may utilize a multicultural education approach, a single-group approach, and social justice approach. A multicultural education approach as an aspect of multicultural education refers to an embodiment of teaching culturally different groups, adapting human relations, and implementing strategies that project aspirations of diverse groups (Banks & Banks, 2010; Cleary & Peacock, 2010; Grant & Sleeter, 2009). It is designed to curtail social injustices against beleaguered groups and promote the equitable distribution of power among diverse cultural groups. It also promotes total school reform that mirrors diversity. The single-group studies approach refers to a conscious study of specific group of people, as in Women's Group studies, African-American studies, Native American Studies, or Lesbian and Gay studies. It projects their interests and invariably empowers social groups by helping learners to understand the oppressive history and worldviews of the group. Ultimately, the approach seeks to elevate the status of the group. One drawback of this approach is that, its regimental application could rather lead to polarization among students where some may be upset because a shift to the identified group may be misinterpreted to mean disregard to some students. The teacher must therefore be very tactful with this approach.

In an attempt to adopt the multicultural and single-group approaches, a teacher can use examples and content from diverse cultures to explain key concepts and theories in specific subject areas. As such, content integration of sub-cultural ideas is crucial in a multicultural education approach.

Another approach to multicultural education is the social justice approach. The multicultural social justice approach involves a process of empowering the members of a society to take future responsibilities as they become aware of oppressive tendencies. It also ensures that the interests of all groups of people, particularly females, those of color, or disabilities, are

respected. The ultimate goal is to foster greater equity among people from all walks of life. Students could be involved in discussions that will make them critically conscious of and deconstruct, for instance, institutionalized racism where the school structures predominantly serve the interest of the majority and relegating the minority (Grant & Sleeter, 2009; Tenorio, 1994). This approach thrives on social democracy. However, one weakness of this approach is the inclination of some students who may act in *excess* through civil disobedience (as in school demonstrations) in their quest for social justice and equity. Such situations could be controlled when channels of communication of seeking redress are made known to the students and the students adopt to such channels.

From the review of the literature on multicultural education, though most of the scholars (Banks & Banks, 2010; Grant & Sleeter, 2009; Tenorio, 1994) explained the rationale, essence, and approaches to multicultural education, little information exist on studies on cultural policies and how that impact the pedagogical practice of a high school art teacher, in a developing country with a heterogeneous population such as Ghana, hence the motivation for this proposed research. It was assumed that the study may reveal a relationship between Ghana's cultural policy of preserving cultural values and art education in Ghana. So far, there is no study that addresses that question.

In the next section, I present a review of the development of art education in Ghana. The rationale for this is to unpack what has been practiced over the years and what, perhaps, needs to be done to shape the direction of art education in Ghana.

## 2.11 Art Education in Ghana

Not much scholarly literature exists on the development of art education in Ghana that directly explores and understands art teachers' responses to the country's cultural policy on the preservation of traditional cultural values. However, this section reviews literature on the inception and development of art education in Ghana from art educators such as Edusei (2004), Ross (2004), and Duku (2012). According to Duku (2012), art education was introduced into the mainstream formal education curriculum in Ghana at Achimota College in 1927. The College of Technology (now Kwame Nkrumah University of Science and Technology) in Kumasi, Ghana, later became the center for the training of teachers in 1952. In 1963, the teacher-training program, which included art education, was moved to the North Campus of the University of Education, Winneba (UEW) in Ghana. Since then, the Department of Art Education of UEW has and continues to train art teachers who are posted as professional art teachers by the Ghana Education Service to teach in public basic and second cycle schools while some college graduates teach at teacher training colleges (now colleges of education) in Ghana.

Kojo Edusei, an art educator at the Kwame Nkrumah University of Science and Technology, Ghana, and Mariama Ross, an art educator from University of Wisconsin, United States, also observe that art education in Ghana mirrors the country's historical development before, during, and after independence (Edusei, 2004; Ross, 2004). Ross argues that the British and missionary schools excluded the teaching of traditional (indigenous) arts during these periods in Ghana. In consonance with Ross's view, James Flolu, a professor in Music states that the legacy from the colonial institutions "paid little attention to the social and cultural environments of Ghana and imposed [on the people] an alien and abstract form of education" (Flolu, 2000, p. 5). Ross also notes that there was some commodification of some art works with

an increase in urbanization, which to some extent shaped the educational direction of the country. Art educators and artistes were expected to provide entertainment, promote cultural values, and artists open studios tailored for investment opportunities in commercial art. Since political independence, Ghanaian educators grapple with how to break off from the colonial inheritance and design an educational system that will reflect Ghanaian cultural characteristics.

As outlined earlier in this literature review, one important landmark in art education in Ghana was the establishment of the Achimota College in 1927 in Accra. It operated on Herbert Read's and John Dewey's concept of education through art, a form of progressive education that sought to create a democratic society as students learn through hands-on experiences. While Dewey believed that every child should have art, Read developed a holistic school curriculum around art. However, the school at Achimota ultimately functioned as an agent of character development as well as a model for the education of leaders. Perhaps, that explains why three of Ghana's heads of states since independence graduated from Achimota.

A study conducted by Mariama Ross in high schools in Ghana indicated that from 1999-2002, the teaching of indigenous art was virtually non-existent in the curricula of high schools (Ross, 2004). The reasons for this centered on the conflict of religious principles, structure and content of teaching traditional art against the teaching of art in a Eurocentric model of education (Edusei, 2004; Ross, 2004). There is still an on-going debate over issues of content, methods and expected outcomes with regard to the teaching of indigenous art in the formal school system. It should be emphasized that the teachers in these institutions are trained in the western model of formal education with little or no emphasis on the development of Ghanaian cultural practices. In addition to a quest to become abreast with new media and current issues in other parts of the world, the teachers are also expected to cross boundaries and adapt to changing demands of time

rather than narrowing their focus only on issues relating to Ghana (Ministry of Education, 2000). The outputs of the teachers culminate in what is considered as *glocalization*<sup>24</sup> of education (Wang & Kuo, 2009). With reference to *glocalization*, Wang and Kuo argue that national boundaries are now less distinct and as artistic, cultural and educational communities work hand in hand, the integration of ideas are eminent.

In Ghana today, the art education program at the higher education level mainly focuses on equipping the pre-service teacher with knowledge and skills in visual art subjects that include painting, sculpture, textiles, graphic design, ceramics, leatherwork, basketry, and jewelry. Apart from these subjects, the core content of the curriculum includes the philosophy of art education, psychology of education, philosophy of education, issues in art education, and curriculum development in art education, among others. Ross observes that there seems to be ambivalence in the use of content and instructional materials in the teaching of art in Ghanaian schools (Ross, 2004). For instance, the book *General Knowledge in Art for Secondary Schools* in Ghana that is authored by art educators (Amenuke, Dogbe, Asare, Ayiku, & Baffoe, 1999) is a widely used textbook in Ghana and it has material contents on the indigenous arts as well as contemporary and western art.

Also, examinations conducted by the West African Examinations Council (WAEC) on schools' artistic projects, sets the questions in the English language. This body is a post-independence testing body within the sub-region of Africa mandated to conduct standardized examinations for students to transit into college or tertiary institutions such as nursing colleges, school of journalism, and polytechnics. Though the literature reviewed from the little

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<sup>24</sup> *Glocalization* is a term that originated in the 1980s and popularized by Roland Robertson, a sociologist. It refers to interplay of globalization and localization where the two complement each other. An example is the use of imported silk to weave local *kente* fabric on a traditional loom in Ghana.

information on art education in Ghana relates to the research, it does not explore the cultural policy underlying the teaching of art in Ghana. The authors also do not explore the art teachers' response to Ghana's cultural policy for which the research seeks to examine.

The next section provides a summary of the literature that is reviewed in this chapter. It encapsulates literature on Ghana, before and after the country's political independence, aspects of post-colonial theory, culture, Ghanaian cultural values, multicultural education, and art education in Ghana.

## **2.12 Summary of literature review**

This chapter has reviewed literature on Ghana from the pre-colonial days to periods after the country's independence in 1957. It has also reviewed some literature on post-colonial theory, culture and Ghanaian cultural values, multicultural education, and the development of art education in Ghana. From the literature reviewed, I observed that though there have been studies in post-colonial theory, multicultural education, and some information on art education in Ghana, there hasn't been any study on the response of art teachers to the cultural policy of a developing country such as Ghana, hence this proposed research. The next chapter presents the methodology and methods that were used for the study.

### CHAPTER 3: METHODOLOGY

This study involved a qualitative inquiry methodology using an ethnographic approach through interviews of ten high school art teachers in Ghana, observations of art works by their students, and a survey of high school art teachers in Ghana. The survey questions were similar in content with those used for the interview. This mixing of data methods, in a form of triangulation<sup>25</sup>, was designed to obtain diverse viewpoints on the topic and also ensure the trustworthiness of the instruments to confirm or dispute observable characteristic (Bryman, 2004; Patton, 2004; Veal, 2005; Denzin, 1989, 1970, and 2006). Thus, it was an essential means of confirming findings in one approach with findings from other sources or methods. The opportunity to compare and contrast different findings on the same situation leads to prospects for further investigation. Qualitative inquiry involves looking at information that cannot be easily obtained from quantitative statistical and mathematical research methods (Denzin & Lincoln, 1994; 2005; Bloomberg & Volpe, 2008). Qualitative inquiry was also used as it focuses on discovery, description, extracting, and interpreting experiences (Bogdan and Biklen, 1998; Denzin & Lincoln, 2008a, 2008b; Merriam, 2009). It is based on perceptions that characterize personal views. However, I perceived that purely qualitative methods were unlikely to provide the rich information that I needed to address the research questions, hence the triangulation involving survey method. Multiple methods through triangulation provide breadth and in-depth data (Creswell, 2007; Denzin and Lincoln, 2011).

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<sup>25</sup> Data triangulation is used in this research by using data from different sources including time, space, and persons.

I used ethnographic interviews as means of talking and listening to the high school teachers at two meetings for each participant. For Goldbart and Hustler (2005), there are cardinal features of ethnography and these are captured in this statement:

The distinctive features [of ethnography] revolve around the notions of people as *meaning-makers*, around an emphasis on understanding how people *interpret* their worlds, and the need to understand the particular cultural worlds in which people live and which they both construct and utilize. (Goldbart & Hustler, p. 101)

From Goldbart and Hustler's statement, the understanding of the cultural context within which a study is made appear very significant in any analysis of data gathered from the ethnographic study. Therefore, the interview method for this study was a way of collecting data to gain knowledge from the cultural milieu (Seidman, 2006; Glesne, 2011). The interview was structured though occasional follow-up questions were asked at certain times of the engagements with the participants. A structured interview involves asking the same questions in the same order, to of all respondents (Driscoll, 2011; Turner, 2010; McNamara, 2009; Corbetta, 2003). However, one weakness from this method might be a change in tone or voice of the interviewer if more than one person is being interviewed, that may impact the response from each person being interviewed.

In spite of its aforementioned shortcoming, I used the structured interview type because it provides a clear focus for the interview that makes it easier to analyze, code, and compare data. Secondly, data could be obtained on why a question was not responded to (David & Sutton, 2004). This research could ascertain the relevance of preserving traditional cultural values as

outlined in Ghana's cultural policy, from the point of view of the art teachers and also create a platform for a national discourse on the cultural policy.

The focus of my research, therefore, was to examine how art teachers in Ghana are responding to the country's cultural policy of the preservation of traditional cultural values in their artistic practice. The analysis of the responses may provide answers to the main research question, which is: *What is the impact of Ghana's 2004 policy—regarding preservation of traditional values--on the pedagogical practices of high school art teachers in Central Region of Ghana?* This main question is supported by three other questions and these are a) What are high school art teachers' perceptions of the cultural policy on the preservation of traditional cultural values; b) How do these perceptions translate into their curricular and pedagogical practices; and c) How might contemporary cultural practices influence high school art teachers' curricular and pedagogical practices?

In this chapter, I describe the population from which the participants were selected and how they were chosen. This is followed by introducing each interviewee and defining the procedures of events that I employed to conduct the interviews, administer survey, and collect data on students' visual cultural projects. These are designed to identify patterns from the interviews, surveys, and the projects of students. Since the research was contextually based on art teachers in Ghana, I looked at the objectives of the teaching syllabus for General Knowledge in Art (GKA) and a textbook used in the schools. The current vocational program syllabus (*Teaching Syllabus for General Knowledge in Art*)<sup>26</sup> and art textbook, *General Knowledge in Art*

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<sup>26</sup> *Teaching Syllabus for General Knowledge in Art* is a national syllabus for the teaching of Art in Ghana at the senior high school level (Ministry of Education, 2008).

*for Senior Secondary Schools in Ghana*<sup>27</sup> for public senior high schools in Ghana were also examined to ascertain whether their content aimed at the preservation of Ghana's cultural practices.

### **3.1 Data Collected and Methods of Collection:**

It will be a difficult task for a researcher to interview every high school art teacher in every administrative region in Ghana. In view of this, I decided to use simple random sampling to select ten high school teachers in the Central Region of Ghana out of the ten administrative regions in the country. I randomly selected twenty high school teachers from the Central Region of Ghana by picking them from a hat after printing their names from a database from the regional education office of the Ghana Education Service in Cape Coast in the Central Region of Ghana. Then out of the twenty, I purposively selected ten teachers who were interviewed. Central Region was selected because it was a place where I could easily contact the teachers from my residence in the same region. Next, a greater number (about eighty percent) of the early established high schools in Ghana are located in this region (Ghana Education Service, 2008). The criteria for purposively picking out the participants were that they are art educators and graduated from the University of Education, Winneba (UEW), Ghana, with similar backgrounds in art education from the university. Having picked the art teachers, I contacted them through email and phone to brief them on the interview. Here, a further criterion for selection was the willingness to take part in the interview. There were positive responses to my emails and calls and on-site schedules were made at their convenience. These contacts and schedules were done after receiving permission in August 16, 2013 from the University of Illinois' Institutional

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<sup>27</sup> *General Knowledge in Art for Senior Secondary Schools in Ghana* is a government approved textbook for the teaching of art at the senior high school level in Ghana (Amenuke, Dogbe, Asare, Ayiku, & Baffoe, 1991).

Research Board (IRB) to conduct the study. Each participant was given a) an Informed Consent Form that outlined the research purpose, confidentiality, inviting participation, and schedules among others (Appendix A); and b) a general permission letter to heads of department of institutions in case the participant desire to have the interview in the schools instead of their homes (Appendix B). The participants read, reviewed, and signed the consent forms and returned the original copies to me in order to keep them locked for protection.

The rationale for using the simple random sampling technique was that it made provision for each member of the population to have equal opportunity of being selected (Babbie, 1990). Once one person or unit was selected, “it has no further chance to be selected” (Fowler, 1993, p. 14). Purposive sampling was also employed on the basis of my knowledge of the population, its features, and the research objective (Babbie, 1990; Frey, Botan, & Kreps, 2000). I saw this method as useful since I decided to study a small number of a larger population. It was designed to allow a focus on participants based on internal knowledge of the teachers on the preservation of traditional values and policy documents that affect formal education in high schools in Ghana.

Spradley (1979) identifies at least five requirements for locating a good informant. These are thorough enculturation, current involvement, an unfamiliar environment, adequate time, and a non-analytic informant. I focused on enculturation and current involvement because these were contextually most significant based on my circumstances. I’ve taught in Ghana’s public education system for more than fourteen years and conversant with the system.

I consider enculturation as a process of learning and growing in a culture and reliable informants are expected to be knowledgeable about their culture. The acquisition of cultural knowledge and understanding can be obtained through structured instruction, hands-on experience or less formal practices. One means of identifying reliable informants is by

examining the period of time they have stayed at a particular place (Spradley, 1979). The informants (the interviewees) have been teaching for over five years in public high schools in Ghana. Informants present what they know, interpret current events and apply their ideas to solve daily problems, according to Spradley. I therefore interviewed informants who had grounded knowledge and current involvement in the cultural environment of Ghana.

In the study, I took field notes from the observations in the classrooms of the teachers and empirical data from the works of students in the teachers' classes in order to ascertain whether the information and responses I received from the teachers during the interview resonate with visual elements (especially students' art works) of what they teach in class. The works are shown in Figures 6a-6e. I then present an illustrated report of the general findings from the study in Chapter 4. The teachers' interviews and students' works from the teachers' classes were also meant to find out ways in which cultural policy is understood and interpreted by the teachers in their pedagogical practices.

The interview is a basic method in qualitative inquiry (Siedman, 2006; Kayle & Brinkmann, 2009). For Kayle and Brinkmann (2009), an interview in qualitative research serves as "an attempt to understand the world from the subject's point of view, to unfold the meaning of the subject's experiences, to uncover their lived world" (p. 1). I assumed the art teachers' perceptions and responses were significant in shaping the direction of policy as it impacts art education in Ghana. As I interacted with the teachers, I unpacked the meaning of their lived experiences in their own words. With regard to the cultural policy document of Ghana, though I did not make detailed content analysis of the cultural policy of Ghana, I studied the contents of the policy and analyzed them based on policy analysis extracted from Rizvi and Lingard (2010) in Appendix C.

In the study, I conducted a survey from fifty senior high teachers who responded to the same structured interview questions that were presented to ten high school art teachers. Survey is a “systematic method for gathering information from (a sample of) entities for the purpose of constructing quantitative descriptors of the attributes of the larger population of which the entities are members” (Groves, Fowler, Couper, Lepkowski, Eleanor, & Tourangeau, 2004, p. 2). The population may include inhabitants of a city, country, or village, or members could be from a specific group such as teachers, athletes, farmers, etcetera. Though I administered survey questions to seventy high school art teachers, I decided to focus on the fifty participants that responded. Working with the fifty might not be representative of the high school art teacher population in the ten administrative regions of Ghana but it was still sufficient in view of the diversity of the responses from different regions. It was also part of the triangulation process as explained early in this chapter. One other rationale for using the survey method was that it is relatively easy to administer and manage (Fowler, 1993). However, its weakness may be a challenge of analyzing complex social relationships among people. I addressed that challenge by ensuring that the study was zoned into a particular place with emphasis on a section of a particular document, the preservation of Ghanaian cultural values and the perceptions from high school art teachers. The analyses of the data in the survey were based on descriptive statistics with a focus on two measures of central tendency, mode and mean. Descriptive statistics is designed to describe a huge lump of data using summary charts and tables but does not draw conclusions about the population from which the sample was taken (Triola, 2008; Gaur & Gaur, 2009).

Finally, I make recommendations with regard to the development and implementation of a cultural policy to address the needs of a multiethnic country. This involved the suggestions of

adopting culturally responsive pedagogy in schools and applying strategies of policy implementation through artistic practices and making them relevant to the people in the face of changing demands of time.

### **3.2 Research Design:**

Before the fieldwork, I used the informant selection protocol of the University of Illinois' Institutional Research Board (IRB), suggestions of ethnographic fieldwork by Fife (2007), Spradley (1979), and took a cursory look of policy document analysis by Rizvi and Lingard (2010). Fife describes ethnography as both a scientific endeavor and an art form. He encourages the ethnographer to use innovative methods of data collection, such as asking informants to keep journals of their thoughts and draw pictures that represent their daily and future lives. Spradley (1979) maintains that interviewing informants depends on a combination of interpersonal skills which include "listening instead of talking, taking a passive rather than assertive role, expressing verbal interest in the other person, and showing interest by eye contact and other non-verbal means" (p. 3). Rizvi and Lingard (2010) provide a comprehensive guide for policy analysis by presenting a model on key questions on what informs the design of the policy, the composition of persons who designed the policy, the beneficiaries of the policy, how it is meant to be implemented and evaluated. However, my focus was not in the main, a detailed content analysis of the policy document, I only addressed the answers to the questions stated in the model by Rizvi and Lingard. Please see Appendix C on model questions by Rizvi and Lingard on examining public policy. Also, I draw conclusion on a model of cultural policy in practice in Ghana based on the study.

*Research Protocol:*

An outline of my activities in Ghana included approval of Informed Consent Form<sup>28</sup> from the participants to conduct interviews with them in their homes in Ghana. Also, two key stakeholders in the development of Arts programs in high schools in Ghana, Professor James Flolu and Professor Mary Dzansi-McPalm from the University of Education, Winneba, Ghana, were consulted for professional advice on the way forward with the report from the study. The target population was high school art teachers. For now, there is no policy mandating teachers to be strictly interviewed in schools. Though all teachers were interviewed in their homes, I designed a general permission letter in case it became necessary to interview the teachers in schools (Appendix B). This could be used based on Codes of Conduct for Teachers in Ghana, Chapter 33, Clause iv:

Where a member gives lectures which are related to matters of policy of the Ghana Education Services, the Director –General or his/her representative shall be consulted and his/her prior approval obtained through the officer's head of department. (Ghana Education Service, 2008, p. 16)

A lecture by definition is quite distinct from the responses to the interviews. Additionally, informants (high school art teacher) were requested to sign a consent form indicating their readiness to participate. Please see Appendix A. The next sections focus on how the data from the field: the interviews, survey, and observations from students' works were collected.

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<sup>28</sup> The Informed Consent Form is in Appendix B.

### 3.3 Personal Interviews:

Immediately after receiving my IRB, I launched to the interview after briefing the participants of the objectives of the research and interview, presenting them with Informed Consent Forms, and scheduling dates and times convenient for the interviews and observations of the students' works. The following are thirteen questions I asked to facilitate the interview with the ten high school art teachers.

1. What are some of the cultural values of Ghana?
2. Should the cultural values be preserved?
3. Are you aware of the existence of a cultural policy for Ghana?
4. Do you agree with the design and implementation of a cultural policy in the teaching of art? a. Strongly agree b. Agree c. Don't know d. Disagree e. Strongly disagree
5. What is the impact of Ghana's cultural policy on the teaching of art?
6. Is there any public control mechanism that hinders the development of art teaching in Ghana?
7. To what extent does art education promote interethnic understanding and national co-existence in diverse social communities in Ghana?
8. How do you preserve traditional cultural values in the teaching of art?
9. How has globalization impacted the teaching of art in Ghana?
10. What informs your decisions on what to teach and how to teach art?
11. Does Ghana's cultural policy influence your teaching of art?
12. How does contemporary culture in Ghana impact your teaching of art?
13. How can students preserve Ghana's cultural values and be creative in their artistic practice?

It was a one-on-one interview on two separate days for each participant. In order not to project or impose myself on the interviewees, I "adopt[ed] the pose of a listener" and allowed the speakers to respond to the structured interview questions (Barbour & Schostack, 2005, p. 43). Also, to mitigate power relations, I had the informants choose the place, date, and time for the interview

and to make them at ease with the interview setting. By listening and giving voice to the participants' experiences the study was expected to empower the participants in this study (Creswell, 2007). The questions were asked based on literature on cultural values of Ghana, cultural policy, post-colonial theory, art and multicultural education. Through these questions, I attempted to examine the response of art teachers in Ghana to the preservation of traditional cultural values as enshrined in the Ghana's Cultural Policy of 2004. The interview questions are in Appendix D. Similar to Nyaberi (2009) and Tobin, Hsueh, and Karasawa (2009) study, I interviewed the teachers on two separate occasions with a week's interval. However, the second week was dominated by observation of the students' works in class. The second interview and the observation of students' works were aimed at identifying any consistencies and any differences between what they said during the interviews and what they taught in class. Identifying threads between what is said during interview and what is done in practice is essential for the ethnographic interview's trustworthiness (Mahir, 2013).

I recorded eight of the interviews with a digital camera (Nikon Silver CCOPIX L27) that has audio recording facility of 16GB Memory Card, and created separate folders (e.g. 01, 02, 03, ... 08). The other two interviews were basically recorded in the form of scratch notes to field notes. All names were assigned pseudonyms with files of each participant in MS Word with security password for protection. I transcribed and typed the responses and the interviews such that the verbal data became usable and interpretive data. Also, to ensure the validity of the transcription, I presented each participant a printed copy of the transcription to check and indicate any error identified. These were done before the data analysis.

### **3.4 Interviews in the field:**

For the interviews, I selected senior high school art teachers in Ghana. I used some of the ethnographic approaches as employed by Tobin, Hsueh, and Karasawa (2009) in *Preschool in Three Cultures Revisited: China, Japan, and the United States*, to sample the informants for the pilot study. These included visits to participants, their voice recorded, and patterns checked after transcribing. For instance, in an attempt to examine what has remained the same and what has changed in the preschool settings in China, Japan, and US, Tobin et al. conducted ethnographic studies in selected schools in these countries by using video-cued ethnographic approach. They interviewed school teachers and principals over a period and took field notes that were later transcribed and presented in a report. Though, my study involved two separate interviews of informants, some of them were tape-recorded and later transcribed and now presented in a report. Prior to my actual research, I did a pilot study to consider the feasibility of the project.

I left the US for Ghana in May 31, 2013 to conduct the pilot study that served as a useful preparatory ground for dissertation. It was designed to have an insight about the method and strategies for my research as I confronted the unexpected challenges in the selection of informants; assessment of interview questions and responses, and analysis of data gathered. Thus the pilot study provided me with the opportunity to restructure my research based on the field experience.

Within the last week of December 2013, I consulted the district education office in Winneba<sup>29</sup> to obtain data on high school art teachers in the Central Region of Ghana. From the list of teachers, I randomly selected twenty of them from which I finally picked ten using simple random sampling technique, as stated earlier in this chapter. I had to make an appointment with

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<sup>29</sup> Winneba is a district administrative capital and town in the Central Region of Ghana.

each informant since they have their own schedules. Two interviews were conducted with each informant and this lasted for an average of 45 minutes for each interview session. Each informant was given a week in-between the first and the follow-up. I used audio recording for the first interview and wrote notes of the responses in the second interview. In order to retain the original information and avoid missing points in the responses, I had to rewrite an expanded version of the field note responses as soon as I finished each interview.

The next ten sub-headings present the interviews with the high school art teachers. I primarily focused on the interview questions in Appendix D. The interview with all the ten informants focused on awareness of a cultural policy for Ghana; its relevance; what counts as Ghanaian cultural values; perception on the preservation of traditional values through teaching; what informs their pedagogical practice in class, what to teach; any control mechanisms on what they teach; and the relationship between contemporary culture in Ghana and the teaching of art in Ghana. The presentation of the report from the interviews also included the age, teachers' academic qualification and years of teaching experience in art, geographic location of interviewees, religion, and aspects of social setting of the places they lived (such as urban, middle class community, etc.). These were contextual information that was taken into consideration in analyzing the data gathered from the research.

### **3.4.1 Participant 1:**

Prior to the visit of the first informant, I had scheduled a convenient date and time with Adwoa. Ms. Adwoa<sup>30</sup>, my first informant, was an art teacher in General Knowledge in Art. On December 30, 2013 from 2pm, I conducted my first, hour-long interview with Ms. Adwoa. She was

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<sup>30</sup> Pseudonyms are used in this paper to protect the privacy and confidentiality of informants.

enthused to host me in her house at a period when the year was winding up. I first explained the purpose of the interview to her and showed her the copy of the Informed Consent Form she signed and mailed to me earlier. Adwoa (that was how she prefers to be called) also obliged to the use of audio recording in so far as the audio will be destroyed just after transcription. However, she also allowed me to take down notes in case I ran out of memory space in my audio memory disc (ScanDisk microSDXC). She indicated that though she has been teaching art for the past seven years, she hasn't hosted any interview that sought her perception about her teaching in relation to the cultural policy of Ghana though she was aware of its existence.

Adwoa, a thirty two year old art teacher, held a Bachelor's Degree in Art Education and had been teaching the course *General Knowledge in Art and Textiles* in Adom Senior High School<sup>31</sup> in southern Ghana, since her graduation from college (referred to as university in Ghana) in 2007. The people living within the location of Adom Senior High School were mostly middle class; most of them had their private jobs, operating stores, poultry, and ceramic products. Adwoa was a Christian and married with children.

During the interview, Adwoa insisted that I see the final year art works from her students who were graduating from senior high school. Indeed I obliged to her request and some of the works are in the findings chapter of this paper. In her response to what constitute some of the traditional cultural values of Ghana, Adwoa made reference to practices such as respect for the elderly, decent dressing, especially women in society by, for instance, avoiding nudity and obscene clothing, living in harmony with others, respecting dress code based on traditional status, and honoring rites of passage such as *Bragoro* (a puberty rite among *Akans* in Ghana). She also indicated that she was aware of the existence of a cultural policy for Ghana, but that

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<sup>31</sup> All names of senior high schools are pseudonyms used in this paper.

does not really define what she teaches in the classroom. She believes that the impact of the cultural policy is yet to be felt in schools since not many teachers are aware of it. Her premise for this argument was that there seem to be inadequate copies of the policy document in schools and not all schools are connected to reliable internet facilities. I then asked her what informs her decision on what to teach and how to teach art. These were her answers:

Adwoa: Hm. By the nature of our work, we are expected to sometimes use substitutes for art materials and equipment that cannot be imported from abroad. For instance, we have to design and build our own kiln instead of importing electric kiln. Now to answer your question, I don't receive much funding for teaching art so that limits what tools and materials to buy and use for teaching and learning. Also, just look at the school compound. Sometimes when it rain heavily, it becomes difficult to get full classes running since some of the students will not show up for classes and I had to repeat what is taught another day or revise my lesson notes to accommodate any delays.

Interviewer: Perhaps the seasons also determines what to teach and how to teach.

Adwoa: Yes, to some extent. Also, I encourage students to work on themes based on cultural values in Ghana. This is because I focus heavily on traditional values in my teaching.

Adwoa lamented that intermittent power outages in the school sometimes causes some of their ceramic wares to crack in the kilns and as such has requested for a standby generator to solve the problem. She also indicated that she taught within the framework of the Teaching Syllabus for General Knowledge presented by the Ministry of Education in Ghana.

A week after the first interview, I visited Adwoa for a follow-up interview and apparently responded to virtually the same questions I asked before. This time, she added that though she believed Ghanaian cultural values should be preserved, she encouraged students to make art works that reflect their time and they appreciated that opportunity. With regard to preserving Ghanaian cultural values among students and promoting creativity in artistic practice, Adwoa stated that she allowed students to link the subject matter in their works to Ghanaian cultural values using local materials while exploring ideas outside their immediate environment that are feasible for their projects. I also had the opportunity to see her students' projects.

### **3.4.2 Participant 2:**

The second informant, Mr. Afram, was first interviewed on December 30, 2013 at 3:15pm in his residence. His apartment was one block close to Awoa's residence. Afram was a thirty-four year old Christian, and a parent with children. He also graduated from the same college as Ms. Adwoa, in 2007 with B.Ed in Art and has been teaching art since 2007 at Adom Senior High School. At the time of the interview, Afram was enrolled in a master's program in Art and Culture at the University of Education, Winneba, Ghana. He also agreed to be audio-recorded but declined to respond to the question on globalization on the teaching of art. He believes it's difficult to trace the origin of globalization. For Afram, globalization has been part of the country even prior to Ghana's independence since he considers globalization as an interaction and integration of cultural practices within and outside the country. The following are some excerpts from the first interview I had with Afram.

Interviewer: What are some of the cultural values of Ghana?

Afram: Cultural, [pause] cultural. Do you mean from all the regions of Ghana?

Interviewer: You may mention any cultural value(s) you know from Ghana.

Afram: Okay. We cherish decent dressing, avoiding nudity, value polite language, especially as you talk to elders, then observing rites of passage, *bragro* and others.

Interviewer: Should the cultural values be preserved?

Afram: Oh yes. You know I'm now reading MPhil in Art and Culture.

Interviewer: Oh, you're telling me. I see. So what guides your decision on what to teach and how to teach in the classroom?

Afram: I teach according to the Ministry of Education Syllabus for Art: what is supplied by the Ghana Education Service.

According to Afram, contemporary culture in Ghana allows him to teach and give current examples that are known by the students. In his second interview on January 6, 2014, Afram indicated that he wasn't aware of the cultural policy of Ghana till he started reading MPhil in Art and Culture after his bachelor's degree. However, he sometimes attempted to preserve traditional cultural values of Ghana in teaching by acknowledging them to students in slide presentations, and giving students' home works to research on them. For Afram, the preservation of cultural values and ensuring creativity from students is better achieved when the students understand the cultural values, some of them represented in graphic symbols (Appendix D: Adinkra symbols). From that, the students were expected to transform them or integrate the symbols with contemporary ideas from within and outside the country. Art critique also formed a key component of his pedagogical practice.

### **3.4.3 Participant 3:**

I interacted with the third participant, Mr. Ashitey, in the evening of December 30, 2013 and this interview was interspersed with little bits of laughter where both of us felt our statements elicited humor. Ashitey did not disclose any religious affiliation but was married and had children. As an art educator since 2009, twenty-eight year old Ashitey has been teaching the course *General Knowledge in Art* at Kayla D. C. Senior High School, a school of about two hundred students. The people living within the location of school were mostly working class; but a few of them had their private jobs and run small stores. I also observed that the catchment area of the school had a lot of estate developments in progress and perhaps in three to four years' time the place could be transformed into a growing middle-class community with a potential of home-ownership that could shape the lives of people.

Though Ashitey agreed to grant the interview, he objected to be audio-recorded. As such, I didn't audio-record him but wrote down his responses and allowed him to review them to ascertain the authenticity of what I wrote based on his responses. Ashitey outlined some of the cultural values of Ghana as the observance of the initiation rites of passage such as marriage rites. He perceived a puberty initiation rites as outmoded since the ceremony is heralded by exposing girls half-naked, a practice that Ghanaian culture also frowns on. He indicated his awareness of the cultural policy of Ghana but its implementation was not felt in schools since forces of globalization such as international trade and tourism are creating fertile grounds for the acculturation and transculturation.

In addition to the forces of globalization, Ashitey believed that public control mechanisms such as using a prescribed textbook and using a general syllabus for teaching art in public high schools, to some extent, shape his pedagogical practice. In his second interview on

January 6, 2010, Ashitey reiterated virtually what he said during the first interview. However, he added that the significance of preserving Ghanaian cultural values needs to be emphasized in schools from time to time. For him, the challenge was the question of what to preserve and whose cultural practice to preserve since Ghana has a heterogeneous population of over seventy languages and diverse cultural practices. I also saw examples of the students' art works during the second interview.

#### **3.4.4 Participant 4:**

After being a guest to Ashitey, the next day saw me at another art teacher's residence. Mr. Yamson's residence at Nyansa was a thirty minutes' drive from where I live. Mr. Yamson was thirty two year old married art teacher who had a bachelor's degree in Art Education and has been teaching art at Nyansa SHS (senior high school) since graduation in 2009. In a mixed middle class and working class population, and thirty minutes' drive to the administrative capital of Ghana, Accra, the Nyansa SHS found itself within a melting pot of diverse cultural population. The following are some excerpts from my first interview with Yamson:

Interviewer: What are some of the traditional cultural values of Ghana?

Yamson: The love for yearly traditional festivals such as *The Aboakyir*<sup>32</sup>, local drumming and dancing and folklore and proverbs embedded in *adinkra* symbols.

Interviewer: Are you aware of the existence of a cultural policy for Ghana?

Yamson: Certainly yes.

Interviewer: What is the impact of the cultural policy on the teaching of art?

Yamson: There isn't much impact. What I know is that a few exhibitions are organized

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<sup>32</sup> *The Aboakyir* is a yearly festival organized in May by the people of Winneba and is attended by both Ghanaian and tourists from many parts of the world.

by some schools during open days. My school is one of those schools that organized these exhibitions.

Interviewer: What informs your decisions on what to teach and how to teach art?

Yamson: I consider the community in which the school is located, valuable skills and knowledge for personal development, and attempts to ensure students' satisfaction from lessons.

On the question of a mechanism that controls his teaching in class, Yamson emphasized that he is expected to teach within the framework of the textbook (*General Knowledge in Art for Secondary Schools*) though he also accommodates students' ideas based on western artistic styles. He believes this way of teaching art can foster inter-ethnic understanding through the teaching of art history from diverse contexts from familiar to unfamiliar regions, and multi-ethnic exhibitions. In our second interview, Yamson indicated that globalization tends to threaten the indigenous Ghanaian culture in view of acculturation. He added that contemporary Ghanaian culture is impacting his teaching as he encourages students to develop their works around both western styles and personal styles based on his perception that "art speaks all languages" (Yamson, 2013, personal communication). He interacted with students who showed no interest in projecting Ghanaian cultural symbols in their art works and he respects their decisions. He argued that creativity can be fostered when students are encouraged to research on Ghanaian cultural values and taught that both indigenous and contemporary Ghanaian culture can co-exist. I also had the opportunity to see his students' works in their art shed.

### 3.4.5 Participant 5:

My next informant was Ms. Charity, a forty two year old art teacher at Ahuoden Senior High School located within a mixed class community in the Central Region of Ghana. Most of the people living in school catchment area were local government workers and traders. On December 31, 2013, I visited Charity, a married middle-aged parent with twelve years' experience in the teaching of art at Ahuoden SHS. She had been teaching art for over seven years in junior high school and five years of teaching in senior high school.

Charity, as affectionately called by her peers, outlined some of the cultural values of Ghana as strictly adhering to civil laws of the country; showing respect for elders (eg. greeting people with right hand and giving seat to the aged in buses); attending festivals; and observing initiation rites of passage. However, she was quick to say that some of the practices were unhealthy such as the female genital mutilation that was practiced in certain parts of the country and was being abolished. Charity acknowledged her knowledge of the cultural policy document of Ghana and stated that the *appropriate* cultural values should be preserved. She mentioned marriage ceremonies, respect for elders, adhering to civil laws of Ghana as some examples of *appropriate*, observable practices.

For Charity, the cultural policy of Ghana recognizes sub-cultural values in Ghana and that has made teaching very flexible. This is because the teaching syllabus for art has some topics (such as *Indigenous and Contemporary Art of Ghana*) that provide the students with opportunities to learn other cultural practices and values in Ghana apart from theirs. In our second interview, Charity emphasized virtually what she said in the first interview and added that by incorporating Ghanaian cultural values in her teaching philosophy and allowing students to apply symbolic graphic ideas in their projects, the students exhibit innovative ideas. Also, she

said contemporary Ghanaian culture has shifted the teaching of art from functionality to art for art sake. Her students' works were also shown to me in different media, both local and foreign.

#### **3.4.6 Participant 6:**

From Tsakemo Senior High School, I met Mr. Ofori who invited me to his residence for an interview on January 2, 2014. Mr. Ofori was a young enterprising art teacher of twenty-seven years. In fact, he had a studio at home where he practiced art, especially when school was on vacation. Similar to the response of all but one of the interviewees mentioned earlier, Ofori agreed to be audio-recorded during the interview.

For Ofori, some of the cultural values of Ghana include but not limited to rites of passage, showing hospitality to people, and the process of preserving the cultural value is in itself a cultural value. He indicated his awareness of the cultural policy document of Ghana and also emphasized the preservation of the cultural values. On the impact of globalization on his pedagogical practice, he stated that there has been much impact though he still encourages students to use Ghanaian symbolic representations in their art projects. He added that he uses the syllabus for teaching GKA provided by the Ministry of Education, Ghana. On the question of any impact of the cultural policy on his pedagogical practice, Ofori stated that there is little impact as the policy document is *inaccessible* to some teachers in addition to the challenges in its implementation. In a follow up interview, he reiterated virtually what he said in the first interview and added that contemporary culture in Ghana is impacting his pedagogical practice with the increasing use of information and communication technology in schools. This has “reduced the credibility of art,” according to Ofori (Ofori, 2014, personal communication). I saw the projects of Ofori's students.

### **3.4.7 Participant 7:**

At eleven in the morning, shortly after visiting Ofori, I was a guest at the residence of Mr. Kondua, an art teacher, also of Tsakemo Senior High School. He consented to the Informed Consent Form which he signed prior to the interview and also agreed to be audio-recorded. The thirty four year old teacher has a bachelor's degree in art education, an MPhil in Arts and Culture, and was married with a child.

In the beginning of the interview, Kondua mentioned attendance of yearly traditional festivals; use of traditional textile materials and fabrics; music and dance; honoring chieftaincy institutions, and reverence for sacred places and days as some of the cultural values of Ghana. He also added that respect for the elderly, showing hospitality, and self-reliance, are all cherished as part of Ghanaian cultural values. As a graduate in arts and culture, he indicated his knowledge of the cultural policy of Ghana and emphasized that the cultural values of Ghana need to be preserved. Though, he believes in the preservation of the cultural values of Ghana, he stated that there hasn't been any significant impact of the cultural policy on art education in Ghana.

Kondua acknowledged public control mechanisms on his pedagogical practice. These came in the form of a prescribed textbook and syllabus for the teaching of General Knowledge in Art in senior high schools in Ghana. He argued that art and culture are inseparable. His argument was that art is integrated with life and from an anthropological perspective people's lives hinge on the art of living. In spite of his perception on the preservation of Ghanaian cultural values, Kondua indicated that globalization has had much impact on art education in Ghana. This is manifested in the use of imported tools, materials, and equipment for teaching and learning in schools. On what guides his decisions on what to teach and how to teach, Kondua stated that he allowed the students to explore and unearth any hidden potential through projects. In my follow-

up interview, reiterated that he encouraged innovation in pedagogical practice among students by go beyond what they see whether local or foreign and considers art as a universal language. He critiqued the cultural policy document as not having specific means of implementation, and especially the document's evaluation after being in existence since 2004. Also, I had the opportunity of seeing Kondua's students' works.

### **3.4.8 Participant 8:**

My next informant was Mr. Ellis, a thirty-eight year old art educator with an MPhil in Educational Administration. He was married with children and was also a freelance photographer. Ellis taught at Boaso D. C. Senior High School located in an area inhabited by local government workers, traders, and fishermen. Though the school is located in the Central Region of Ghana, most of the students are from different parts of the country (majority from the Ashanti and Greater Accra Regions of Ghana) according to Ellis (Ellis, 2014, personal communication). Some of the excerpts of my first interview are as follows:

Interviewer: What are some of the cultural values of Ghana?

Ellis: Our cultural values include marriage rites, libation, appellations, values embedded in chieftaincy institutions, and the use of traditional symbols on Ghana made products.

Interviewer: Should the cultural values be preserved?

Ellis: Yes, they should because they constitute our national heritage, even if they seem intangible. For me, a nation that loses its cultural heritage loses its identity as a nation state and may eventually lose its sovereignty.

Interviewer: Are you aware of a cultural policy for Ghana and if there is, has it any impact on art education?

Ellis: Yes, I know of Ghana's 2004 cultural policy but I'll say its impact on art education in the country is not much because I believe most teachers are not aware of this policy document. However, teachers who argue for the preservation of Ghanaian cultural values may allow it to reflect in their pedagogical practices.

Interviewer: What guides your decision on what to teach and how to teach art in school?

Ellis: The teaching syllabus for General Knowledge in Art, time, and period allocation on the school timetable are key elements in planning my lessons.

With regard to the effect of contemporary Ghanaian culture on his pedagogical practice, Ellis indicated that in view of the influx of western cultural practices in Ghana and tourism, contemporary cultural practices as found in artistic performances are gradually surfacing in the teaching and learning process in schools and even in homes. I had a follow-up interview with him to review what he said previously. He reiterated that he ensured that some elements of the Ghanaian cultural values are made known to students through awareness creation, and encouraging them to work on projects that foster the preservation of these values.

#### **3.4.9 Participant 9:**

Ms. Araba was my informant on January 3, 2014. As I sat down in front of the thirty-eight year old art educator and flipped through my field notes, I reflected on my encounters with educators and began to identify some patterns in their responses to my questions. These are discussed in Chapters four and five of this dissertation. Ms. Araba was Christian, married with children, and

had her bachelor's degree in 2009. Since then, she had been teaching at Suomo SHS, a school with a population of approximately two hundred and fifty students. The school was situated within a mixed class community though most of the people were migrant workers.

Araba certified the Informed Consent Form and I began the interview with the question on identifying any cultural value of Ghana. She outlined values placed on understanding hospitality, peaceful co-existence, respect for the elderly, observance of puberty and marriage rites, as well as the significance of indigenous artistic performances. The cultural policy document of Ghana was known to her as she showed me a printed copy but indicated that some of the cultural values that are practiced should be proscribed. She mentioned female genital mutilation, widowhood rites, and exposure of breasts during puberty rites. These Araba considers as dehumanizing the personality of a woman.

In spite of her critique of some of the cultural values, Araba emphasized that she allowed students to use identifiable traditional graphic forms that are symbolic proverbial representations. Also, she taught within the framework of the Ministry of Education (MOE) syllabus for art in senior high schools though she incorporated other ideas of current interest in her lesson notes. She believed that though globalization is said to be influencing developing countries, she was yet to observe its significant impact on art education in Ghana.

My next interaction with Araba after my first meeting saw us reviewing the interview we had a week earlier. She observed that contemporary Ghanaian cultural values have brought new trends and ideas in her pedagogical practice and encouraged students to take advantage of them. She however indicated that she couldn't measure the impact of the cultural policy of Ghana on art education because that demands a holistic approach in observing all the ten administrative regions in Ghana.

#### **3.4.10 Participant 10:**

My next informant was Mrs. Osabutey, a thirty-four year old art educator who had been teaching since 2008 at Maine SHS after obtaining a bachelor's degree in art education. Her school was situated at the outskirts of the town and it was during my second visit that I observed the quiet environment of the school. Except for the whistling from birds and intermittent movement of vehicles, the school compound appears relatively calm as compared with other schools that I visited during my engagements with the art teachers.

Mrs. Osabutey declared that the question of adhering to cultural values or practices seem to be waning in view of the pressures of global interactions between people from Ghana and people outside the country. In spite of this perception, she still considered certain aspects of cultural values in Ghana that are cherished by the people. These include respect for family inheritance, elders, funerals, family events, greeting with a right hand, and showing hospitality to people. Apart from these, she also considered special delicacies that are valued such as staple food dominated by yam, *fufu* from cooked plantain pounded with cassava, millet, and *banku* from corn. For her, a visitor is welcomed with these kinds of food to show love and readiness to host the visitor.

Though Mrs. Osabutey indicated that the cultural values of Ghana have to be preserved, she said she had no knowledge of the cultural policy document and cannot comment on the impact of the cultural policy on art education. In school she attempts to promote the cultural values by taking the students on field trips, to museums, chief's palace, and students play roles in artistic performances in class as part of art lessons.

In my second visit to Mrs. Osabutey, she added that there is a growing impact of contemporary Ghanaian culture on her pedagogical practice since she was a fan of social media

and also searched for new trends in education in general and tends to apply them in classroom situations. She believed that, to some extent, “western culture is imposed on us, hence traditions gradually losing their value with the introduction of more self-life-styles” (Osabutey, 2014, personal communication). In order to foster innovation among students, Osabutey encouraged students to use cultural symbols in their art projects while modifying designs to make them easily understood by people.

The next section presents report from the survey of views from 50 high school art teachers in Ghana. The survey focused on the response of art teachers to the policy of preserving Ghanaian cultural values in their pedagogical practices.

### **3.5 Survey:**

In general, the purpose of my survey was to get across the topic of preserving cultural values and get the respondents into a deeper discourse about teaching art in Ghana in relation to cultural practices. I administered survey questions through email to seventy high school art teachers in Ghana during summer of 2014 and was able to receive responses from fifty teachers. This constitutes about 71.4 percent of the total number administered. The questions were similar in content with what I used in the interviews of the ten art teachers in the Central Region of Ghana. Having had their art education in UEW, Ghana, I observed the respondents had similar educational experience in art education though with different years of working experience in the field of teaching. Some of the respondents also indicated the impact of diverse cultural experiences on the pedagogical practice.

The difference between the one-on-one interviews and the survey was that I also asked the interviewees how their teaching has impacted the content and structure of the art program

over the years. I had to situate the interviews within the cultural and institutional (educational) context of Ghana.

### **3.6 Students art works, textbook, art syllabus, and the cultural policy document:**

As part of the education reform program in Ghana, the visual art program was introduced at the senior secondary school level in 1991 because art and art education were recognized to have enormous contribution to life in general. The aims of the program, among other expectations, were to promote Ghanaian culture, increase access to education, and equip the learners with employable skills (CRDD, 1991). The artistic projects of the students are significant outcomes of the educational process in Ghana.

Therefore, in addition to the interviews with high school art teachers and feedback from survey questions, I examined selected visual cultural works made by the students from the schools the high school teachers teach. This was meant to discover how the curriculum was reflected in the textbooks and how the learning outcomes were captured in the works of the students. The other purpose of examining sections of the art textbook, syllabus, and cultural policy were to understand the nature and objectives of these documents and find out if the teachers' pedagogical practices reflect in the visual cultural works of the students. As an essential expectation for ethnographic study, Malinowski believes that it is important to observe the practice of informants after any interview to find out if what they said corresponded with what they did (Mahir, 2014, lecture notes).

### **3.7 Data Analysis:**

A task for the researcher in data gathering and their analysis is making meaning of expansive information, reducing and identifying key patterns, and analyzing them. In this regard, I gathered and transcribed the interviews, coded, and analyzed them by identifying and underlying quotes. The coding process enabled me to categorize the responses from the interview. These facilitated an understanding of how the participants went through their pedagogical practice and their relationship with the preservation of Ghanaian cultural values. The process provided information regarding high school teachers' perceptions of cultural issues in formal education. The themes were written in short narratives and these were useful in getting back to the raw data when further insights became necessary. The emergent themes from the coded data provided a contextual base for inferences on what were taught in the classroom. I also examined how data from the interviews, survey, and students' works relate to each other since triangulation was significant in ensuring the trustworthiness of the project report (Lincoln & Guba, 1985). To further ensure the trustworthiness of the report, I verified the authenticity of the textbook and art syllabus from the University of Education, Winneba, and the Ministry of Education, Ghana, website. I also tested the credibility of my interview protocol through a pilot study in which I interviewed four high school art teachers in the Central Region of Ghana. Additionally, I relied on literature on what constituted cultural values in Ghana and analyzed the compiled data in relation to the cultural values as presented by the scholars (Dzobo, 1992; Amenuke, 1995; Hagan, 2007; Isiguzo, 2011, National Commission on Culture, 2011).

The next section presents a summary of the methodology employed in the research. It focuses on the methods, sample population, the interviews, students art works, the cultural policy

document, and data analysis. It also mentions the focus of chapters four and five of this dissertation.

### **3.8 Conclusion to Methodology Chapter**

This chapter has presented the methodology for the study based on qualitative inquiry. Both simple random and purposive sampling methods were used to select ten high school art teachers who were interviewed in their homes. Each interview lasted for an average of forty five minutes and there was a follow-up within a week after the first. In an attempt to answer the main question and the supporting of questions in this research, the next chapter will present findings from data compiled from the interviews from the ten high school art teachers; participant observation from their respective schools including data from the observation of students' art works; a survey from fifty high school art teachers; a look at the objectives of the art textbook and syllabus, and a cursory data examination of the cultural policy of Ghana. Through the findings in Chapter 4, I unpack patterns from the participant responses and the data observed and analyze them in Chapter 5. The categorization of data in Chapter 4 focuses on the bio information and indicators for the preservation of Ghanaian cultural values while looking at the themes that unfolded through the interviews and survey. Chapter 5 will provide an analysis and interpretation of all the data gathered within the context of post-colonial theory (Young, 1995; Ashcroft, Griffiths, & Tiffin, 1989; Childs & Williams, 1996; Spivak, 1990; Said, 1993; and Bhabha, 1994), multicultural education (Banks & Banks, 2010; Cleary & Peacock, 2010; Grant & Sleeter, 2009; Mwonga, 2005), and a contemporary practice of art education in Ghana (Amenuke, Dogbe, Asare, & Nyarko, 1993; Amenuke, 1995; Edusei, 2004; Duku, 2012). The interpretation will also be tied to the research questions.

## CHAPTER 4: FINDINGS

The purpose of this research was to examine the response of high school art teachers to the preservation of cultural values in Ghana as presented in the Ghana's cultural policy of 2004. I perceive that art teachers have a role to play in the direction of art education in Ghana. This chapter presents the findings from the responses of the interview, observation of students' visual cultural works, teaching syllabus for art, textbook, and survey. The findings are analyzed in Chapter 5, based on the following projected indicators (categories): bio information; indicators for the preservation of Ghanaian cultural values; and indicators for a quest for innovation in the teaching of art. The rationales for using the categorizations of the responses from the interviews are explained under the sub-headings in Chapter 5.

### **4.1 Findings from the interview**

The interviews were conducted to find out basically how the teachers were responding to the cultural policy of preservation of traditional values in the pedagogical practice. Questions that were asked included teachers' view on what counted as cultural values of Ghana, their knowledge of the country's cultural policy; the essence of the policy on traditional values preservation; any control mechanisms on the teaching of art; the impact of contemporary Ghanaian culture on art education; what informs their decision to teach and how to teach; and how to foster innovation in artistic practice among students while preserving traditional cultural values.

The findings from the interviews of the ten high school art teachers have been categorized based on key interview questions they responded to. These include the following:

identification of cultural values of Ghana; awareness of the cultural policy; impact of the cultural policy on the teaching of art; control mechanism on the teaching of art in Ghana; impact of globalization on art education in Ghana. The rest include the impact of contemporary culture in Ghana on the teaching of art; how art teachers preserve cultural values and ensure innovation in teaching; guiding decisions on what to teach and how to teach; and if there's any need for the preservation of the cultural values.

Most (7 of 10) of the participants indicated that some of the cultural values of Ghana include the avoidance of nudity, respect for the elderly (as in giving up seats in buses); initiation rites (such as puberty rites), local drumming and dancing, and living in harmony with others; and puberty rites. Five of them also mentioned love for yearly festivals, marriage ceremonies, and honoring chieftaincy institutions. A couple of the participants indicated that family inheritance, greeting with the right hand, reverence to sacred places, and special staple foods such as *fufu* with soup and *banku* with tilapia are valued. The consideration of special delicacies such as *fufu* and *banku* was one surprise to the researcher. However, after the interview with the ten high school art teachers, other interactions with a couple of people in Ghana indicated that Ghanaians have a core value of hospitality that comes with its supporting values of providing meal to visitors. One of the participants also stated that the process of preserving the cultural values is in itself a cultural value.

With regard to the awareness of the cultural policy, all but one indicated their knowledge of it. Though the majority stated they have knowledge about the policy, they perceived some teachers might not be aware of the policy due to inadequate copies to schools. Even the implementation process is not well spelt out, according to a participant. As such, there might not be any significant impact, if any, on art education in Ghana. A participant who indicated she

wasn't aware of the policy stated she couldn't comment on the impact of the policy due to her unfamiliarity with it. Thus, the lack of awareness of the cultural policy by some of the participants during the pilot study was also confirmed in the main study in the field. Again, the participant indicated that a holistic study of all ten administrative regions in Ghana is needed to comment on the impact of the cultural policy. Perhaps, a national discourse analysis of the policy needs to be conducted to ascertain the relevance of the policy or call for its review.

Concerning the question of any control mechanism on the teaching of art, an overwhelming majority (9 out of 10) of the participants mentioned the *Teaching Syllabus for General Knowledge in Art* that is supplied to senior high schools by the Ministry of Education as the main reference curriculum material for teaching though they prepared their own lesson notes. Also, most of them referred to the *General Knowledge in Art for Secondary Schools* as a key textbook used in teaching the subject. This overarching confirmation of the control mechanism from the state institution stems from the fact that the study was conducted in public schools and most of the curriculum and books are standardized as documents recognized for teaching and learning. One participant pointed out that though such documents exist, there's no limitation to her teaching in the classroom. However, another challenge, that perhaps, impact the teaching of art was funding. According to the participants, there was inadequate of funding that supports the teaching of art in schools.

There were mixed responses to the impact of globalization on the teaching of art. Six out of the ten participants stated that forces of globalization have significant influences on the teaching of art while three perceived there wasn't much impact. This is manifested in the use of imported tools such as painting brushes, colored pencils, markers; materials such as powder colors, acrylic paints, and equipment such potters' wheel, computers, and projectors for teaching

and learning. One of the participants, however, argued that, he cannot state the effect of globalization on art education since globalization has been with *us* for centuries and even its origin is difficult to fathom. The participant's perception on globalization adds to the discourse and disagreements on the concept. Scholars argue that disagreements on the meaning of globalization, what is causing it, and its effects are that globalization is seen as what governments are 'doing' to their citizen as a consequence of policy choices; and as something that is 'happening' as a result of forces outside the control of individual countries (Appadurai, 1996, 2000; Diaz-Bonilla, 2001; Srinivasan, 2002; Wolf, 2004).

Findings from the impact of contemporary culture in Ghana on the teaching of art revealed that most of the teachers encouraged students to make art that reflect contemporary times. For them, contemporary culture in Ghana allowed them to teach and give current examples that are familiar to the students. Western styles and personal styles were also encouraged based their perception that art speaks all language and is a universal language. They emphasized that contemporary Ghanaian culture has transformed the teaching of art from the *utilitarian* to art for art sake. Contemporary culture in Ghana is closely related to globalization as used in this paper. It is not surprising that cultural capital allows people to transmit their values to younger generations. More on contemporary culture is presented in Chapter 5 of this dissertation.

Regarding how to preserve values and ensure innovation among students in an art class, most of the participants emphasized that they encouraged students to link their subject matter in what they produce/perform with Ghanaian cultural values while using local materials from their immediate environment. Also, they emphasized the need for both indigenous and contemporary Ghanaian culture to co-exist as both are beneficial for the promotion of artistic practice. For

instance, the participant argued that the students are expected to transform or integrate cultural, graphic symbols with contemporary ideas from within and outside the country. This is a better achieved when the students understand the cultural values.

I observed that the curriculum (with regard to what to teach and how to teach) was deeply related to the control mechanism described earlier in this chapter. Apart from using the prescribed syllabus and a textbook (though some teachers use other art books), most of the participants indicated that their pedagogical practices are limited by funding and the subject's placement on the timetable. They talked about the meager government's budgetary allocation for the arts and placing the arts in the afternoon in the school's timetable may not make teaching effective as the students get tired after taking morning lessons. All participants relied heavily on local and available materials.

In addition to the use of familiar and available materials, the community and social life within which the school was established was also taken into consideration as they taught, to ensure that the lessons were meaningful and beneficial to students and ensuring that they derived them. Most of the participants also encouraged their students to be *who they are* and respected their views. Thus students were allowed to explore and unearth any hidden potential through projects. This adds to the discourse on promoting culturally responsive pedagogy in a multicultural educational setting.

With regard to the question of whether there's any need to preserve the cultural values, an overwhelming majority indicated in the affirmative. While some believed that art and culture are inseparable others argued that a country that loses its cultural heritage loses its identity as a nation state and sovereignty. Though the participants argued for the preservation of cultural values, they emphasized that certain practices such as female genital mutilation should be

abolished, a practice considered as unhealthy and endangers the health of the person. Another practice that was considered outmoded was the puberty initiation rite that exposes the teenage girl half-naked during part of the initiation ceremony. The participants' argument was that nudity is a practice that Ghanaian culture frowns on and therefore needs either be reviewed or abolished.

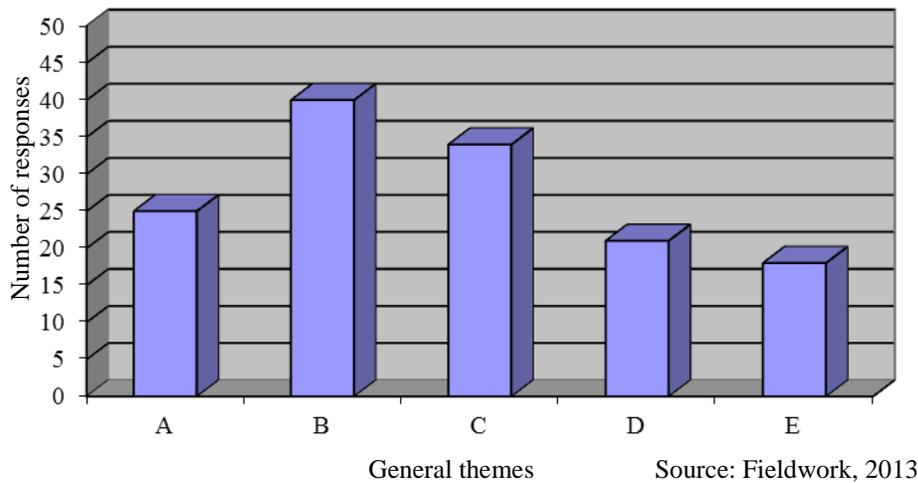
The next section presents the findings from the survey administered to high school art teachers across the country through emails and observation from students' works.

#### **4.2 Findings from survey and students' works**

The survey was conducted as part of the triangulation process to provide trustworthiness to the data gathered from the study, to boost data representation in terms of numerical indicator, and to find out whether the findings from the interview relate with that of the survey. In all, seven key findings emerged from the survey:

- i. A great majority (40 of 50 [85%]) of the respondents indicated that some of the cultural values of Ghana include initiation rites (such as puberty rites), the arts in the form of drumming and dancing, and respect for the elderly. Thirty four out of the fifty mentioned festivals and funerals while respect for authority was 25 out of 50. Communality and self-reliance had 21 and 18 response respectively. The following is a statistical representation of the data.

Table 2. General themes on Ghanaian cultural values



Key: A-Respect for authority B-Respect for the elderly; initiation rites; and drumming and dancing  
 C-Festivals and funerals D- Communality (sharing) E- Self-reliance

- ii. A considerable number of the respondents (38 of 50 [76%]) expressed the need for the preservation of cultural values but the rest were not sure of its preservation in view of changing social environment.
- iii. Also, forty two out of the fifty respondents indicated their awareness of the policy document but not familiar with its contents.
- iv. An overwhelming majority (44 out of 50 [88%]) of the respondents stated that there were public control mechanism that may hinder the development of art teaching in schools. Most of the examples focused on prescribed syllabus from the Ministry of Education and an art textbook (*General Knowledge in Art for Secondary Schools*).
- v. Again, while eight of the fifty respondents asserted that there was much impact of the cultural policy on the teaching of art, the rest (42 [84%]) of the respondents perceived there wasn't any significant impact of the cultural policy on the teaching of art.

- vi. Most (45 of 50 [90%]) of the respondents asserted that what informs their decision to teach and how to teach art were based on a) what the art syllabus prescribes b) the availability of tools, materials, and equipment c) the importance of paying attention to Ghanaian cultural practices and symbols d) and yet giving the students opportunities to explore and develop their own ideas.
- vii. All 50 respondents cited the influx of foreign films, the Internet, and the motivation to take advantage of new media and technology as examples of contemporary cultural material and practices that are impacting the teaching of art and art education in Ghana.

In addition to the survey, I observed the visual art works made by the students of the participants in the interview. The works were done in different media, ranging from poster colors, leather, clay, and wood. Almost all the works had subject matter though the symbolic images were representations of ideas, philosophies, and proverbs. Some contained everyday scenes such as story times and class activities while others tended to have utilitarian purposes and others portrayed biblical themes.

The students' visual cultural works revealed the uniqueness of each person coming from diverse sub-cultural backgrounds. The students were asked to work on themes that related to both Ghanaian traditional cultural practices and contemporary culture in Ghana. Their works are shown on pages 92 to 96.

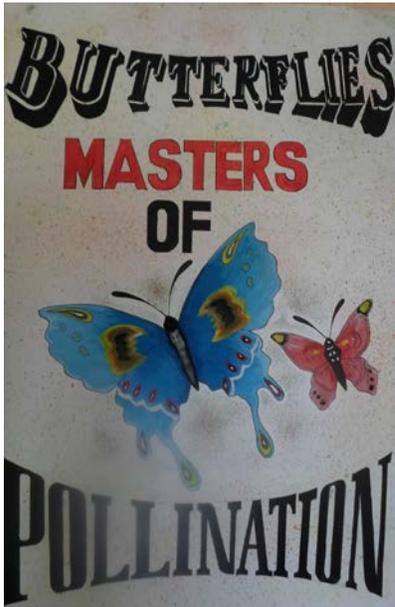


Figure 5a. Works from students. Fieldwork, 2014



Figure 5b. Works from students. Fieldwork, 2014

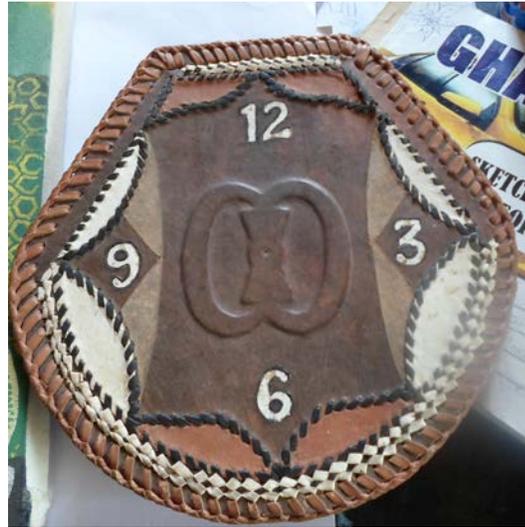
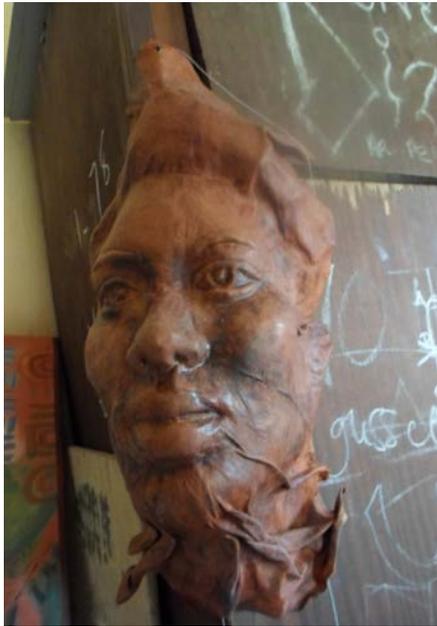


Figure 5c. Works from students. Fieldwork, 2014



Figure 5d. Works from students. Fieldwork, 2014



Figure 5e. Works from students. Fieldwork, 2014

### **4.3 Observations from the General Knowledge in Art textbook and the Teaching Syllabus for General Knowledge in Art**

As part of the preface to the General Knowledge in Art textbook, Amenuke, Dogbe, Asare, Ayiku, and Baffoe (1999) state that the book “provides broad based information in history of art, creativity and appreciation, teaches basic elements and principles of art as well as skills in their application to [artistic] processes” (p. v). Apart from providing hands-on experiences through art practices and performances, the GKA also seeks to “help the student observe and respond to the visible world and stimulate [the student] toward personal awareness and identity” (Amenuke et al., 1999, p. v). The analyses of these statements are discussed in Chapter 5.

With regard to the teaching syllabus, the Curriculum Research of Development Division (CRDD) of the Ghana Education Service states that the General Knowledge in Art (GKA) is a course that consists of art history, appreciation, and general art concepts (CRDD, 2008). The syllabus for GKA was designed to provide students with broad-based cognitive and psychomotor skills in art. The syllabus further states that

Collectively, the objective is to predispose the senior high school student to the love for the appreciation of the cultural and aesthetic values of Ghanaian arts. Love for the cultural and aesthetic values has the capacity to reinforce development of affective domains of learning and encourage the development of patriotism, national pride and self-esteem in students (CRDD, 2008, p. ii)

The analyses of these statements are in Chapter 5 of this dissertation.

#### 4.4 Understanding contemporary Ghanaian culture

Contemporary culture, as used in this dissertation, refers to the common practices and subject-matters in artistic practices and imagery that are popular at the present time. It also includes beliefs, politics, and tending current news events. However, my focus is on artistic practices and imagery.

I observed that in Ghana, art and music tend to show traces of things happening outside the country. For instance, in artistic images and performances, most young people seem to prefer more highly polished sculptural works and exotic paintings in arbitrary colors than indigenous traditional sculptures and paintings showing common themes on everyday life experiences. Notable contemporary artists and art educators who continue to receive recognition for their contribution to contemporary culture in Ghana include Sylvannus Amenuke, El Anatsui, Ablade Glover, Kofi Setordji, Ato Delaquis, George Hughes, and James Ebo Whyte.<sup>33</sup>

In music and performances, most young people in contemporary Ghana prefer to listen to *hip-life* artists and electronic dance music than to listen to *high-life*<sup>34</sup> music and country-side music. The *high-life* music from Ghana has been popular before, during, and after independence. In the early days of Ghana's independence, it was a national music that was considered uniquely Ghanaian and recognized throughout West Africa. Notable *high-life* musicians include Nana Kwame Ampadu, Koo Nimo, E. T. Mensah, E. K. Nyame, and King Bruce. However, from the late 1970s, the dance-band type of *high-life* music began to wane giving way to new and emerging pop styles. Eventually, a Ghanaian version of *hip-hop* and rap music emerged in the

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<sup>33</sup> James Ebo Whyte is a writer and associated with producing public theatrical performances in Ghana.

<sup>34</sup> High-life originated in the early twentieth century when African and European influences combined with the Gold Coast's local rhythms and was referred to the high-class dance evenings popular among the Ghanaian elite. Retrieved from <http://www.ghanaweb.com/GhanaHomePage/entertainment/artikel.php?ID=212871>

mid-1990s and this was called *hip-life*. There is, however, a controversy about who originated rap music in Ghana. While some scholars identify Reggie Rockstone as the originator, others argue that it was Gyadu-Blay Ambolley (the Simigwa-Do man), a singer/songwriter/producer that started Afro rap music in Ghana, long before Reggie Rockstone entered into the music scene (Ghanaweb, 2011; Eshun, 2014). *Hip-life* is characterized by western style lyrics and more western-style clothing. The late 1990s then saw the gradual collapse of guitar band and without the easy-to-produce electronic music of *hip-life*, the urban youth would not have an artistic voice” (Ghanaweb, 2011, p. 1). To be recognized among the people, *hip-life* exhibits hiphop in Ghanaian local voice backed by some features of the traditional high-life.

#### *Emergent significance*

It can be inferred from the study that contemporary cultural practices are significant for a number of reasons as they impact people’s lives in diverse ways: including people’s perceptions, values, fears, and desires. A sense of identity, belonging, and purpose are obtained from aligning to some cultural practices. In view of their significance, some cultural practices have been maintained for many years: practices and symbols that tend to connect people and their communities through tangible and intangible materials. From small ethnic communities to larger towns/cities, cultural practices provide means to connect and share beliefs and history.

One emergent distinction between the individual’s identity and cultural milieu is the value of experience. As people go through experiences in their lives, they may know who they are.

Second, when people share similar values and experiences with a common purpose, a core value may develop among them. However, personal philosophies and experiences vary from person to person and as such the individual values are subjective. Therefore, a quest to develop a common

identity requires some form of interaction and personal compromises over a prolonged period of time. The more an individual provides a conscious and productive contribution to their cultural milieu, the more group identity benefits from their actions.

Contemporary Ghanaian culture is evolving through cultural diffusion. This is occurring as Ghana and its neighboring countries as well as trade partners continue to have close interaction with each other. In the country's melting-pot society, many people have diverse cultural heritages, stemming from, for instance, inter-marriages from different geographic regions, ethnic groups, and nationalities. As a consequence, I envisage a world where distinct cultural lines appear blurred and novel cultural practices and imageries develop. Obviously, both teachers and students living in today's world trail extremely varied cultural practices.

I also observed that the understanding of cultural practices is a useful catalyst to effective communication. Such understanding fosters communication, especially through a common background of shared experiences and histories. According to Spencer-Oatey (2008), when people have experiences in common, this contributes to understanding on a deeper level than what can be interpreted by an outsider. For instance, gestures and idiomatic phrases may be misunderstood by people outside a cultural milieu. Although people may communicate with each other from different countries or regions, understanding cultural practices and language may provide useful links for effective communication. Therefore in a shrinking global world, cultural understanding becomes more crucial.

## **4.5 Conclusion**

In this chapter, I present the findings from the interview with the ten high schools art teachers in the Central Region of Ghana, the findings from the survey, and observations from the artworks done by the students in the interviewees' classes.

The next chapter presents an analysis of the findings with information that espouse and explain each finding. According to Denzin (2001), the qualitative researcher provides a platform for the reader to have a deeper understanding of the reality of the research participants. The participants basically presented their own perceptions of the phenomenon in question and the quotations in Chapter 3 are illustrative of the transcripts that show their individual perspectives. Chapter 5 provides an analysis of the responses from both the interviews and the survey. It also attempts to see the connections among the findings from the responses, observations from the students' works, cultural policy, and the art textbook (General Knowledge in Art for Senior High Schools), and the teaching syllabus for the General Knowledge in Art course.

## CHAPTER 5: ANALYSIS OF FINDINGS

The research aimed at finding out the response of art teachers in Ghana to the country's cultural policy of preserving Ghanaian cultural values. I interviewed ten senior high school art teachers in the Central Region of Ghana who were randomly selected. These teachers were each interviewed twice in their homes. Ultimately, I was interested in finding out how the country's cultural policy shapes the direction of teaching and the preservation of traditional values in Ghana. This chapter presents a cursory look at the cultural policy of Ghana, an analysis of the findings from the teachers' responses to the policy of preserving traditional values in Ghana, responses from the survey, and observations from the students' works.

The findings are analyzed based on these indicators (categories): bio information; indicators for the preservation of Ghanaian cultural values; and indicators for a quest for innovation and flexibility in the teaching of art. The rationales for using the categorizations of the responses from the interviews are explained under sub-headings.

### **5.1 Biographical Information:**

The biographical information includes area of specialization in artistic practice and years of teaching experience as an art teacher. The main rationale for the use of the bio information was to obtain specific information from participants in relation to development of art in Ghana over the period the participants have lived and taught as art teachers; and whether their ideas were shaped by gender (though not distinct in the categorization) and what were their major area of specialization in artistic practice. From a pilot study I conducted from 2012-2013 on four art teachers in the Ghana that focused on cultural values preservation, I observed that there might be

a relationship among area specialization, years of teaching in art, what constitutes cultural values and what needs to be preserved, hence the use of the indicators in the bio information.

## **5.2 Indicators for the preservation of Ghanaian cultural values:**

The indicators of cultural values in Ghana are performed as presented in the findings from the interviews and survey and others are represented in visual imageries (Dzobo, 1992; Amenuke et al., 1993; Edusei, 2004; Hughes, 2009; Glover, 2011). Examples of these visual imageries feature in national insignia such as the flag, the coat of arms, the state swords (ceremonial swords) and within the national anthem. Some of the symbols are derived from *Akan* traditions (the largest ethnic group in Ghana) that have become incorporated into the national culture. These include the designs on the ceremonial swords, the linguist's staff (chief's spokesman), the chief's stool (seat), clothing, and the *talking*<sup>35</sup> drum.

According to Dzobo (1992), African symbols are “sources of insights into African orientations to life” (p. 85). The meanings of these symbols are integrated with life performances as in dance, drama, theatre, music, etc. Given the diversity of the ethnic groups in Ghana and the attendant changes in the sub-cultures of the people, it becomes so difficult to have a uniform classification of symbol systems in the country. However, most of the popular and to a large extent, recognizable ones are those of the Akan.

In spite of apparent difficulties in categorization, Dzobo identifies six major groups of symbols in Ghana. These six groups are *adinkra*<sup>36</sup> symbols, stool symbols, linguistic staff

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<sup>35</sup> The talking drum is a type of drum that is played to send messages to people . The drum itself doesn't speak but the notes from the sound are interpreted as vital means of communication.

<sup>36</sup> *Adinkra* is a *Twi* (a language in Ghana) word and derived from one of the popular national cloths of Ghana called *adinkra*, which means “to say goodbye.” It is a traditional mourning cloth worn in many communities in Ghana at funerals and memorial services to commensurate with the bereaved family and equal send forth the dead person to

symbols, religious symbols and oral literary symbols (Dzobo, 1992). Dzobo also observes that each of the symbolic group have information to convey concerning the way of life of the people at every situation they are presented or the history of the society it represents.

Also, color has symbolic meaning in Ghanaian culture and each color conveys peculiar information at different places or situations. For instance, gold is a symbolic color for wealth in almost all parts of Africa, including Ghana (Amenuke et al., 1993; Isiguzo, 2011). Red and a neutral black are used as official mourning symbolic emblems at funerals, especially one that involves a person who dies at a youthful age. According to Sylvanus Amenuke, a renowned art educator in Ghana, the neutral white and blue color are used as symbols of purity and joy and usually worn at initiation ceremonies, naming ceremonies, marriage ceremonies, and at funerals involving the matured and elderly members of the society (S. K. Amenuke, personal conversation, July 30, 2005). The differences in the colors of cloth at funerals convey different messages. For instance, red fabrics and costumes are worn at the funeral of a young person while an elderly person is honored with a dominant white fabric. The death of the young person in the community is always painful because it is believed that person has not accomplished his task in the land of the living to give him easy passage to the land of the ancestors and also because of the cost and burden of organizing the person's funeral. It is taken as a double tragedy on the deceased and the bereaved. The death of the aged member, on the other hand, is however considered as a welcome transition to the land of the ancestors, suggesting a belief in life after death (S.K. Amenuke, personal conversation, July 30, 2005).

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the land of ancestors. The symbols are ideograms, as each symbol visually represents a meaning or concept. These symbols are linked to proverbs, folktales, folksongs, and popular sayings as well with as flora, fauna, and everyday objects.

The main research question that centers of the preservation of Ghanaian cultural values therefore include traces of symbolic visual representations (as in traditional symbols) in the teaching of art; the use of Ghanaian language in artistic representations, performances, and in textbook; a hierarchical representation of human figures in art and; traces of communality and sharing (Ayiku, 1988; The National Commission on Culture, 2004; Anquandah, 2011a; Anquandah, 2011b). The rationale for using these cultural value indicators were to find out the cultural values that have remained the same over the years and those that have changed over a period of time irrespective of the existence of the cultural policy in Ghana.

### **5.3 Indicators for a quest for innovation in the teaching of art**

- i. Advocacy for self-reliance
- ii. Advocacy for hybridity between the local and the global.
- iii. Advocacy for a novelty approach to a unique pedagogy in teaching art.

The reason for using these indicators was based on the changing pedagogical approaches to art education over the years. An example is the application of contemporary art practice as pedagogy (Lucero, 2013). With changing social and technological developments in the contemporary era, it is imperative to reposition educators as social-activists. How does the teacher, in critical engagements, contest and attempt to restructure disparities and inconsistencies in practices that seem outdated? Perhaps, through curriculum and pedagogical innovations, the art educator can challenge hegemonic structures by considering whether to help students develop their creative and intellectual potential or think of the students as vessels to be filled. It is, perhaps, a quest for innovative ways of teaching art to make it more relevant to the learner.

#### **5.4 Ghana's cultural policy**

A policy, according to Rizvi and Lingard (2010), expresses patterns of decisions with the framework of other decisions that are taken by political actors on behalf of state institutions. They also argue that "... policies express both ends and means designed to steer the actions and behavior of people" (Rizvi & Lingard, 2010, p. 8). For Wedel and colleagues (2005), policy refers to "a field of activity (as in education policy), a general proposal ... government legislation ... and what governments achieve" (p. 35). However, Rizvi and Lingard maintain that not all policies are written. A policy can exist in the form of a 'process' or an action reinforced by an institution or authority.

During my data collection exercise, I was able to identify *The 2004 Cultural Policy of Ghana* as the main policy document from the Center for National Culture in Ghana. The contents of the document clearly spelt out the information I needed for the analysis, using Rizvi and Lingard's (2010) model of analysis (Appendix C). Indeed, my focus in this dissertation was the 2004 Cultural policy of Ghana. The following are quotes from Chapter 5 of the Cultural Policy of 2004:

5.1.1 The State shall encourage the identification and conservation of the nation's tangible and intangible heritage through; a) research, documentation and exhibition b) Establishment of Museums and Galleries.

5.1.2 The objective of preservation is not to make our culture static or mysterious, but to consciously prevent the ... sweeping away of our cultural heritage, ... which can only result in social instability and cultural disorientation (National Commission on Culture, 2004, p. 17).

Having read these texts, there were questions that needed to be answered and these include a) where did the policy originate? b) why was the policy adopted? c) what problem was it designed to solve? d) what were the strategies for implementation and their effectiveness? e) what were the evaluation mechanisms and who would conduct the evaluation? In my analysis of where the policy originated, I observed from the acknowledgements section of the document that it was published by the National Commission on Culture (NCC) with support from Konrad Adenauer Foundation and the Goethe Institut who sponsored an international workshop that brought educationists, chiefs, policy-makers, and government officials together in Kumasi, Ghana, to develop the document. What motivated the adoption of the document was that the then chairperson of the NCC, George P. Hagan and the commission's board members argued that one major obstacle to the people's (Ghanaians) aspirations was the absence of a cultural policy. As a result, the previous document on cultural policy (that was 1975) was reviewed at the workshop and that culminated into that of 2004. Also, though the cultural policy spells out that the state, educational institutions, and media among others should promote and preserve the country's cultural values, there are no definite strategies that bind these institutions to follow the objectives stated. Furthermore, the policy does not specify any time-frame for evaluation and strategies for the evaluation. These observations are captured in concluding section of the policy document as follows: "13.01 This Cultural Policy of Ghana shall be reviewed periodically to ensure its continued relevance" (NCC, 2004, p. 46). In view of the weaknesses identified in the 2004 cultural policy of Ghana, the Ghana Association of Phonographic Industries (GAPI) collaborated with the Business Sector Advocacy Challenge (BUSAC) in 2009 to initiate a review of the document (Ghana News Agency, 2009). For these two institutions, the policy does not define any concrete direction for the promotion of music both locally and internationally. In 2010, Ben

Abdallah, a historian and cultural anthropologist also argued for a review of the document (Ghana News Agency, 2010). This is necessary to reflect the changing faces of culture to promote national development objectives, according to Abdallah. For him, the inconsistencies and lack of commitment to its implementation were key issues concerning the policy document. These issues regarding the document, are perhaps what has made most participants in the research to argue that the cultural policy does not have any significant impact on their pedagogical practice.

One of my observations about historical documents of cultural policy in Ghana was that, there were no distinct documented colonial or pre-colonial cultural policies. Rather, after Ghana's independence in 1957, a cultural policy document was adopted by UNESCO (NCC, 2004, p. vi) and later in 1975. This was reviewed in 1983 and in 1990 and in both cases the reviews were supported by the sector secretary of the political administration in office. The transformations in developing a cultural policy that will meet the aspirations of the people, perhaps, indicate that there were cultural values and practices that were held in high esteem by the people of Ghana and perhaps deeply entrenched in the social fabric of the people.

With regard to the two cultural policy documents (1975 Cultural policy in Ghana and The 2004 Cultural Policy of Ghana), my findings were consistent with the few discourse on the cultural perspectives on Ghana that called for the promotion of the policies. For instance, the background to cultural policy in Ghana indicates that cultural philosophy adopted by Ghana during its liberation from colonial rule was a philosophy of an 'African personality' (Cultural policy in Ghana, 1975, p. 9). This was a philosophy of renewal to restore African cultural values by bringing Ghanaian perspective into political governance and modes of life. It was also designed to inspire the general populace to be optimistic about a philosophy of self-reliance in

the future direction of the country. This resonates with the views of Amenuke, Hagan, and Isiguzo who outline the cultural values of Ghana as a) respect for authority, b) communality and sharing, c) self-reliance, and d) projection of traditional symbols and color (Amenuke, 1995; Hagan, 2007; Isiguzo, 2011).

The cultural policy of Ghana also outlines other aspects of Ghana's culture as emphasis on group life revolving around kingship system and their relationship with the people and social organizations. The second is reverence to the performance of traditional rites and ceremonies as seen in rites of passage and annual festivals for diverse ethnic groups in the country. The current allocation of a Ministry of Chieftaincy and Culture in Ghana's cabinet attests to the significance of the chieftaincy institution. Even during colonial era, the colonial government had to administer the state through the chiefs, a practice known as *Indirect Rule*.

In a further analysis of the cultural policy of Ghana, I use the models of cultural policy adapted from Harry Hillman-Chatrand and Claire McCaughey (1989) in Table 2, to examine how the cultural policy of Ghana functions, questions of why the policy was adopted; the problem it was intended to solve, and in whose interest the policy was designed to work, and any emergent strengths and weaknesses. The rationale for using this model is that it presents distinct categorization of roles performed by the state or private institutions in the formulation and implementation of cultural policy.

The cultural policy of 2004 tends to recognize the diversity in the human demographic landscape in Ghana and schools that show the multicultural nature of enrolment. This perhaps, explains why most of the participants stated that they allow students to develop their thoughts and secondly, the teachers allowed the students to do their projects based on their sub-cultural background. A study of the policy also revealed that the government plays a major role in

cultural affairs as evidenced in the establishment of an administrative office for a Ministry for Chieftaincy and also Cultural and Tourism.

Table 3. Models of cultural policy

Role Of Model	Where Used	Policy Objective	Funding Mechanism	Strengths and Weaknesses
Facilitator	USA	Diversity	Tax expenditures and incentives	S: diversity funding sources. W: excellence not necessarily supported: valuation of tax costs; benefits for benefactors; calculation of tax cost
Patron	UK, Australia	Excellence International standards	Arm's length Peer evaluation	S: support for excellence W: favours traditional elite artforms
Architect	France	Social welfare Industry assistance	Department and Ministry of Culture	S: relief from box office dependence; secures training and career structure. W: creative directives lead to stagnation and resistance
Engineer	Former Soviet countries, Cuba, Korea	Political education, National culture	Government ownership of artistic production	S: focus creative energy to attain political goals W: subservience; underground; counter-intuitive outcomes
Elite Nurturer	Major Organizational Fund (Australia)	Selective elite development	Direct government ongoing funding of cultural organizations	S: encourage excellence, financial stability W: insulates organizations from external influences/forces

Source: Adapted from Hillman-Chatrand, H, and Claire McCaughey, C. (1989). 'The arm's length principle and the arts: an international perspective – past, present and future. In M. Cumming and M. Schuster (eds.). *Who's to pay for the Arts? The International Search for Models of Support*. New York: American Council for the Arts Books, pp. 54-55.

S – Strength W - Weakness

Though, the policy and its funding agency are political, to a large extent, the ownership of artistic production rests with individuals and groups. The artistic institutions and individuals lobby for recognition and funding of some of their programs through the NCC. In view of the aforementioned descriptors of the cultural policy of Ghana, it is untenable to categorize it under one model as presented in Table 2. It has some of the characteristics of the *facilitator*, *architect*, and *engineer* models. In view of this hybridity, I will describe the cultural policy of Ghana as *state cum private* model of cultural policy whereby the state and private institutions operate as partners in the development of the policy. It is also considered as a symbolic model since it hinges on symbolic cultural practices.

According to Marshack (1972), symbolic culture refers to the ability to learn and convey behavioral practices from generation to generation through the production of tangible, symbolic things and intangible concepts. Examples include concepts relating to morality, mythical ideas such as spiritual realm, gods, and underworld, and social constructs as in promises and soccer games. Chase (1994) also asserts that symbolic culture depends on collective beliefs. For instance, a standardized phone card will be used in so far as people continue to repose their belief in it. When confidence in it collapses, it loses its credible standing. This situation also applies to institutions of marriage, government, and cultural practices.

Symbolic culture thrives on the mediation of human culture through signs and concepts (Marshack, 1972) as emphasized Emile Durkheim, Clifford Geertz, Claude Levi-Strauss, and their contemporaries. Though Marshack trace the origin of the term to Middle and Upper palaeolithic era, some archaeologists link its emergence to sub-Saharan Africa (Henshilwood & Marean, 2003).

*The cultural policy on curriculum and schooling*

The cultural policy of Ghana presents sections on the direction of curriculum for schools and colleges. The following texts states what the policy outline:

7.0.2 The curriculum for all subject areas shall, as far as possible, contain cultural elements that will enhance the students' knowledge and appreciation of their cultural and traditional values.

7.0.3 The national Commission on Culture shall collaborate and cooperate with the Ministry of Education, the Ghana education service and the GNAT to undertake periodic review of the culture syllabus and school curricula to ensure that they meet the needs of the changing times and the cultural objectives of the nation as a whole.

7.1.7 To support the curriculum development and preparation of materials for teaching, the National Commission on Culture shall support research to collect, collate, store and make accessible information and varied data on African cultures. (NCC, 2004, pp. 27, 28)

A careful examination of these statements reveals that the framers of the cultural policy strongly advocate for the preservation of Ghanaian and African cultural values though section 7.0.3 hints of reviewing the curriculum to meet changing demands of time.

The next section analyzes the findings from the interviews and survey. This is discussed in relation to the observations I made from the cultural policy of Ghana.

## **5.5 Analysis of findings from interview and survey**

### *Bio information*

The objectives for the use of the bio information were to obtain information from participants in relation to the preservation of cultural values and their pedagogical practice in art over the period the participants have lived and taught as art teachers; and whether their ideas were shaped by their major area of specialization in artistic practice. I observed that except for Ms Charity who was forty two and Ofori, twenty seven, the rest of the teachers interviewed were in their mid-thirties. All the participants had their first degree from one university but graduated at different periods. They all taught the subject General Knowledge in Art and appeared to share similar voices on what counts as cultural values and Ghanaian cultural values as described in the findings in Chapter four. Irrespective of their age differences, one other common observation was that though they have their individual tastes, they shared a consensus on how contemporary Ghanaian culture was impacting on art education. Perhaps, the age differences did not impact on their pedagogical practice. Also, most of the teachers randomly picked were Christians, which provided a data supporting the over 70 percent of the Ghanaian population being Christians (Ghana Statistical Services, 2010). However, there seem to be gender concerns over the practice of puberty initiation rites and female genital mutilation. These were issues raised by mostly the female participants. The argument against the puberty rite is that there is nudity in the practice while the female genital mutilation creates pain with its attendant inhuman treatment given to the girl. All such practices were considered to be outmoded and must be abolished.

### *The preservation of cultural values*

My research revealed that the teachers acknowledged the existence of traditional cultural values but had diverse perceptions about these values. However, not all of them were aware of the policy document on Ghana's 2004 cultural policy. Apparently, there might be inadequate or lack of adequate circulation of this policy document in schools or accessible Internet facility view or download it. Perhaps, the Ministry of Chieftaincy and Culture and the Ministry of Education in Ghana have their own concerns about the policy or have logistic challenges with the circulation of the document to schools. With regard to what to teach and how to teach, I observed that the teachers had their own philosophies of teaching and that the cultural policy had little impact, if any, on what and how they taught art. Most of them consider globalization as a potent force in shaping the teaching of art in contemporary Ghana. The finding and analyses answer the main research question: *What is the impact of Ghana's 2004 policy - regarding preservation of traditional values--on the pedagogical practices of high school art teachers in Central Region of Ghana?* In this dissertation, this question was also addressed by exploring literature on Ghana, spanning through its history, before and after the colonial era of the country; the cultural and artistic practices of the people; post-colonial theory and aspects of multicultural education. These were also designed to explain the context of the research. Though the reverence for cultural values still exists in certain parts of Ghana, based on the findings from the interviews and surveys, there was no doubt that conceptual features of post-colonial theories such as ambivalence, hybridity, and globalization (Spivak, 1990; Said, 1993; Bhabha, 1994; Childs and Williams, 1996; Ahluwalia, 2000; Shrikant, 2012; Sanjay, 2013) reflected in the pedagogical practices of the teachers. For instance, though Ghana attained political independence from Britain since 1950, Ghana's official language during the study was still English language in spite

of over seventy languages spoken in the country. Most of the medium of communication in setting assignments for projects in Art were in English. However, the students have the choice of incorporating local texts as part of their compositions. Such ambivalence attraction and resistance to both tangible and intangible ideas encapsulates the connection between the former colony and the colonizer. The finding confirms Bastos (2006) views on hybridity, that it's a concept that portrays relationships "negotiated in and through works of art" (p. 115). Bastos also argues that the concept highlights political cultural borrowing.

Works of art are cultural means of disseminating information to people apart from their immense contribution to education and health (Amertordzi, Osei-Poku, & Eshun, 2012). An analysis of the works made by the students indicates that the teachers used both local and foreign (imported) materials. These are shown in Figure 7. The media used were mainly clay, leather, and poster colors and the supports are wood, paper, and cardboard. Some of the works seem to relate to art works done by western European artists in the classical period. An example is the ceramic ware showing the snake charmer being struggling with the serpent. This relates with the Greek mythology of Laocoon and his sons being strangled by two serpents. However, it should be noted that in certain parts of Ghana, there are snake charmers who display their wits and strength during yearly festivals.

Some of the images in the students' works show story time and everyday activities in both the school and the home, others are purely decorative materials. This confirms the responses from the interviews: that the students were allowed to use materials they are familiar with but some representation of indigenous Ghanaian culture. There were traces of graphic symbols on some of the leather and ceramic works. The meanings of some of these graphic symbols are found in Appendix D. The use of Ghanaian local languages in the artistic works were virtually

absent though Ghana has diverse ethnic groups that speak over seventy languages. Is it a question of changing identities, the individual versus the community, or the local versus the global? A research conducted by George Sefa Dei in 2002 revealed that senior high students (SHS) and teachers expressed the significance of learning the local languages and their representation in the school curriculum of Ghana since they are useful for active engagement in the societies they live and work (Dei, 2002). However, since most of the publications of educational materials in Ghana are in English language, the students might be caught between adopting two different cultural means of expression in school (the European culture) and theirs from their homes or community. One critique of the educational system is that it is a western-based education system which is not in harmony with “the local context” (King, 2009, pp, 176, 180). This implies an issue of which values and ideas are being represented in the educational system of Ghana. However, it was evident from the students’ projects that there was advocacy for self-reliance, hybridity between the local and the global, and the teachers’ quest for a unique pedagogy in teaching in view of changing social and economic values of the people.

The impact of the cultural policy on students’ projects revealed that some aspect of multicultural education permeates through their practices. This is because the teachers recognize their sub-cultural practices in art projects. A multicultural education approach to teaching and learning refers to the practice of teaching culturally different groups, adapting human relations, and employing strategies that project aspirations and interests of diverse groups (Grant & Sleeter, 2009; Banks & Banks, 2010; Cleary & Peacock, 2010). This perhaps reinforces Paul Banahene Adjei’s<sup>37</sup> argument that, Ghana’s education system still appears ‘Euro-American’ in spite of the country’s independence in 1957 (Adjei, 2007).

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<sup>37</sup> Paul Banahene Adjei is a researcher at the University of Toronto, Canada.

Other observations I made regarding the students' projects were that, while some decided to incorporate graphic symbols in their works, others focused on domestic chores and occupations. According to Dzobo (1992) and Glover (2011), African symbols provide insights into African perceptions and philosophies of life. In spite of the diversity of the ethnic groups in Ghana and the changes in the cultural identities of the people, the most of the popular, and to a large extent, recognizable graphic symbols used in art are those of the Akan.

Meanwhile, a changing social, cultural, and economic climate in Ghana is, perhaps, making the people to redefine their values within the framework of self-reliance, unrestrained individualism, and perhaps loss of institutional security. This could be a sweeping transformation away from an "all-in-the-same-boat philosophy of shared risk toward a go-it-alone vision of personal responsibility" (Hacker, 2006, p. 34). I observe that this statement by Hacker and the apparent insignificant impact of the cultural policy expressed by the participants reveal deepening weaknesses in monitoring, implementation, and evaluation of the policy. Is it a sign of a gradual drift from collectivism and social ideals to individualism?

The first sub-question of the study was: *What are high school art teachers' perceptions of the Cultural Policy on the preservation of traditional cultural values?* The findings from the study indicates that though most of them argued for the preservation of traditional cultural values, they were quick to oppose cultural practices that expose the person to inhuman treatment such as female genital mutilation and nudity in the initiation rites among teenagers in preparation for womanhood. Such practices were described as unhealthy, dehumanizing, outmoded, and an affront to personal dignity. However, a few teachers perceive that a changing social and technological development in the world challenges the adoption of a cultural policy. The question was that for how can things remain the same since society is dynamic.

The second sub-question was: *How do these perceptions translate into their curricular and pedagogical practices?* The teachers' perceptions on the preservation of cultural values defined contemporary Ghanaian culture. Most of the teachers perceive that contemporary Ghanaian culture influences the curriculum and pedagogical practice of the art teacher with little impact from the cultural policy. These findings reflect a growing change in peoples' values and identities in the educational landscape of Ghana (Adjei, 2007). In their curricular and pedagogical practice, the teachers seem to ensure that their perceived identifiable outmoded customs are not reflected in the students' projects.

Parts of Ghana's cultural milieu are found in visual objects such as artifacts. Such visual objects are powerful and they represent and say things that defy the use of words. Things that words present in obscure manner, visual artifacts may bring to light. The teachers interviewed also acknowledged that they sometimes used audiovisuals to reinforce their ideas and enhance their lessons. This is because one can hardly use a computer or television without experiencing the profound and amazing variety of innovation in our electronic world. Also, they called for a review of the cultural policy to meet changing demands of technology and knowledge economy. They considered the cultural policy as an epitome of a hybrid between both public and private ownership of cultural capital. How is the policy situated within the context of identity formation and globalization?

Silva (2013) and Zhang (2010) argue that emergent effects from globalization have created networks which have reshaped people's identities and subjectivities. It is changing how people and communities relate to each other. There are growing cultural diversities emerging from cosmopolitan taste for products and services. This is seen in the acquisition of exotic products and living cosmetic lifestyles. In the midst of this situation, groups of people are

impacted greatly as financial challenges hit growing economies such as Ghana and other parts of Africa. A fall out from this could also be changes in taste and growing inequalities from political institutions. E. P. Thompson, an anthropologist, affirms that “structures of inequality does not produce politics, rather, politics produce consciousness” (cited in Joyce, 1995, p. 13). That implies that it is Ghanaian politics that is changing the Ghanaian cultural landscape: politicians tend to influence people with promises and their ideologies. Perhaps, rigorous redistribution policies need to be implemented to confront the growing disparities among the people. Policy reforms may therefore be needed to ensure greater regulation, policies that are people-oriented, providing more opportunities for equality. Perhaps, the ability to understand the impact of increasing global transformations depends on an in-depth culturally, politically, and economically informed ethnography.

The third sub-question was: *How might contemporary cultural practices influence high school art teachers' curricular and pedagogical practices?* With regard to the findings on the impact of contemporary culture in Ghana on the curricular and pedagogical practices of the teachers, most of them stated that they use current examples familiar to the students though teaching and learning are limited by meager funding (with the public schools) and using a prescribed syllabus. Yet the participant indicated that they encouraged the students to be *who they are* as their own views and identities. A case study by Opoku-Amankwa (2009) revealed that most basic and senior high school teachers in Ghana were treated as authority figures without any question. The findings from my study, however, challenge this assertion of viewing the teacher as an authority in the classroom whose instructions are unquestionable.

I also observed that the teachers have their personal philosophies and identities and that translates into what they teach and how they teach. For instance, while the female teachers

showed concern about certain cultural values and practices such as female genital mutilation, those living in dominant working class communities tended to consider the values and cultural practices of communities the schools are located. Perhaps, with time, changing faces of human needs and expectations will impact people's identities.

People have old sources of identity and new sources of identity creation emanating from economic, social, and intellectual changes in the world. Identity is centered, but could be mobile. The mobility characteristic of identity indicates people's identity may change with time as seen in the transformation of the Ghanaian middle class, epitomized in the springing up of estate developments in certain parts of the Ghana, including the Central Region. As such, emergent difference could promote identity formation as well as status symbol creations. The resulting identity or status symbol creation reveals how people see themselves and the social order known as postmodern condition of contemporary society (Joyce, 1995).

I observed from the study that the school is a key socializing agent in the educational process. This was revealed through my interaction with the participants and the works of the students. According to Fife (2006), functionalists and neo-functionalists argue that school activities can be explained by considering their link with society. The functionalists consider society as consisting of many parts (institutions) and its survival is based on how each part contributes to the stability of the entire society. It is therefore expected that there should be a symbiotic relationship among the institutions. The state, for instance, provides education for the people and they in turn pay taxes that the state uses to keep itself running. The people rely on the school to educate their kids and prepare them for the world of work in order to support their own families when they graduate and obtain good jobs. The growing children are expected to grow into law-abiding citizens who support the state, as in tax payment. In the event of any crisis such

as prolonged drought and economic recession within the social institutions, the school program may be affected by budgetary constraints, family budgets, and declaring some workers redundant. As such a new social order occurs. One critique of functionalism is that it does not motivate people to engagement actively in changing their social environment, even if the change seems beneficial (Anderson & Taylor, 2009; Crossman, 2014).

I perceive from the study that the school system seem to be deprived of its real autonomy outside the society. Based on this argument of how the school is situated by functionalist proponents such as Emile Durkheim, the institution of education may just be reproducing society rather than changing society (Thompson, 1982, p. 163). The drive to confront and make changes to the school system may release people from political control and toward meeting social and economic needs. Also, the desire to escape the system's grasp can inspire us to create autonomous means of survival and reproduction. Such reform requires a strategy to open up pathways for the teacher and the learner to mobilize and empower themselves. This does not suggest that everyone needs to do the same thing, but for each person to pursue the endeavors which liberate his or her knowledge of the world, and of himself or herself.

## **5.6 Analyses of texts from the General Knowledge in Art textbook and the Teaching**

### **Syllabus for General Knowledge in Art course.**

In the previous chapter, I indicated that the GKA textbook offers general information on history of art, creativity and appreciation (Amenuke et al., 1999). It also presents topics on basic elements and principles of art, provides examples of methods of attending to the topics while stimulating the learners' personal identity. The contents of the Teaching Syllabus for General Knowledge in Art (GKA) include art history, appreciation, and general art concepts (CRDD,

2008). The syllabus also aims at providing students with broad-based intellectual and practice-based skills in art and imbuing love for the cultural and aesthetic values, national pride and self-esteem in students (CRDD, 2008). An examination of the objectives and aims of these two educational documents indicates that a) the subject show traces of discipline-based art education, b) makes provision for the transmission of cultural values while advocating for innovation in artistic practices, and c) advocating for a development of national identity among students. Based on the findings from the interviews, survey, and observations from the students' visual cultural projects, I identify some relationships among what the literary material contain and the findings from the interviews, survey and students' works. First, the preservation of cultural symbols is seen in the works of students as outlined in the textbook and syllabus. Second, students are also expected to modify these symbols as part of the creative process, though only a few could do that as many stubbornly cling on to the original graphic symbols. This epitomizes the portrayal of more traditional subject-matter in the artworks as opposed to the innovations that the teachers expect from the students. Ultimately, the students tend to preserve elements of cultural practices as expected from the cultural policy. The degree of preservation tends to be what matters in making a case for the cultural policy. How does the art teacher integrate DBAE with visual culture to ensure a culturally responsive pedagogy?

In an attempt to understand curriculum frameworks appropriate for art education, one must appreciate some of the emerging changes in discipline-based art education (DBAE), such as visual culture. According to Wilson (1997) changes in art teaching emerged over the years as a result of a transition from modernist to postmodernist artistic ideas. This has brought in its wake new contents and enquiry processes to art and how it should be studied, though some were

already in DBAE. What I recommend is a culturally responsive artistic pedagogy that meets the aspirations of the learner. This is discussed in detail in Chapter 6 of this dissertation.

The next section presents a revisit to the assumptions as stated in Chapter 1 to ascertain their relatedness with the findings made from the study.

### **5.7 Revisiting assumptions from Chapter 1**

Based on my research findings, it is important to recap the three assumptions underlying this study. They were stated based on my pilot study and academic background in art education in Ghana. The three assumptions are discussed in relation to the analysis of this study's findings. The first assumption of the study was that there could be a relationship between Ghana's cultural policy and art education in Ghana. This assumption received mixed reactions based on the responses from the participants. For instance, while some teachers asserted that they understand the context of preserving cultural values as stated in the cultural policy, and that adhere to that, others also argued that the forces of globalization and contemporary culture in Ghana allows them to teach based on materials they can obtain from their immediate environment while giving the students the opportunity to explore and be innovative. A second assumption underlying the research was that education through art may transmit cultural symbols in the teaching-learning process. This assumption held true according to the responses from the participants and observation from the visual cultural projects done by the students. The third assumption was that, Ghanaian high school teachers may be impacted by the cultural policy. This assumption was closely related to the first. The assumption could not be easily ascertained as true or not. Though most of the participants indicated their knowledge about the existence of the cultural policy, they

maintained that the schools environment and the availability of materials in addition to their personal philosophies of teaching defined what they taught and how they taught in class.

From the findings through the research, I uncovered what holds the school and society together as evidenced in structural connections and the basis that will help one understand how each participant was situated in the school and perhaps the community's social structure.

### **5.8 Summary of chapter**

My research revealed that the teachers acknowledged the existence of traditional cultural values but had diverse perceptions about these values. However, not all of them were aware of any policy document on Ghana's cultural policy. Apparently, there might be inadequate or lack of adequate circulation of this policy document in schools. Perhaps, the Ministry of Chieftaincy and Culture and the Ministry of Education in Ghana had their own concerns about the policy or have logistic challenges with the circulation of the document to schools. With regard to what to teach and how to teach, I observed that the teachers had their own philosophies of teaching and that the cultural policy had little impact, if any, on what and how they teach art. For instance, while some of the teachers believed in teaching from the known to the unknown, other argued for learning by discovery through the exploration of tools and materials. With regard to the teaching strategy, there was an instance of role play preceding a lesson on forms and symbolism in Ghanaian art. The students were performed short play on a meeting at the chief's palace where I observed local costumes, jewelry, appellations, and drum language accompanying the chief's entry. The students then asked to make an artistic product that portrays any section of the play they saw performed. In spite of this cultural exposition, most of the teachers consider globalization as a potent force in shaping the teaching of art in contemporary Ghana. While an assumption that

education through art transmits cultural symbols held true based on the findings, the study had mixed reactions on the relationship between the cultural policy and art education and the impact of the cultural policy on the high school art teacher in Ghana. The next chapter presents the conclusions of the study and recommendations.

## CHAPTER 6: CONCLUSIONS AND RECOMMENDATIONS

The research aimed at finding out the response of art teachers in Ghana to the country's cultural policy of preserving Ghanaian cultural values. I interviewed ten senior high school art teachers in the Central Region of Ghana who were randomly selected. These teachers were each interviewed twice in their homes. Ultimately, I was interested in finding out how the country's cultural policy impacts the direction of teaching and the preservation of traditional values in Ghana. This chapter presents a conclusions and recommendations to the study. The conclusions from the study are based on the research questions and the findings. Apart from the ultimate aim, the research sought to address three other questions on: a) the response of high school art teachers in Ghana to the country's cultural policy of preserving Ghanaian cultural values; b) how high school art teachers' perceptions translate into their curricular and pedagogical practices; and c) the impact of contemporary cultural practices on high school art teachers' curricular and pedagogical practices. The next section presents a discussion of the major findings as well as conclusions drawn from the study. The conclusion is followed by recommendations and a reflection on the study.

### **6.1 The impact of Ghana's 2004 policy – regarding the preservation of Ghanaian cultural values: on the pedagogical practices of high school art teachers in Central Region of Ghana**

One of the major findings was that most of the participants had similar perceptions on what counts as cultural values in Ghana and also indicated their knowledge of the cultural policy. However, it was revealed that the policy did not have any significant impact on their curricular and pedagogical practices. Rather, they relied on the state-approved syllabus from the Ministry

of Education and a textbook for teaching in the classroom, though some used other books as supplementary instructional materials. A conclusion that can be drawn from this finding is that the knowledge of the cultural policy does not imply that teachers implement what it outlines. Second, it may be concluded that teachers are not mandated to own the cultural policy and apply its contents as they teach. Perhaps, most of the teachers do not own their personal copies of the policy document. This conclusion stems from the observation that the policy does not outline specific implementation and its evaluation process.

### **6.2 Teachers perceptions of the cultural policy on preservation of cultural values**

A second major finding was that most of the participants were aware of the preservation of cultural values as stipulated in the cultural policy. However, the need for the preservation of the values was challenged on the basis that society tends to be dynamic and values keep changing with changing demands of time. It can therefore be concluded from the finding that the cultural policy might not take cognizance of the transformations in people's identities, interests, and desires. It was also observed that some of the participants indicated that they have no knowledge of the cultural policy. A conclusion that can also be drawn from this finding is that cultural policy is not universally known to all teachers.

### **6.3 How teachers' perceptions translate into their curricular and pedagogical practices**

Another major finding was that though most of the participants expressed the need to preserve Ghanaian cultural values, their perception did not translate holistically into their curricular and pedagogical practices. They perceived that the policy document itself calls for a review. A conclusion that can be drawn from this finding is that the cultural policy document may be a

working document for institutions such as the National Commission on Culture (NCC) in Ghana, the Ministry of Chieftaincy and Traditional Affairs, and the Ministry of Tourism, Culture, and Creative Arts, and the Ministry of Education. In view of the multicultural environment within which the country finds itself, with more than seventy languages and diverse ethnic groups, it becomes very dicey to project a particular cultural practice over another. Yet, most of the cultural practices that are known seem to be common across sub-cultures.

#### **6.4 Contemporary cultural practices impact on teachers' pedagogical practices**

Contemporary cultural practices in Ghana covered a broad spectrum of findings. These centered on the participants' personal identities, students' interests, and globalization. The study's fourth major finding was that most of the teachers encouraged students to make artistic projects that reflect contemporary times. However, they allowed students to integrate local cultural and graphic symbols with contemporary ideas within and outside the country. The conclusion that can be drawn from these findings is that education in a post-colonial country such as Ghana, may involve a complex mixture of traditions and social norms that require an intercultural understanding, especially as the country interacts and trades with countries such as US, France, Germany, UK, and China.

With an influx of western cultural practices in Ghana and tourism, contemporary cultural practices as found artistic performances is gradually surfacing in the teaching and learning process in schools and even in homes. Contemporary culture allows teachers to give examples that are known by students. A feedback that is appropriate and meaningful to the learner is a central part of effective learning environment. From the works of the students and the interactions with the teachers, I observed that a project-method of teaching featured

predominantly in the class. The project method tends to be learner-centered and enables students to learn by discovery through working as individuals and collectively. Thus, it may provide more learning opportunities to students than, for instance, a lecture method that is inclined to teacher-centeredness. In their pedagogical practices, the teachers interviewed also used demonstration procedures to teach, for instance, how to mix plaster of Paris with water to make molds for casting, color mixing exercises, and safety measures in wood carving.

### **6.5 Recommendations**

Based on the findings, analysis, and conclusions of this study, I make the following recommendations. These recommendations focus on: a) developing a culturally responsive pedagogy in multicultural education; b) self-reflection as a teacher; c) conducting a national discourse analysis of the cultural policy; and d) policy implementation and evaluation.

### **6.6 Developing a culturally responsive pedagogy in multicultural education**

In any event of an advocacy for a review of the cultural policy of Ghana, I recommend that a culturally responsive pedagogy that is learner-centered in context is vital for a multicultural school environment in Ghana. According to Herald et al. (2006), a culturally responsive pedagogy comprises three features: institutional, personal, and instructional. In Ghana, an institutional dimension hinges on school administration, its policies, and values. For instance, the religious based schools may have extra-curricular activities and administrative systems that are inconsistent with that of the public schools. Next, the teachers have their personal philosophies of teaching based on their cognitive and emotional practices while the instructional dimension involves materials, activities, and methods that form the basis of instruction. These three dimensions interact to facilitate culturally responsive pedagogy.

The public education system in Ghana tends to provide the physical and political/cultural structure for schools. To ensure that the system is culturally responsive in a school environment, reforms must not only cover the school organization and administration, the school policies and practices must also be considered. Also, there's the need for community involvement: that should be a *quid pro quo* relationship. Both people living in the communities and the school itself should find means of getting involved in school administration.

In view of emergent changes in tastes and values of people as a result of technological developments and globalization, I recommend that teachers should use many literary materials on art in their teaching instead of limiting themselves to the General Knowledge in Art textbook. This will provide them with the opportunity of learning diverse ways of approaching teaching in diverse contexts or settings. Also, the General Knowledge in Art subject in the high school should be evaluated from time to time (preferably every year) to ensure that they are relevant to the needs of the individual, community, and the nation.

### **6.7 Teacher's self-reflection in practice**

With regard to the pedagogical practice of the teacher, I argue that a teacher's self-reflection is a crucial part of ensuring a culturally responsive environment in the school. With self-examination of attitudes and beliefs of themselves and others, teachers may discover who they are and can confront any prejudice that might have influence their value system. Since teachers' values may impact relationships with students and the community, teachers ought to note and address any negative feelings towards any cultural, language, or ethnic group. When teachers become impartial, they foster an atmosphere of trust and acceptance for students and the community. The

teacher can then respond to the needs and aspirations of the students. This can provide a fertile ground for students' success in a congenial environment.

Based on post-colonial theory and literature, it is important that teachers not only explore their personal histories and experiences, but also the history and current experiences within their communities. A greater understanding of the self and community will occur from knowledge obtained through exploration. Thus, teachers may understand how diverse historical experiences have shaped the personalities and perspectives of the people. With knowledge comes understanding of self and others, and a greater appreciation of differences.

## **6.8 Policy implementation and evaluation**

In my analysis of the cultural policy document of Ghana, I concluded that though it serves as a working document for public institutions, it does not specify modes of review and the time frame within which it needed to be evaluated. First, I recommend a national discourse analysis to be conducted on the policy. These should be conducted in each of the ten administrative regions of Ghana. Participants should include teachers, artists, anthropologists, historians, chiefs, the clergy, musicians, the media, and government appointees. Next, I recommend that the policy, if accepted as a public policy after a national discourse, should include chapters or sections that state the specifics of how the policy should be implemented, when the policy should be evaluated, and a detailed description of how the policy should be evaluated. In view of the changing demands of societies, I recommend that the policy should be reviewed every two years, if the country adopts it. Within the two year period, a mechanism could be put in place to have a periodic discourse on the policy. This should be decentralized and organized by district, municipal, and metropolitan assemblies in Ghana. In view of this, the stakeholders at the NCC

should liaise with corporate institutions and the government to solicit for the funding of meetings that seek to review the policy. The decentralization process would provide the technical know-how and information on local cultural practices and values of the regions/ethnic groups. It is expected that the various forums on the relevance and review of the cultural policy will ultimately inspire people to assert their dignity and space in the world of the future.

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**APPENDIX A**

**GENERAL PERMISSION LETTER**

December, 2013

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Dear Sir/Madam,

**PERMISSION TO INTERVIEW OFFICIALS IN YOUR DEPARTMENT/MINISTRY**

My name is Ebenezer Kwabena Acquah, a doctoral student under the supervision of Dr. Jorge Lucero, from the Department of Art Education, School of Art and Design at the University of Illinois at Urbana-Champaign (UIUC) in the United States of America. I would like to include some teachers in your department in a research project titled, *The response of art teachers in Ghana to Ghana's cultural policy*. This is a University of Illinois at Urbana-Champaign study and results from this project will be disseminated in a dissertation paper, journal articles, and conference presentations. The teachers should preferably be from senior high schools in Ghana, devoid of gender or ethnic biases.

In taking part in this project, the selected officials will each participate in two separate interviews, an initial one, and a follow up after two weeks. Each interview session will last about one hour.

I am looking forward to working with your officials. If you have any questions about this project, please contact me using the information below. If you have any questions the rights of participants in research involving human subjects, please you can contact the University of Illinois Institutional Review Board (IRB) Office at 011-217-333-2670 or irb@illinois.edu.

Faithfully,

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Ebenezer Kwabena Acquah

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Dr. Jorge Lucero

## APPENDIX B

### Informed Consent Form

**Responsible Project Investigator:** Jorge Lucero  
**Investigator:** Ebenezer Kwabena Acquah  
Department of Art Education  
University of Illinois at Urbana-Champaign  
School of Art and Design  
143 Art and Design Building, 408 E. Peabody Dr.  
Champaign, IL 61820, USA

#### **Purpose of this Research**

The purpose of this research is to examine the response of art teachers in Ghana to the country's cultural policy.

#### **What you will be expected to do**

If you agree to participate in this research, you will be asked to participate in a structured interview with the investigator. You will be audio-recorded while conversing about the response of art teachers in Ghana to the country's cultural policy of preserving Ghanaian cultural values. This study will take approximately 45 minutes of your time.

#### **Your rights to confidentiality**

The obtained data will be treated with absolute confidentiality. A pseudonym will be assigned to you in order to conceal your actual identity. No information will be released to expose your identity. The audio recordings and background information will be stored in a secure location and only the responsible project investigators will have access to them.

#### **Your right to ask questions at any time**

You may ask questions about the research at any time by emailing the responsible project investigators at [jlucero@illinois.edu](mailto:jlucero@illinois.edu) or [eewaard@illinois.edu](mailto:eewaard@illinois.edu) by phone at 011-217-333-0855 and [acquah2@illinois.edu](mailto:acquah2@illinois.edu) at 233-207921066.

#### **Your right to withdraw at any time**

Your participation in this research is voluntary. You can skip questions you prefer not to answer. You may withdraw from it or discontinue participation at any time. You may also request for the destruction of your data without any consequences.

#### **Benefits**

Your participation in this research may benefit the general populace of Ghana as it touches on issues of policy formulation and implementation in education and culture. The research has a

direct implication for schools in curriculum development that could impact the value choices of students.

**Possible risks**

To our knowledge, there are no risks or discomforts involved in this research beyond those found in everyday life. You can refrain from answering any question if you find it to be uncomfortable.

**Dissemination**

The results will be disseminated through a Ph.D. thesis. They may also be disseminated at conferences and in journals.

**Giving consent to participate**

By signing the consent form:

- You certify that you are 18 years of age or older, that you have read, and understand the above, that you have been given satisfactory answers to questions concerning the research, that you are aware that you are free to withdraw your consent and to discontinue participation in the research any time, without any prejudice.
- If you have any questions about your rights as a participant in this study or any concerns or complaints, please contact the University of Illinois Institutional Review Board at 1-217-333-2670 (collect calls will be accepted if you identify yourself as a research participant) or via email at [irb@uiuc.edu](mailto:irb@uiuc.edu).

**Participant:** I have read and understand the above information, and that the interview will be audio-recorded, and voluntarily agree to participate in this research.

---

Name (printed)

---

Signature

Date

Please keep a copy of this consent form for your records.

## APPENDIX C

### GENERAL GUIDING QUESTIONS FOR POLICY HIGHLIGHT

Table 4. Policy Highlight

<b>Policy issues</b>	<b>Questions for analysis</b>
Issue of historical, political, and bureaucratic origin	<ol style="list-style-type: none"><li>1. Where did the policy originate?</li><li>2. Why was the policy adopted?</li><li>3. Who were the 'players' involved in establishing the policy?</li></ol>
Discursive formation of policy and policy problem	To which problem is the policy constructed as a solution?
Interests involved and underpinning the policy	Who has advocated and promoted the policy and why?
Implementation and outcome issues	<ol style="list-style-type: none"><li>1. What are the strategies for implementation? How effective are they?</li><li>2. Is there an evaluation strategy for the policy implementation? If so, is there an appropriate time frame for evaluation? Who will conduct the evaluation?</li><li>3. In whose interest does the policy actually work?</li></ol>

Source: Extracted from Rizvi, F. & Lingard, B. (2010). *Globalizing Education Policy*. New York, NY: Routledge. pp. 54-56.

## APPENDIX D

### INTERVIEW GUIDING QUESTIONS FOR ART TEACHERS

**Purpose of this Research:** The purpose of this research is to examine the response of art teachers in Ghana to the country's cultural policy of reserving Ghanaian cultural values.

**What you will be expected to do after signing the Consent Form:** If you agree to participate in this research, you will be asked to participate in a structured and audio-recorded interview with the investigator. Please note, this study will take approximately 45 minutes of your time.

1. What are some of the cultural values of Ghana?
2. Should the cultural values be preserved?
3. Are you aware of the existence of a cultural policy for Ghana?
4. Do you agree with the design and implementation of a cultural policy in the teaching of art? a. Strongly agree b. Agree c. Don't know d. Disagree e. Strongly disagree
5. What is the impact of Ghana's cultural policy on the teaching of art?
6. Is there any public control mechanism that hinders the development of art teaching in Ghana?
7. To what extent does art education promote interethnic understanding and national co-existence in diverse social communities in Ghana?
8. How do you preserve traditional cultural values in the teaching of art?
9. How has globalization impacted the teaching of art in Ghana?
10. What informs your decisions on what to teach and how to teach art?
11. Does Ghana's cultural policy influence your teaching of art?
12. How does contemporary culture in Ghana impact your teaching of art?
13. How can students preserve Ghana's cultural values and be creative in their artistic practice?

**APPENDIX E**

**THE CULTURAL POLICY**



**OF GHANA**

**NATIONAL COMMISSION ON CULTURE**

2004

## **FOREWORD**

Our country Ghana was founded on a clear perception that meaningful development must be based on strong cultural foundation. One fascinating attribute of our culture is strength and unity we derive from our diverse cultural background.

I am particularly gratified that the contents of the policy are informative, thought provoking and forward looking. There is something in it for everyone. It is thus my expectation that we shall all, from the national to the community level, acquaint ourselves thoroughly with its contents and be guided by it in our development efforts.

To demonstrate my government's commitment to the National Cultural Policy, I am also pleased to have been able to authorize the establishment of a Culture Trust Fund to give financial backing to the promotion of Ghana's diverse culture.

**HIS EXCELLENCY JOHN AGYEKUM KUFUOR**  
PRESIDENT OF THE REPUBLIC OF GHANA.

**DEDICATED**  
**TO**  
**THE PEOPLE OF GHANA**  
*For The Promotion Of Unity In Diversity*

The National Commission on Culture dedicates this Cultural Policy to the lasting memory of our Ancestors and Forebears whose vision and relentless efforts bequeathed unto us the landmass of Ghana and its priceless heritage.

We also dedicate this Policy to the Good People of this Country and to all our many traditions and institutions for their pivotal role in sustaining and giving meaning to our Culture.

Finally, we pay homage to the distinguished statesmen and women, policymakers, academics and civil society organizations whose collective ideas and ideals continue to nourish our culture.

## ACKNOWLEDGEMENTS

The National Commission on Culture acknowledges with appreciation, the pioneering effort of Emeritus Prof. J.H. Kwabena Nkokia in fashioning out a Cultural Policy document for Ghana soon after it attained nationhood in 1957. This maiden policy was adopted by UNESCO and since then successive governments have used it as a reference point. In 1983, the first elaborate work on the Policy was made under the political headship of Mr. Asiedu Yirenkyi, the then Secretary for Culture and Tourism in the erstwhile Provisional National Defence Council (PNDC). His successor Dr. Ben Abdalah, ably assisted by Dr. (Mrs.) Esi Sutherland-Addy and Mr. Walter Blege, reviewed the Document when the National Commission on Culture was established by PNDC Law 238 in 1990. Prof Kwame Arhin and his successor Nana Akuaku Sarpong undertook a series of revisions and had the Draft Policy discussed at Cabinet level but it did not receive assent then.

In the year 2001, under the Presidency of His Excellency J. A. Kufuor, George P. Hagan, Chairman, and the Commissioners identified the absence of a policy as a major hindrance to the entire Document culminating in a Stakeholders Workshop in Kumasi. Today, we are happy to note that the efforts of the pioneers have not been in vain. “We Build on the Old”, says an adage. The goal of fashioning a Cultural Policy for Ghana has been achieved.

The National Commission on Culture wishes to sincerely acknowledge the invaluable contribution of all statesmen, policy makers, politicians, chiefs and people of Ghana whose combined efforts engineered this Policy and brought it to life. Culture being dynamic, it is an undeniable fact that the Document will from time to time be reviewed to reflect the changing needs of time.

Our special thanks go to the Konrad Adenauer Foundation and the Goethe Institut for sponsoring an International workshop, which brought Stakeholders to Kumasi to share their views on the Policy. To the Members and Staff of the Commission we say “AYEKOO!” May God Bless You.

Finally, we wish to thank the President, His Excellency John Agyekum Kufuor for giving his approval to the Policy and for authorising the establishment of a culture Trust fund.

**HON. GEORGE P. HAGAN**  
CHAIRMAN

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# **THE CULTURAL POLICY OF GHANA**

## **PREAMBLE**

This Cultural Policy Document is the result of many years of deliberation and discussion at several workshops and public fora.

It is dedicated to the realisation of the Vision of the people of Ghana to respect, preserve, harness and use their cultural heritage and resources to develop a united, vibrant and prosperous national community with a distinctive African identity and personality and a collective confidence and pride of place among the comity of Nations.

## **1.0 INTRODUCTION**

**1.0.1** Ghana has over 50 ethnic groups whose common values and institutions represent our collective national heritage. Each of these ethnic groups brought together by accident of history, has unique cultural features and traditions that give identity, self-respect and pride to the people. Since independence, the emerging civil society of Ghana has recognised the need to promote unity within this cultural diversity, and Ghana has since enjoyed relative unity, stability and peace.

In the era of globalisation and contemporary technological challenges, the people of Ghana must recognise that their culture is the basis of, and the most important factor in the nation's human and material development. Thus our history, cultural values and institutions must continue to exercise a deep influence on the nation's destiny and play a key role in governance and national life.

The Fourth Republican Constitution (1992) recognizes culture as a necessary tool for national integration and development and, under the Directive Principles of State Policy (Article 39), declares as follows:

*“(1) Subject to clause (2) of this article,*

*the State shall take steps to encourage integration of appropriate customary values into the fabric of national life through formal and informal education and the conscious Introduction of cultural dimensions to relevant Aspect of national planning.*

*(2) The State shall ensure that appropriate customary and cultural values are adapted and developed as an integral part of the growing needs of the society as a whole; and in particular, that traditional practices which are injurious to the health and well being of the person are abolished.*

*(3) The State shall foster the development of Ghanaian languages and pride in Ghanaian culture.*

*(4) The State shall endeavour to preserve and protect places of historical interest and artifacts.”*

**1.1.** These principles define the constitutional responsibility of the National Commission on Culture established under PNDC Law 238 (1990). The National

Commission on Culture is headed by a Board with a regulatory, supervisory and collaborative responsibility over a number of institutions to ensure the promotion of culture in the national life of the people.

This policy is proposed to give direction to the promotion of culture in nation building.

## **2.0 WHAT IS OUR CULTURE?**

**2.01** Culture is the totality of the way of life evolved by our people through experience and reflection in our attempt to fashion a harmonious co-existence with our environment.

This culture is dynamic and gives order and meaning to the social, political, economic, aesthetic and religious practices of our people. Our culture also gives us our distinct identity as a people.

**2.02** Our Culture manifests in our ideals and ideas, beliefs and values; folklore, environment, science and technology; and in the forms of our political, social, legal and economic institutions. It also manifests in the aesthetic quality and humanistic dimension of our literature, music, drama, architecture, carvings, paintings and other artistic forms.

## **2.1 CULTURE AS A DYNAMIC FORCE**

Culture is a dynamic phenomenon. This is established by our concept of Sankofa, which establishes linkages with the positive aspects of our past and the present. The concept affirms the co-existence of the past and the future in the present. It therefore, embodies the attitude of our people to the interaction between traditional values and the demands of modern technology within the contemporary international cultural milieu.

## CHAPTER II

### 3.0 OBJECTIVES OF THE CULTURAL POLICY

#### 3.1 MAIN OBJECTIVES

The main objectives of Ghana's Cultural Policy are three-fold:

- (i). To document and promote Ghana's traditional cultural values, such as those enshrined in;
  - a. concepts of human dignity,
  - b. attitudes to nature and the environment,
  - c. law and order,
  - d. honesty and truthfulness,
  - e. unity and peace,
  - f. self reliance and dignity of labour,
  - g. family, community and national solidarity.
  
- (ii) To ensure the growth and development of our cultural institutions and make them relevant to human development, democratic governance and national integration.
  
- (iii) To enhance Ghanaian cultural life and develop cultural programmes to contribute to the nation's human development and material progress through heritage preservation, conservation, promotion and the use of traditional modern arts and crafts to create wealth and alleviate poverty.

### **3.2 SPECIFIC OBJECTIVES**

In the pursuit of these, the specific objectives of the Cultural policy shall be:

1. \*To Create awareness of the traditional values and generate pride and respect for the nation's heritage.
2. \*To enhance the role of the media as channels for promoting understanding of our cultural values and the potential of the rich diversity of ethnic expressions for nation building.
- 3 \*To foster national unity among the diverse ethnic groups of Ghana by promoting cultural interaction and inter-ethnic understanding through programmes that create an enabling environment for national development.
4. \*To make the people of Ghana aware of the contemporary relevance of their traditions and cultural heritage and assist local communities to mobilise their cultural resources for human and material development.
5. \*To identify and disseminate local knowledge of the environment and support communities to sustain positive traditional concepts and practices to protect nature and bio-diversity for the benefit of the nation.
6. \*To create an institutional framework for the collection, preservation and conservation of tangible and intangible assets.
7. \*To eliminate, through public education, and appropriate legislation, cultural practices that lead to the abuse of the rights of the individual on account of ethnic differences, gender, age, religion, physical challenge or economic status.

8. \*To promote the arts by;
  - i enhancing the status of artists and artistes,
  - ii. identifying, developing and rewarding creative talent.
  - iii. making artistic products contribute to wealth creation both for creative individuals and the nation as a whole.
9. \*To promote the cultural awareness of the youth through formal and non-formal education to ensure that they are prepared to play their role in the cultural life of their communities.
10. \*To develop data and resource materials on Ghanaian culture for schools, colleges and the general public.
11. \*To Undertake and promote research to create a data base on culture for policy makers, academics, administrators, artists and artistes, embassies, foreign visitors and all other interested persons.
12. \*To maximise the capacity of the cultural sector to develop and promote the economic aspects of culture in order to enhance Ghana's image as a culture-tourism destination.
13. \*To create positive linkages between all cultural institutions thereby ensuring synergy in all cultural activities and maximise the benefits of the limited resources available to the cultural sector.

14. \*To mobilise resources from public, private, local and foreign sources to support cultural programmes.
15. \*To promote the harmonisation of African cultures in fulfillment of Ghana's objectives of promoting Pan-Africanism.

#### **4.0 IMPLEMENTATION**

**4.0.1.1** The National Commission on Culture shall recognise all civil society groups, business and corporate organisations as stakeholders in the nation's cultural heritage and seek their participation in the implementation of policies and programmes. Among these are the Houses of Chiefs, District Assemblies, religious bodies, educational institutions, social groups, voluntary associations, artistic groups and associations, non-governmental organisations as well as the media agencies and institutions.

In this regard, the pivotal and leadership role of chiefs in heritage preservation and cultural transformation is worthy of note.

#### **4.1 ROLE OF CHIEFS**

**4.1.1** The Institution of Chieftaincy is the kingpin of Ghanaian traditional culture, and its contemporary relevance is generally recognised.

**4.1.2** Thus the Constitution of Ghana says in Article 270:  
(1) The institution of chieftaincy, together with its traditional councils as established by customary law and usage, is hereby guaranteed.

**4.1.3** Article 272 of the Constitution also states the functions of the National House of Chiefs thus:

- (a) advise any person or authority charged with any responsibility under this Constitution or any other law for any matter relating to or affecting chieftaincy;
- (b) undertake the progressive study, interpretation and codification of customary law with a view to evolving, in appropriate cases, and compiling the customary laws and lines of succession applicable to each stool or skin;
- (c) undertake an evaluation of traditional customs and usages with a view to eliminating those customs and usages that are outmoded and socially harmful;
- (d) perform such other functions, not being inconsistent with any function assigned to the House of Chiefs of a region, as Parliament may refer to it.

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

**4.1.5** Over the years, the institution of chieftaincy has maintained its vitality, resilience and relevance; and it remains an important anchor of cultural life in all communities and in the nation as a whole. It has also served as a vehicle for identifying, preserving and promoting Ghanaian cultural expression.

**4.1.6** Chiefs display the grandeur of cultural forms in chiefly regalia, and festival pomp and pageantry. They are the patrons of our traditional arts and crafts, language and literature.

**4.1.7** Through their continuing importance as reference point of cultural values and traditional rules, chiefs are effective agents for changing negative cultural practices.

**4.1.8** The partnership of Chiefs in the prosecution of Ghana's Cultural Policy is thus germane and essential and will be fully recognised by the National Commission on Culture in the planning and implementation of programmes.

## **4.2 RESPONSIBILITY OF THE COMMISSION**

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

**4.2.1** The implementing institutions and agencies as presently by law defined, are:

1. Regional and District Centres for National Culture;
2. National Theatre of Ghana;
3. National Dance Company;
4. National Drama Company;
5. National Symphony Orchestra;
6. Ghana Museums and Monuments Board;
7. Bureau of Ghana languages;
8. National Folklore Board;
9. W. E. B. Du Bois Memorial Centre for Pan African Culture;
10. Kwame Nkrumah Memorial Park;
11. Office of the Copyright Administrator;
12. Pan African Writers Association (Headquarters).

## **4.3 MODE OF IMPLEMENTATION**

**4.3.1** The Cultural Policy shall be implemented in six broad

dimensions:

- a. preservation and conservation of culture;
- b. development and promotion of culture;
- c. presentation of culture;
- d. the establishment of appropriate administrative structures;
- e. establishment of linkages with various sectors of national development;
- f. provision of funds for the implementation of the above.

#### **4.4 PRINCIPLES OF IMPLEMENTATION**

The following are crucial guidelines to the proper implementation of Ghana's Cultural Policy:

- 4.4.1** Ghana's cultural policy shall target the entire population and give scope for all individuals and segments of society to access and participate in cultural events. To this end, not only should citizens benefit from the cultural resources of the country, but positive steps shall also be taken to eliminate all forms of discrimination against people on grounds of ethnicity, gender, religion, economic status, age or any physical disability.
- 4.4.2** Although Ghana's Cultural Policy is guided by a holistic approach to culture, it recognises that not all aspects of culture and cultural processes can be regulated by policy. It affirms the basic freedoms and fundamental human rights guaranteed by the constitution and which are essential to creativity and artistic self-expression.
- 4.4.3** Cultural Goods and Services are an integral part of the national economy. However, for creativity and cultural entrepreneurship to thrive and contribute to wealth and employment generation, it is necessary to protect cultural goods and services from the forces and logic of the free market economy through tax relief and other measures.

## **5.0 APPROACHES**

### **5.1 Preservation And Conservation Of Culture**

**5.1.1** The State shall encourage the identification and conservation of the nations tangible and intangible heritage through;

- i. research, documentation and exhibition.
- ii. Establishment of Museums and Galleries

**5.1.2** The objective of preservation is not to make our culture static or mysterious, but to consciously prevent the mindless sweeping away of our cultural heritage, a situation which can only result in social instability and cultural disorientation.

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

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

**5.1.5** The role of civil society groups, especially, chiefs, queen mothers, women and youth shall be recognised and effectively utilised in the unearthing, preservation and conservation of cultural assets.

**5.1.6** Given the rich cultural and historical roles of traditional organisations such as Asafo and similar groups in various communities, the National Commission on Culture shall collaborate with the chiefs, District Assemblies and other relevant institutions to assist them to preserve their positive cultural identity and enhance their capacity to participate in and support community development, through mass education and introduction to new economic ventures, cooperative enterprises, and cultural programmes.

**5.1.7** The State shall enact and review legislation;

- i. to protect all cultural assets,
- ii. to protect the rights of indigenous owners of cultural heritage,
- iii. to vest in itself ownership, protection and preservation rights of rare and monumental heritage objects.

## **5.2 DEVELOPMENT AND PROMOTION OF CULTURE**

**5.2.1** Through the relevant agencies, the nation shall:

- a. Sustain and encourage positive cultural values in the fabric of national life;
- b. promote formal and informal education as vehicles for inculcating cultural values;
- c. ensure the existence of a conscious cultural dimension to all aspects of national development.
- d. identify, give exposure to and support creative individuals and their activities for the benefit of society.
- e. develop, promote and propagate Ghanaian languages through the production and publication of literary works and the use of Ghanaian languages in educational institutions and at official and public functions.

### **5.3. PRESENTATION OF CULTURE**

**5.3.1** Traditionally the ethnic groups of Ghana presented culture through festivals, durbars and rites of passage in which various forms of cultural objects and expressions were used. The nation shall recognise this mode of presentation and support it.

**5.3.2** In addition, presentation of Ghanaian culture shall involve the active use of the multi-media systems. It shall also involve the use of the theatre, museums and art exhibitions, seminars and workshops.

**5.3.3** The physical and cultural environment shall be presented through a culture-sensitive planning of theme parks and the erection of monuments and structures.

### **5.4 ARCHITECTS, PLANNERS AND DESIGNERS**

**5.4.1** Architects, Planners and Designers of Civil Works and Engineers shall be encouraged through workshops and seminars to incorporate indigenous ideas and aesthetics in the design of settlements, public facilities and buildings to give Ghanaian cities, towns and villages a distinct character.

**5.4.2** Government shall enact laws to ensure that public buildings, parks and monuments embody indigenous aesthetics and culture that express our cultural values and historical experiences.

### **5.5 ESTABLISHMENT OF LINKAGES WITH VARIOUS SECTORS OF NATIONAL DEVELOPMENT.**

**5.5.1** The National Commission on Culture shall establish appropriate linkages with other sectors of the economy for the attainment of national cultural goals.

**5.5.2** In this wise, the National Commission on Culture shall endeavour to provide cultural inputs for the planning of development programmes of all major sectors and shall collaborate and co-ordinate activities with the Chieftaincy Secretariat, the Houses of Chiefs, the Ministries of Education, Tourism, Foreign Affairs, Health, Agriculture; Environment, Science and Technology; Youth and Sports, Trade and Industry; Local Government and Rural Development, Works and Housing, Communication, Commission for Human Rights and Administrative Justice and the National Commission for Civic Education, and other institutions.

**5.5.3** In the effort to promote Ghanaian culture internationally and foster a healthy people-to-people relationship between Ghana and other countries, Ghana shall seek and develop cultural contacts with friendly countries and external institutions through the African Union, ECOWAS, the Diaspora, the Commonwealth, the United Nations and its agencies, such as UNESCO, UNICEF, as well as any Independent Cultural Organisation by means of;

- a. Cultural Workshops and Conferences;
- b. Exhibition and Festivals;
- c. Exchanges of Cultural administrators, artists/artistes and collaborative cultural projects, programmes, research and publications.
- d. Any other means likely to promote mutual understanding, growth and development.

**5.5.4** To this end, the National Commission on Culture, on behalf of the Government of Ghana, shall:

- i. work out and enter into Cultural agreements with all friendly countries,

- ii. train Cultural Attaches Embassies abroad, for Ghana's High Commissions and
- iii. make inputs into the preparation of curricula for all educational institutions.

## **5.6 FINANCING OF CULTURE**

**5.6.1** To secure adequate funding for the implementation of this policy and supplement Government funding for the promotion of Cultural events, the National Commission on Culture shall establish a Cultural Trust Fund.

**5.6.2** The Cultural Trust Fund shall be sourced from the following:

- a. special Government contribution.
- b. earnings from a special cultural lottery.
- c. Ten percent (10%) earnings from the National Lottery.
- d. Earnings from exhibitions, promotions and commercial activities.
- e. Grants from International Agencies and organizations.
- f. A percentage from Copyright earnings.
- g. Donations.

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

- (a) Government subvention
- (b) Contributions and/or grants from District/Municipal/Metropolitan Assemblies,

- (c) A designated percentage from the District Assemblies Common Fund;
- (d) Sponsorship and donations from private individuals, industry, business organizations, commercial houses and other groups.
- (e) Any other sources.

**5.6.4.** The Government shall enact laws to give tax relief to organizations and business concerns that make donations to and sponsor arts and cultural activities.

**5.6.5.** The National Commission on Culture shall take the necessary measures to ensure that funds from the Cultural Trust Fund and other Cultural promotion and development resources are judiciously applied and accounted for.

## **CHAPTER III**

### **6.0 CULTURAL EDUCATION**

**6.0.1** The impartation of positive national cultural values and the sustenance of cultural institutions and practices shall depend on the education of the youth and the general public.

**6.0.2** Cultural education shall be pursued with a three-fold strategy:

- i. Through formal education in schools, Colleges and Universities.
  
- ii. By special education for creative and talented individuals to produce artists/artistes, craftsmen/women, administrators and advocates in all areas of arts and culture.
  
- iii. By public education, workshops, public forums, publications and the media for the benefit of the general public; public officials, including policy makers and administrators.

### **6.1 FORMAL EDUCATION**

**6.1.1** Steps shall be taken by the National Commission on Culture in collaboration with the Ministry of Education (MOE) and other relevant bodies or agencies to ensure the cultural relevance of education and make it serve as a means of integrating the individual into his/her society and environment.

- 6.1.2** Ghanaian languages shall be promoted as a medium of instruction in the educational system. Consequently steps shall be taken by the National Commission on Culture, in collaboration with the Ministry of Education and other relevant bodies, to ensure the development of Ghanaian languages and Literature as vehicles of expressing modern ideas and thought processes.
- 6.1.3** The National Commission on Culture in collaboration with the Ghana Education Service shall promote the establishment of Heritage Clubs in schools and institutions.
- 6.1.4** The Ghana Education Service Shall be encouraged to use cultural education to create active interaction between educational institutions and the society in which they are situated by;
- a. Identification and use of knowledgeable persons in the community to teach our values and institutions and pass on traditional skills in handicrafts, music, dance, speaking and the presentation of culture.
  - b. Use of cultural resources of the society and the environment in cultural activities.
  - c. Visits to museums, chiefly palaces, monuments, cultural parks and other heritage sites.
  - d. Participation in and observance of traditional rites and festivals in their communities.
  - e. Planned excursions to interesting historical and cultural sites in other Regions to ensure a broader appreciation of cultural diversity.

## **6.2 SPECIAL EDUCATION – CREATIVE ARTIST/ARTISTES**

- 6.2.1** Education of individuals with artistic talents, such as dancers, painters, sculptors, craftsmen, musicians, writers, actors, weavers and others shall be promoted through:
- i. Special art schools and conservatories.

- iii. The Regional and District Centres for National Culture and private workshops and art schools.
  
- iii. Workshops, seminars, exhibitions and exchange programmes between institutions and other countries to expose artists/artistes and craftsmen to new ideas and skills.

**6.2.2** To this end the National Commission on Culture shall give special attention and support to special art programmes in secondary and tertiary institutions.

**6.2.3** Adequate support shall be given to artists to develop their skills in order to guarantee the continuity of traditional arts and ensure the development of Ghanaian arts.

### **6.3 PUBLIC AND INFORMAL EDUCATION**

**6.3.1** The National Commission on Culture shall collaborate with chiefs and community elders, scholars, artistic groups, and other cultural advocates to engage in dialogue with all Ghanaians to disseminate information and promote understanding of our heritage and cultural practices in order to stimulate public interest in them and assist in the process of conserving and developing them.

**6.3.2** To this end, the National Commission on Culture in collaboration with other institutions, like National Commission on Civic Education (NCCE), shall organise workshops, seminars and conferences.

**6.3.3** The National Commission on Culture shall promote the teaching and learning of the arts at social centres and in community groups as a leisure activity for all and sundry.

**6.3.4** The National Commission on Culture shall also promote interest in the arts and culture through special publications and presentations in the media, especially through T.V. and Radio.

**6.3.5** To enhance the role of the media in the cultural education of the citizenry, the National Commission on Culture shall encourage the media houses and agencies to formulate their own cultural guidelines in line with the Cultural Policy.

**6.3.6** The National Commission on Culture shall support this effort by;

(i.) Periodic analysis of the programme contents of the media to ensure adequate space for cultural materials and qualitative improvement of cultural presentation by standards determined by public opinion surveys and paradigms of good practice in line with cultural values and national interest.

(ii.) Planned cultural workshops and conferences for press and media practitioners and advocates to enhance their knowledge and understanding of our culture and assist practitioners in the dissemination and discussion of cultural information in the media.

**6.3.7** Further the National Commission on Culture shall encourage private individuals and institutions to feature cultural elements in their publications and support special cultural journals.

## **7.0 CURRICULUM FOR SCHOOLS AND COLLEGES**

**7.0.1** The NCC shall collaborate with the Ghana Education Service and the Ministry of Education to ensure that the content of education shall be made more relevant to the realities of Ghanaian and African society.

- 7.0.2** The curriculum for all subject areas shall, as far as possible, contain cultural elements that will enhance the students' knowledge and appreciation of their culture and traditional values.
- 7.0.3** The National Commission on Culture shall collaborate and co-operate with the Ministry of Education, the Ghana Education Service and the GNAT to undertake periodic review of the culture syllabus and school curricula to ensure that they meet the needs of the changing times and the cultural objectives of the nation as a whole.

## **7.1 EDUCATIONAL MATERIAL AND BOOK DEVELOPMENT**

- 7.1.1** Books and teaching aids used in our educational system shall be products of our society with most of their contents drawn from Ghanaian, African and other relevant experiences.
- 7.1.2** The National Commission on Culture in collaboration with the Ministry of Education and other relevant bodies and agencies, shall take steps to promote the book industry and local authorship through writers workshops, grants and awards.
- 7.1.3** The National Commission on Culture shall support the publication of books and the production of relevant materials for cultural education, by organising workshops, seminars and exchange programmes for writers, teachers and academics.
- 7.1.4** Support shall be given to the training and development of indigenous writers as well as producers and publishers of educational materials to ensure proper teaching of culture in schools.

- 7.1.5** A reading and writing culture shall be cultivated among the population to promote the acquisition of knowledge of Ghanaian and other cultures.
- 7.1.6** To promote the writing and publication of books in Ghanaian languages, the State shall provide special incentives through financial, technical and other forms of support to the Ghana Association of Writers, Department of Ghanaian Languages in Tertiary Institutions, Bureau of Ghana Languages, Publishing Houses as well as individual authors, towards the writing and publication of books in Ghanaian languages.
- 7.1.7** To support the curriculum development and preparation of materials for teaching, the National Commission on Culture shall support research to collect, collate, store and make accessible information and varied data on African cultures.

## **7.2 LIBRARIES**

- 7.2.1** The crucial role which libraries play in the promotion of our cultural heritage shall be recognised and supported.
- 7.2.2** To this end, communities and cultural centres in all the districts shall be encouraged to open and operate community libraries.
- 7.2.3** The Libraries shall be stocked with books, films, records and tapes, CD Rom, Compact disc and other multimedia materials on African arts and culture, and indigenous science and technology.

## **7.3 ARCHIVES**

- 7.3.1** The nation's archives, as an important source of information for the study of Ghana's historical, political, social, economic and other aspects of life, shall be recognised.

- 7.3.2** Adequate regulations shall be made for the acquisition, protection and use of all archival items and rare assets.
- 7.3.3** The facilities for the collection, preservation and circulation of important documents relating to governments, private bodies and individuals shall be provided. Encouragement shall be given for their accessibility to the public.
- 7.3.4** The houses of Chiefs shall be encouraged to establish archives for the collection, storage and cataloging of the important historical records in their possession in order to preserve and make them accessible to researchers and the general public.
- 7.3.5** Such archives shall also attract private, personal and family records of general and historical interests.
- 7.3.6** The State shall, by law, protect the rights of chiefs and individuals in their ownership and use of their records.

#### **7.4 NETWORKING**

The National Commission on Culture shall promote networking between Ghanaian Libraries and Archives and their counterparts in other African countries and in African Diaspora communities.

## **CHAPTER IV**

### **8.0 THE ARTS**

#### **8.1 TRADITIONAL ARTS**

**8.1.1** Ghana is endowed with traditional arts which form the basis of our traditional industry. These art forms thrive very well and account for a significant proportion of employment and revenue generation in the informal sector. This policy shall ensure the growth of the arts to promote creative talent development, and to serve as the means of passing on traditional skills and creativity to the youth.

**8.1.2** Adequate support shall be given to artists to develop skills to guarantee the continuity of traditional arts and ensure the development of contemporary Ghanaian arts.

#### **8.2 LITERARY ARTS**

**8.2.1** Documentation, preservation and presentation of oral and written literature through books, the theatre, film, video, audio tapes, CD Roms and multimedia arts shall be encouraged.

**8.2.2** It shall be recognised that the Mother-Tongue is a vital aspect of cultural identity and vehicle for the expression and transmission of cultural values.

**8.2.3** Consequently the National Commission on Culture shall encourage Ghanaian Literary Artistes to compose and write in Ghanaian Languages.

#### **8.3 PERFORMING ARTS**

**8.3.1** The medium of drama, music and dance shall be used to encourage excellence in creativity and the appreciation of Ghanaian dramatic arts and culture.

**8.3.2** The National Commission on Culture shall ensure the early identification and nurture of talent by;

- (a) supporting educational institutions .to teach the performing arts and culture,
- (b) creating opportunities for the youth to participate in dramatic arts and performance at the community levels

**8.3.3** To sustain the development of the performing skills and promote general appreciation of the arts, the National Commission On Culture shall encourage private initiatives in the establishment of conservatories and resource centres.

**8.3.4** The State shall encourage the formation of Associations and groups not only to develop and promote the Performing Arts but also to seek the welfare of artistes.

**8.3.5** The Cultural Foundation, when established, shall encourage creative endeavours through grants and other kinds of resources and support.

**8.3.6 DANCE**

The State shall support efforts of the relevant institutions, associations and individuals to undertake research, documentation, development and promotion of traditional and contemporary dance forms.

**8.3.7 MUSIC**

The practice, creation and promotion of all forms of Ghanaian Music shall be encouraged by the State. Production of Musical instruments shall be encouraged, so that all schools and communities can own their own instruments.

The State shall encourage private entrepreneurs to establish production plants and support activities to document, preserve, protect, publish and promote Ghanaian Music.

### **8.3.8 DRAMA**

The preservation and promotion of traditional and contemporary dramatic arts shall be encouraged and supported by the state.

The State shall encourage the creation, documentation and extensive production of the dramatic arts through the use of multi media and information technology.

Mobile and theatre productions of music, dance, puppetry, popular drama, traditional story-telling and teaching guides shall be developed and sustained.

## **8.4 THEATRE INFRASTRUCTURE**

**8.4.1** The National Commission on Culture shall collaborate with the District Assemblies and communities to establish community theatres to serve as venues for the promotion of the performing arts.

**8.4.2** The design of theatres should be based on African indigenous architecture as well as African concepts and traditions of performance.

## **8.5 VISUAL ARTS**

**8.5.1** The National Commission on Culture shall take steps to preserve Ghanaian antiquities in wood, fabric, stone, metal, bone, clay, as well as those on rocks, walls and in sacred shrines, and enact appropriate legislation to protect them from theft, illegal commercial exploitation or destruction arising out of ignorance and hostility.

- 8.5.2** Modern and contemporary visual arts shall be vigorously promoted through the provision of grants and other kinds of support to creative artists.
- 8.5.3** The National Commission on Culture shall collaborate with the relevant Agencies and Associations to give recognition to the works of contemporary artists and to support and promote art forms and institutions.
- 8.5.4** The State shall purchase and retain in Ghana works adjudged to be of exceptional aesthetic value and, as such, heritage assets, for future generations.
- 8.5.5** The State shall establish a National Art Gallery to encourage District Assemblies and private interest groups to establish urban and rural community art galleries to enhance cultural life in the whole country.

## **8.6 ARTS ASSOCIATIONS AND INSTITUTIONS**

- 8.6.1** The National Commission on Culture shall encourage the establishment of strong national Arts Associations and promote conditions conducive to the enhancement of creativity.
- 8.6.2** Professional Arts Associations and institutions shall be involved in Cultural policy formulation processes at all levels.
- 8.6.3** The National Commission on Culture and other relevant Ministries, Departments and Agencies shall as much as possible, support arts and cultural associations through government subventions, grants and other forms of assistance. Non-governmental organisations shall be encouraged to support these associations.

- 8.6.4** Encouragement shall be given to creative associations and relevant government institutions to develop international links and promote exchanges for the benefit of the nation.
- 8.6.5** The State, through the appropriate agencies, shall make provision for the assessment of foreign and local creative works in order to prevent the encroachment of values that are inimical to our own.
- 8.6.6** Institutions and programmes for the documentation, preservation, conservation, presentation, development and promotion of literature, performing and the visual arts shall be established and the existing ones improved and maintained, through private and public initiative. In this regard, community, district and regional initiatives shall be encouraged.
- 8.6.7** Copyright and Patent Laws shall be enacted to provide Ghanaian artists, writers and inventors with the necessary protection for their creative intellectual properties.
- 8.6.8** The State shall guarantee freedom of artistic expression and association in conformity with the provisions of the Constitution. However, artists shall exercise their freedom of expression, conscious of our cultural values and collective sense of decency. It shall be the responsibility of art critics to make critical evaluation of art works and thus promote high artistic standards and protect public morality.
- 8.6.9** The National Commission on Culture, in collaboration with other relevant Ministries and the Private Sector, shall encourage the establishment of Residency/Fellowships for Artists in appropriate Institutions.

## **CHAPTER V**

### **9.0 HERITAGE ASSETS.**

**9.0.1** Through state and private initiative, Ghana shall develop its heritage and cultural assets and promote their use and appreciation.

**9.0.2** The State shall endeavour to take measures and enter into accord with other states with a view to retrieving our heritage assets that were either stolen or forcibly evacuated.

### **9.1 GALLERIES AND CRAFT CENTRES**

**9.1.1** The state shall recognise that galleries are repositories for the display of works of art and encourage each regional and district capital to have at least one gallery, and each community, a craft centre for the promotion of crafts.

**9.1.2** The establishment of design studios and other facilities for training and apprenticeship of artists and craftsmen and women shall be promoted.

### **9.2 CRAFTS**

**9.2.1** Recognition shall be given to crafts as valuable material heritage which form a valuable part of our historical and contemporary culture.

- 9.2.2** Recognition shall be given to the economic and cultural roles of craftsmen and women in national development. Adequate provision shall be made for the identification, documentation, preservation, development and promotion of their works.
- 9.2.3** The National Commission on Culture, in collaboration with other relevant bodies, institutions and agencies shall:
- a. foster the preservation and development of craft skills and the documentation of the indigenous technology employed in their creation;
  - b. enhance the status of the Ghanaian artist/craftsman and woman by protecting their rights and promoting their works.
- 9.2.4** Appropriate legislation shall be enacted to ensure the protection of designs and creations of Ghanaian craftsmen.
- 9.2.5** The establishment and development of craft villages, craft shops and training facilities shall be encouraged and sustained.
- 9.2.6** The National Commission on Culture shall collaborate with traditional authorities to ensure that taboos and prohibitions that affect the participation of women in aspects of traditional handicrafts are outlawed.

### **9.3 MUSEUMS**

- 9.3.1** The National Commission on Culture shall recognise all traditional regalia and cultural artifacts, sacred stools, jewellery, religious objects, stool houses, graveyards; mausoleum and sacred groves associated with chieftaincy as national treasures.
- 9.3.2** The National Commission on Culture shall;

- a. establish museums as repositories of our past and contemporary achievements as sources of inspiration to the present generation.
- b. Promote the accessibility of museum objects to the populace through the operation of mobile museums.
- c. Ensure that museums are promoted as part of community life and as invaluable resource for the teaching of social and cultural history, as well as the arts and sciences.

## **9.4 MONUMENTS**

**9.4.1** The National Commission on Culture shall preserve as monuments, all forts and castles, designated shrines, mosques, church buildings, old city walls and gates; cultural sites, palaces, public and private buildings of historical significance and monumental sculptures. These shall be protected from neglect, desecration and/or destruction.

**9.4.2** The National Commission on Culture shall ensure that monuments shall be preserved through;

- a. Enactment of Legislative Instruments or Executive Instruments;
- b. acquisition of monuments under legislative or executive Instruments;
- c. legislation to enable the National Commission on Culture exercise planning control in matters threatening structures and sites of historical importance;
- d. legislation to enable the National Commission on Culture protect private buildings of historical importance by preventing:
  - i. alteration to their structures or facades,
  - ii. encroachment or other actions, which may endanger them;

- e. legislation empowering the National Commission On Culture to protect contemporary public buildings of exceptional design and excellence;
- f. appropriate maintenance;
- g. photographic and other means of documentation.

## **9.5 FORESTRESERVES, NATIONAL PARKS AND RECREATIONAL FACILITIES**

- 9.5.1** The National Commission on Culture in collaboration with the Environmental Protection Agency, Forestry Commission and other related agencies, shall identify sacred forests and other heritage sites of Ghana and collect, collate and store indigenous beliefs and practices associated with them with the aim of conserving the nation's biodiversity and ecosystems and exploring their use as tourist attractions and sustainable sources of rare medicinal plants, animals and minerals.
- 9.5.2** The National Commission on Culture shall recognise parks beaches, zoos, and game reserves, forge collaboration with the appropriate agencies and help to develop them for recreation, education and leisure.
- 9.5.3** The National Commission on Culture shall encourage all communities to develop monuments and parks in commemoration of individuals, groups and events. Towards this end, communities would be encouraged to designate guard and preserve needed land in town planning.
- 9.5.4** The National Commission on Culture in collaboration with local administration shall propose names of distinguished personalities, objects and national icons for streets, parks and edifices.

## **9.6. FESTIVALS AND SPECIAL EVENTS**

- 9.6.1** The state shall recognise festivals as significant events in the life of a community for the transmission of culture. It shall also recognise them, as significant events in the cultural life of the nation as a whole. The National Commission on Culture shall, therefore, encourage the study, documentation and interpretation of festivals through the universities and other research and educational institutions.
- 9.6.2** The National Commission on Culture shall:
- a. promote traditional festivals in order to preserve them so that they may continue to be factors of public education and information, communal interaction and cohesion in their localities;
  - b. promote arts festivals at the national, regional and district levels for the purpose of discovering talent, developing skills and promoting creativity in the arts.
  - c. develop and promote indigenous forms of the arts, crafts and traditional games for local and international appreciation through live performances as well as through the media.
- 9.6.3** The State shall recognise individuals and groups in the areas of culture through appropriate acknowledgments and rewards.
- 9.6.4** The State shall encourage the participation of Cultural Institutions in international festivals and build linkages with similar institutions globally.

## **9.7 RELIGION**

- 9.7.1** The Constitution of Ghana defines Ghana as a secular state and thus guarantees the right of every individual to freedom of association and worship. Individual religions or sects shall be obliged to recognise and respect the rights of others to worship.

**9.7.2** In pursuit of the above, all citizens shall promote such positive religious values as;

- a. respect for the laws of Ghana,
- b. respect for the religious beliefs and sacred objects of others,
- c. regard for high moral values,
- d. the spirit of openness, tolerance, hospitality, self-sacrifice and honour,
- e. mutual love and respect.

## **9.8 TRADITIONAL MEDICINE**

**9.8.1** Traditional medicine continues to be a vital component of the health delivery system in Ghana.

**9.8.2** The State shall provide resources to support the study of the practice, efficacy and value of traditional medicine and encourage their development and integration into the health-care delivery system.

**9.8.3** To facilitate such integration the curricula for the training of health practitioners – doctors, pharmacists, nurses, and others -shall include aspects of traditional medicine.

**9.8.4** The State shall promote the enactment of legislation to patent and protect the plants, knowledge of cure and techniques of traditional medicine of Ghana.

**9.8.5** Recognising the immense actual and potential medical value of plants and animal resources, the state, communities, District Assemblies and traditional authorities shall enact laws to protect the environment, forests and sacred groves throughout Ghana.

**9.8.6** The State shall commission the compilation of a directory of traditional pharmacopoeia and register all competent traditional health practitioners.

**9.8.7** The State shall establish funds and incentives for promoting co-operation between traditional medical practitioners and related research institutions.

## CHAPTER VI

### 10.0 THE CULTURE INDUSTRY

#### 10.1 Economic Development, Crafts And Rural Industry

**10.1.1** The state shall recognise that economic development is human centred. Hence, culture should occupy the centre stage in every national development planning.

The State shall:

- a. recognise the economic viability of the arts and promote and sustain them through grants, loans and other forms of assistance;
- b. support indigenous technology research to promote local self-sufficiency in the production and manufacturing of basic necessities of life.

**10.1.2** The state shall recognise the contributions of rural communities to the entire development process, especially agricultural development, and ensure that industrialisation is introduced in a manner compatible with the development needs of rural dwellers with a view to preserving their dignity and heritage.

**10.1.3** In this regard employment opportunities shall be created for creative artists, musicians, dancers and other performing artistes.

### 10.2 Tourism

**10.2.1** Tourism in Ghana is recognised as a major industry that depends on the buoyancy and attractiveness of the unique expressions of our culture. Ghana shall therefore

recognise Tourism as a means by which the wealth of cultural products and values are shared with the rest of the world towards the promotion of our common humanity and global understanding.

**10.2.2** The National Commission on Culture, in collaboration with the Ministry of Tourism and all communities and agencies involved in tourism development and promotion shall take a vigilant stance to neutralize the negative impact of tourism.

**10.2.3** The National Commission on Culture shall at all times collaborate with the Ministry of Tourism and its agencies in developing cultural events as tourism attractions.

### **10.3 Mobility Of People Within Ghana**

**10.3.1** The mobility of people, as a major factor of cultural growth and development, shall be recognised. In this connection the State and traditional leaders shall make it possible for any Ghanaian to move into, and settle in any community in the country. This should promote the desired peace, reconciliation, social cohesion, mutual tolerance and respect needed for national growth and development.

**10.3.2** The State and traditional authorities, together with Civil Society as a whole shall promote national unity and equality of all ethnic groups through public education and encouragement of inter-ethnic programmes, activities and events.

### **10.4 Foods**

**10.4.1** Ghana has a rich diversity of foods and culinary cultures from its diverse ethnic cultures. The state shall:

- a. actively support research into production and preservation of local foods; and the compilation of traditional recipes and methods of preservation.

- b. Encourage the consumption of Ghanaian cuisine from all parts of the country and discourage the over dependence on imported foods.
- c. Explore the nutritional values of our local foodstuff and promote them.
- d. Encourage the introduction of cuisine from other African Cultures.

**10.4.2** Ghanaian dishes shall be a predominant feature of menus at State functions and in public catering institutions.

**10.4.3** Ghanaians shall be encouraged to develop a culture of producing what they eat and eating what they produce.

## **10.5 Clothing**

**10.5.1** The National Commission on Culture shall encourage the preservation and development of indigenous designs, original creations in clothing and hairstyle on the contemporary Ghanaian and international fashion scenes.

**10.5.2** The National Commission on Culture shall encourage collaborative research between the industrial sector and fashion design institutions, to promote Ghanaian fashion products as a vital contribution to the national economy and identity.

**10.5.3** To promote national identity, institutions like the University, the Judiciary and legislature shall be encouraged to adapt local design and patterns in their regalia, uniforms and paraphernalia.

**10.5.4** The State shall assist the small and medium scale indigenous clothing industries to develop and improve their marketing strategies and their presence on the world market.

**10.5.5.** The wearing of Ghanaian clothes at state functions shall be encouraged.

## **10.6 Gift Shops**

**10.6.1** The state, through appropriate agencies shall support and encourage entrepreneurs to operate gift shops and markets in and outside Ghana for artistic and cultural products.

**10.6.2** Ghanaians shall also be encouraged to develop the culture of exchanging gifts of locally produced cultural objects.

## **CHAPTER VII**

### **11.0 THE MASS MEDIA**

**11.0.1** The mass media shall be encouraged to promote national consciousness, national self-sufficiency and a strong sense of national identity.

**11.0.2** The National Commission on Culture shall collaborate with the relevant institutions to ensure the effective use of the press, radio, television, film and other audio visual aid to promote Ghana's heritage, cultural values and aspirations within the context of our national development and the challenges of globalisation.

### **11.1 CINEMA, FILM AND VIDEO FOR CULTURAL EDUCATION**

**11.1.1** Recognising the audio-visual media as an important means of education, information dissemination and entertainment, the National Commission on Culture shall collaborate with all media agencies to promote the social, political, economic and cultural integration of the nation and thus achieve national stability and peace.

**11.1.2** Recognising that a vibrant film industry is an indispensable tool for cultural promotion, the state shall;

- a. encourage the establishment of institutions and agencies for film production and development;
- b. encourage banks and other lending institutions to promote investment in the film industry by offering special financial terms to film makers.
- c. promote the indigenisation of film distribution, assist in the marketing of Ghanaian films and establish standards in exhibition facilities compatible with acceptable theatre usage;

- d. enact appropriate regulations to guide both public and private broadcasting stations as well as importers of films to safeguard Ghanaian values and the national interest.

**11.1.3** The State shall:

- a.. encourage private entrepreneurs to establish laboratories and invest in equipment to ensure self-reliance, productivity and viability of the film industry;
- b. Support the establishment of institutions for archival documentation of films and for the training of film personnel.

**11.2 Television**

**11.2.1** Television shall be used to;

- a. project Ghanaian arts, culture and value systems;
- b. enhance national consciousness and self-reliance by;
  - i. making its programme content from indigenous resource,
  - ii. making its programme content relevant to Ghanaian realities, history and aspirations;
  - iii. giving adequate attention and coverage to programmes featuring children, traditional intellectuals, custodians of culture and public service.
- c. making its programmes 70% Ghanaian and 30% foreign.

**11.2.2** The state shall ensure that television establishments produce high quality cultural materials for the nation and for distribution abroad.

**11.2.3** The public broadcasting and television network shall be adequately resourced to play a leading role in making cultural programming attractive.

### **11.3 RADIO**

**11.3.1** To enhance national consciousness, identity and self-reliance;

- a. the programme content of radio shall be made relevant to the realities of contemporary Ghana, its history and achievements;
- b. adequate attention and coverage shall be given to programmes featuring children, traditional intellectuals; custodians of traditional culture;
- c. relevant Ghanaian broadcast materials shall have pre-eminence over foreign ones;
- d. radio shall be used effectively as a vehicle for projecting Ghanaian arts, culture and value systems;
- e. production of programmes in Ghanaian languages shall be increased;
- f. programmes for the teaching of Ghanaian languages on radio shall be emphasised and sustained.

### **11.4 NEWSPAPERS AND MAGAZINES**

**11.4.1** Encouragement shall be given to Ghanaian newspapers to provide adequate coverage on arts and culture.

**11.4.2** The production of newspapers in Ghanaian Languages shall be encouraged.

## **CHAPTER VIII**

### **12.0 CULTURE, SCIENCE AND TECHNOLOGY**

**12.0.1** Indigenous knowledge calls for multidisciplinary research in such areas as Botany, Zoology, Pharmacy, and Biochemistry -to discover and systematize indigenous knowledge and explore their contemporary relevance.

**12.0.2** Indigenous knowledge and technology shall be used as the basis for developing appropriate science-based insights and solutions to contemporary problems and challenges:

**12.0.3** There shall be promoted on the basis of the application of modern science and technology, the exploration and exploitation of traditional knowledge, science and technology, to create a popular culture that utilises scientific and empirical orientation to solve challenges of human society.

### **13.0 CONCLUSION**

**13.0.1** This Cultural Policy shall be reviewed periodically to ensure that its continued relevance.

**13.0.2** To put it into effect the National Commission on Culture shall develop a strategic plan that would define the priorities of the cultural sector and detail the actions and program of activities that will enable all major stakeholders to participate in the effort to use culture to promote relevant and sustainable national development.