

THE STATE OF CREATIVE ARTS IN GHANA

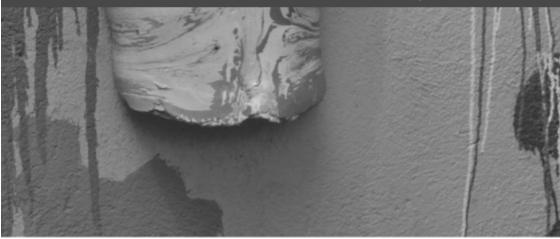
2017 Artwatch Ghana annual report





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Artwatch Ghana is an arts-based think tank that advocates for the better positioning of Ghanaian arts on a most proficient pedestal to fully tap its economic-driven benefits for all. It provides and encourages thoughtful dialogue platform for stakeholders in the arts through fora, seminars, conferences and workshops for an open exchange of workable ideas and rich knowledge that will help in transforming Ghanaian Arts for a complete socio-economic recovery and rigorous take-off to the 21st century artworld of technological inventions, discoveries, reengineering, and beyond. Other critical issues relating to Africa's Ghana arts and culture are researched into and subjected to thorough analyses for the benefit of the populace.

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To be a transnational reputable think-tank for art advocacy and advancement of Ghanaian art in both formal and non-formal sectors.

Mission Statement

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"... when the
Creative Arts is not
developed, our
tourism will not
GICOV,
for it is a Vehicle for
tourism growth ..."

(Artwatch Ghana, 2017).

"... when the Creative Arts grow, grow, tourism becomes a book on us, in that growth ..."

(Artwatch Ghana, 2017).

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Scope of this Report

This report touches on the broader longstanding issues militating against the development of Creative Arts in Ghana. The precedence in the development of Creative Arts has sidelined its economic role it is known to play in massive job creation as in developed economies. Data from this study was collected through interviews from Ghanaian art educators, historians, practising artists and students from second cycle and tertiary institutions. Other sources of data included archival records, journal articles on the Arts in Ghana, public records from the government, and observation. The main themes recurrent in the data gathered are presented in a narrative manner.

Contents of this Report

It begins with general introduction that gives a brief account of the ordinances enacted and educational reforms implemented from colonial times to present in the attempt to better the educational system of Ghana. One of the aims of these ordinances and reforms was to vocationalise education to absorb learners into the world of work either to be employable or self-employed. This was because, colonial education presented white-collar jobs as superior to bluecollar jobs which imprinted on the minds of the youth and subsequently resulted in their distaste for vocational education including Creative Arts education and training even when it was featured in the school curriculum. The next heading takes a look at the constituents of Creative Arts, and lists some of the vocations entailed in the field. In this part of the world, Creative Arts is generally perceived as mere entertaining performance activity and or drawing or creating of images and for that matter one does not need formal school education in this field to be a good practitioner. In this regard, the next heading delves into the main perceptions, actions and inactions perpetuated by government agencies, policy makers and the general publics that do not encourage Creative Arts education and training in Ghana. Major setbacks of Creative Arts development in Ghana are prominently featured in this report.

MAJOR HIGHLIGHTS OF THIS REPORT

Curricula issues and its implementation

- Creative Arts was made a compulsory subject for all learners at the Primary level (1 6) in 2007 reform but many schools do not teach it. Those who make attempt at teaching the subject treat it as hobbies or activities for pleasure.
- Curricula of Colleges of Education have not been reviewed to cater for the new contents in the Creative Arts and Basic Design and Technology subjects at the primary and Junior High Schools respectively.
- Creative Arts, and Basic Design and Technology are taught by generalist teachers who have little or no knowledge about the subjects. This builds weak artistic foundation for the learners of the subjects and cripples their creativity.
- The Computerised School Selection and Placement System (CSSPS) that places qualified Basic Education Certificate Examination (BECE) candidates into Senior High Schools (SHS) is perpetuating the misperception of placing learners with very low scores in Creative Arts subjects.
- The few BECE candidates with encouraging aggregates who are placed in Creative Arts courses are coerced and lured by headmasters in SHS to join the Science related class instead
- Greater percent of Senior High Schools across the country offering Visual arts have no studios and corresponding

teaching and learning materials. As a result the employability focus of the course at that level is sacrificed as they learn in abstract.

 Both Visual Arts and Performing Arts Faculties and departments in the higher institutions of learning in Ghana are faced with the problem of inadequate state-of-the-art training equipment for teaching and learning.

Legislation and policy issues

- Creative designs are not patented, leaving room for intruders to use as and when they prefer for their own economic gains while the original creators and the nation loses.
- Policies outlined in the 2004 Cultural Policy of Ghana have not been implemented let alone to review them.
- By merger of Creative Arts and Tourism into a ministry, much attention has been given to the tourism sector leaving the Creative Art highly underdeveloped. This is because the Creative Arts consists of various specialized vocations which must be managed by councils and professionals.
- Laws that back Art Advocacy, encourage investment and charitable giving to establish and support Creative Arts Endowment Fund (CAEF) have not been formulated.
- There is no law that bind the media in their coverage and promotion of local creative works rather than foreign ones that have overshadowed the local ones due to little coverage.
- Ghana has no national Creative Arts policy.

Financial and logistical support

- The Creative Arts receive meagre logistical and financial support. This was clear in the 2017 budget statement.
- Support for graduate artist-entrepreneurs, artisans in the art and craft centres in Ghana to expand have not been prioritised.
- Government's role of creating the enabling environment such as providing easy access to micro-loan facilities for expansion, funds for developing new marketable products, organising training programmes on new technologies and creating incubation centres in vocational-based tertiary institutions for small businesses, is not forth coming.
- Non-profits arts sector such as National Dance Company, National Symphony Orchestra and National Drama Company are in less-productive state due to financial, logistical and policy direction.
- The Ghana National Museum under the ministry depends largely on internally generated funds for its running. The Museum with the aim of preserving the artistic heritage of the nation is faced with the problem of funding, proper branding strategy, leadership and state-of-the-art infrastructure.
- Ghana has no National Art Gallery.

Leadership constraints

- Leadership failure has been part of the underdevelopment of the Creative Arts.
- Tourism is a travel-laden sector. Its alignment with the Creative Arts creates further workload for the ministry. As a result, the leadership of the sector spends more time the on

travel aspect leaving the grounds work undone.

 Lack of supervision of the agencies under the Ministry to ensure effective productivity and service delivery retards development of the Creative Arts.

Research and education

- The ministry has no research repository that documents various research in the field based on which policy decision would be made.
- Statistical records on the contributions of Creative Arts to Gross Domestic Products are non-existent.
- There is a wide gap between the Ministry and vocational-based training institutions which have affected assessment of the quality of graduates turned out, their employability, self-employability and the need for review of programmes of study.

1.0 Introduction

In the quest to improve the educational system of the country at the time, colonial governments of the then Gold Coast (now Ghana) enacted several ordinances and major intermittent educational reforms in 1882, 1887, 1909, 1925, 1927, 1930 and 1942 (Graham, 1971; Cobbina, 2003). One of the key issues that necessitated the ordinances and the reforms is to vocationalise education to minimise the effect of training learners in grammar education who become unemployed. During the tenure of Governor Guggisberg, he complained about the unemployment situation, describing the unemployed graduates as 'semi-educated class.' He lamented that: "we are turning out annually between six and seven thousand youths who are fitted for employment as clerks and very little else. We are, in fact, being flooded gradually by what can only be described as a semi-educated class of Native" (Guggisberg, 1922 as cited in Palmer, 2007, p.121). Colonial formal school education in Africa in 1850s was basically to produce 'unskilled and semi-skilled labour in co-operation between European capital, expert knowledge and skill, and African resources and labour.' (Graham, 1971, p.86)

The introduction of the Accelerated Development Plan for Education of 1951 was an improvement of the previous educational reforms. The Kwapong Review Committee of 1966, Dzobo Review Committee of 1974, Anfrom Committee of 1987, Anamuah-Mensah Review Committee of 2002 and the 2007 reforms all tried to improve the standards of education in the country to meet the exegesis of the time. In all these reforms, the development of Creative Arts Education has not received much concentration due to policy deficit, improper implementation and financial constraints. Several problems continue to plague the progress of Creative Arts in employment creation and wealth promotion in

Ghana. Understanding the broad nature of Creative Arts, its constituents and capabilities in job creation is helpful in getting a broader assessment of the current state of Creative Arts in Ghana.

1.1 Constituents of Creative Arts

Creative art has been integral part of our societal culture from pre-colonial times till date. The Creative Arts cover wide expanse of vocations in both Visual arts, Performing arts and other technical crafts. Vocations in the Visual Arts include sculpture, painting, furniture art, basketry art, jewelry, graphic design, textiles, photography, metal art, interior decoration, publishing, landscape design, game design, fashion design, architecture, and ceramics. Areas in the performing arts include music, film and theatre arts. Technical crafts trades include painting and decorating, carpentry, building construction, welding and fabrication, spraying and draftsmanship.

There are several career paths under each of these vocations. Globally, the Creative Arts and Culture sector employment millions of people in the private sector which impacts positively on the global economy. For instance, fashion, textiles and garment manufacturing is a major industry that employs millions of people. In some of the fashion capitals of the world, after finance, the industry is the next biggest earner (Artwatch Ghana, 2017). Creative Arts is not limited to the arts produced by practitioners in the academic institutions, but also include artisanal productions in the art and crafts.

1.2 Perception of Creative Arts in Ghana

Global statistics of Creative Arts and Culture show that it contributes substantially to the respective economies of the countries that formulate better policies for its growth, and implement the policies effectively and efficiently. According to the National Endowments for the Arts (NEA) 2013 report, the Arts and cultural production contributed to \$704.2 billion to the US economy. Out of this amount, the performing arts services contributed \$44.5 billion. Top Creative Arts industries that made significant contributions included: "broadcasting (excluding sports); motion picture industries; publishing (excluding Internet); arts-related retail trade (such as art galleries, book stores, and music stores); performing arts companies and independent artists, writers, and performers; and creative advertising services." The creative industries contributed £87 billion to the UK economy in 2015 (Smith, 2016). China's export of cultural products worth US\$60.1 billion topped the global export in the sector (UNESCO Institute for Statistics, 2016).

Despite the potential of the Creative Arts in contributing to national development as demonstrated in the statistics of developed economies, Ghana does not seem to be taking cue to develop her sector. From mid-1950 to 1970s, aspects of the sector such as the textiles and garments manufacturing industries showed impressive economic growth of 15% to GDP (Quartey, 2006), however successive governments over the years have paid lip-service in developing the sector.

The underdevelopment of the Creative Arts is fueled by governmental actions and inactions, curricula issues, leadership constraints, lack of political will and unnecessary politicisation of Creative Arts education. All these have contributed to nurturing the perception that Creative Arts is course for academically weak learners, which has consequently watered down the interest of many youth and killed their entrepreneurial skills. Rather, the youth have developed high preference of white-collar jobs. A cursory look in African countries revealed that their education system do not prioritise Creative Arts education and training. These countries

end up importing almost all the decorative and function needs despite the abundance of natural resources for local production of such goods (Essel, 2013).

1.3 Major Setbacks of Creative Arts Development in Ghana

1.3.1 *Curricula issues and its implementation*

In many advanced nations, Creative Arts subjects are taught as core in the school curricula at the basic levels of education. Aspects of Creative Arts such as music, dance, drawing, modelling and casting are introduced at the early stages to nurture and build the affective, psychomotor and cognitive domains of the child-learner. Several studies have confirmed the potential role of the arts in the development of children (Wachowiak, 1977; Amabile, 1983; Burrows & Wolf, 1983; Lowenfeld & Brittan, 1987; Mattil & Marzan, 1981; Gehlbach, 1991, Gordon, 1999; Koster, 2005). This key finding that the arts are inevitable in providing all rounded education for learners has resulted in legislations that make the teaching and learning of the arts compulsory in many advanced nations of the world.

Based on the report of the Anamuah-Mensah educational review committee, government's White Paper on the Report (Ministry of Education, Youth and Sports, 2004, p.18) admitted that "... creative arts comprising art and crafts, music and dance, physical education and ICT [Information and Communication Technology] should be taught as practical and creative activities" at the primary school level. This implies that Creative Arts was made a compulsory subject to be learnt by all learners at the Primary level (1-6). The White Paper also introduced Visual Arts, Technical and home economic options excluding Music to be studied at the Junior High School (JHS) level that would equip learners to move to Senior High School (SHS). The Subject was named Basic Design and Technology (BDT). Leaving out Music as part of the options has serious implications since other learners

may have interest in Music at that level.

Even though elective music and literature are offered at SHS level, currently, there is no performing art programme offered at the SHS level in Ghana because the subjects are not compulsory in the syllabi. It is recommended that a new specialised programme be created in the SHS General Arts programme where students will cover General Knowledge in Art, Literature in English, Music and Dance and a forth elective subject from any of the following-Economics, Government, History, French, Ghanaian languages, West African traditional Religion, Christian Religious Studies, Islamic studies, Business management, Graphic Design, Sculpture, Picture making, Textiles and Leather works. This specialized programme will open the way for youths who have talent and special interest in any performing art vocation to offer the programme and further at the tertiary level. This will subsequently improve enrollment of students into the performing arts programmes in our tertiary institutions.

Having introduced Creative Arts at the Primary level and BDT at JHS level in 2004, it is expected that the curricula used in Teacher Training institutions (Colleges of Education) be reviewed to cater for the new contents, however, the curricula remains the same. Apart from this curricula deficiency, it is also expected that massive in-service training be done for the generalist teachers who were on the field before the introduction of the subjects in order to upgrade their knowledge on the then newly introduced subjects, yet this has not been done. Even the Art-Related Course taught in Colleges of Education is not a core subject. Meanwhile, at the Primary School, Class teachers are supposed to teach all subjects including Creative Arts in classes assigned to them but, many lack knowledge in the subject (Artwatch Ghana, 2014). As a result, Creative Arts and BDT are taught by generalist teachers who have little or no knowledge about the subjects (Boafo, 2010; Opoku-Asare, Tachie-Menson & Ampeh, 2015). Due to this, many of them do not teach the subjects at all (Artwatch, 2014; Boafo, 2010). Those who make attempt at teaching the subjects treat them as hobbies or activities for pleasure (Artwatch Ghana, 2014). This

problem builds weak artistic foundation for the learners of the subjects and cripples their creativity.

The Institute of Teacher Education of the University of Cape Coast responsible for certification of many Colleges of Education, the Ghana Education Service and the Curriculum Research Development Division (CRDD) must act for an immediate curriculum review; and to make Art as a core for all teacher trainees meant for basic schools (Artwatch, 2014). Child Art must also be made a core and taught at Colleges of Education due to its broad scope and essential role in child development. In addition, the Ghana Education Service must organise periodic inservice training on Child Art for the basic school teachers on the field. It is also suggested that Child Art Education (Child Art Psychology and Creative Arts) be made a compulsory course in all teacher training universities who award degree, diploma and certificate in Basic Education and Early Childhood Education (Artwatch, 2014).

The Computerised School Selection and Placement System (CSSPS) operationalised in September 2005 as replacement of the manual system of placing qualified Basic Education Certificate Examination (BECE) candidates into Senior High Schools (SHS), though, has chalked great successes, it is perpetuating the misperception of placing learners with very low scores in Creative Arts courses. Learners with encouraging scores (such as aggregate six or eight) who selected Creative Arts courses are deprived by placing them into programmes such as Science, General Arts and Business. Even the few with encouraging aggregates who are placed in Creative Arts programmes are coerced and lured by headmasters/headmistresses to join the Science related class instead. The perception that fuels this is that Creative Arts is considered as a field for academically weak learners. This longstanding perception has largely retarded Creative Arts developments in Ghana and Africa as a whole (Essel, Agyarkoh, Sumaila & Yankson, 2014). Creative Arts is integrated with Science, and the other perceived prestigious subjects, but Ghana has failed to treat it as such. Reversing this placement perception

by the Ghana Education Service who operates the CSSPS would be helpful. Creative Arts must be given equal importance as other subjects in the CSSPS.

Teaching and learning materials constraints in basic, secondary and tertiary institutions in Ghana are part of the primary issues affecting education and training of entrepreneurial artists. Many a time, teachers improvise alternative ways in teaching practical subjects. Sometimes teachers teach in abstract because of the unavailability of teaching learning materials. Creative Arts subjects introduced in SHS had employability focus, but unavailability of teaching learning materials, studios and other equipment mitigate quality teaching that must produce graduates who could set up on their own after receiving SHS Creative Arts education. Greater percent of Senior High Schools across the country offering Visual arts have no studios.

Industrial looms for teaching and learning of industrial weaving processes in the Kwame Nkrumah University of Science and Technology have spoiled for over forty years. The only alternative is to practice weaving on the broadloom which is laborious and does not support rigorous industrial production and serious entrepreneurial training. Weaving Section of Textiles Department in the University of Education, Winneba, Takoradi Technical University and others also practise weaving on the broadloom. Majority of the students confirmed that they learn weaving on the broadloom as just an academic exercise since it is tedious, time-consuming using the broadloom. The result is that weaving training and education in all Ghanaian government tertiary institutions have no direct connection to industry because of lack of state of arts equipment. The Performing Arts faculties and Departments in Ghanaian tertiary institutions (University of Education, Winneba; University of Ghana and University of Cape Coast) must also be resourced with modern studios and equipment.

1.3.2 Legislation and policy issues

Another issue affecting the development of the arts education and arts business in Ghana is inadequate laws and policies that encourage, promote and sustain the arts. Enforcement of laws and policies that would protect and promote the Creative Arts is weak (Schutz & Gelder, 2008), depriving the nation and the artists of maximum profits of their creations. Creative designs are not patented, leaving room for intruders to use as and when they prefer for their own economic gains while the original creators and the nation loses. An example is the counterfeiting and piracy of Ghana's kente designs, and other textiles products (Boateng, 2011); and piracy of movies and music. Yet, there is Patents Act, 2003 (ACT 657) of Ghana.

The 2004 Cultural Policy of Ghana outlines broad policies and programmes that have not been implemented let alone to review these policies. Preliminary investigations in 2014 revealed that over sixty percent of district/municipal cultural officers have not seen the Cultural Policy document before since it was crafted. This has consequences on its implementation. Though the Cultural Policy document needs review, if it had been implemented for the past thirteen years of its existence, it would inform the review. Government policies for the industry have not yielded substantial results over the years. For example, the merger of Creative Arts and Tourism into a ministry brought some hope but the Creative Arts industry is so large that, it would be difficult to manage it effectively together with tourism. This is because it consists of specialized vocations which must be managed by professionals. Alternatively, creative arts should be made a separate ministry, and councils be created under it to manage the respective broad vocations in the field. For example, councils such as National Council for Music, National Council for Theatre Arts, National Council for Arts and Crafts, Ghana Fashion Council, National Council for Creative Writers are needed for effectiveness. This move would facilitate effective management and development of the industry. The-One-District-One-Factory policy could be boosted further when Creative Arts is fully developed. For instance clay and other mineral resources for ceramics are in abundance in all the ten

regions of Ghana. The nation has trained ceramic students for over eight years, yet, the nation imports almost all her ceramic wares. There is the market for ceramic wares. Almost every modern house in Ghana makes use of tiles, and other ceramic wares. Same could be said of textiles and other visual arts courses. Developing the Creative Arts, many factories in these vocations could be established in each district for more employment.

Laws that back Art Advocacy, encourage investment and charitable giving to establish and support Creative Arts Endowment Fund (CAEF) have not been formulated. A National Creative Arts Policy is also non-existent. There is an urgent need for the formulation of National Creative Arts Policy that would serve as a roadmap for the conscious development of Ghana's Creative economy for global marketability and competitiveness.

To guard the electronic and print media to aid in promoting the arts and culture, there should be enactment and passage of 90% Local Contents Act that will bind the media in their coverage and promotion of local creative works rather than foreign ones that have overshadowed the local ones due to little coverage. The media whether private or public, therefore, needs funding from governments to perform this role.

1.3.3 Financial and logistical support

The Creative Arts sector is one of the sectors that receive meagre logistical and financial support. Even with the insufficient budgetary allocation, there are delay tactics in release of funds, and sometimes the funds are not released at all for smooth running of the sector (Ministry of Tourism, Culture and Creative Arts, 2014, p.24). The 2017 budgetary allocation to the sector is a clear evidence of how the sector has been treated over the years. Ghana's government is privy to the global statistics on how creative arts promote economic growth yet little is done to develop Creative Arts in Ghana. A major intervention government proposed in 2017 budget was starting the Marine Drive Tourism Investment Project in Accra and the upgrading of Efua Sutherland Park into an ultra-

modern park (GoG, pp. 80 - 81). Tourism sector of the Ministry of Tourism, Culture and Creative Arts has been given more attention to the detriments of the other sectors forgetting that there must be a concomitant development in Creative Arts and the tourism sectors. "But when the Creative Arts is not developed, our tourism will not grow, for it is a vehicle for tourism growth. Many tourists visit countries for their arts, fashion and music, it is a tangible asset of any advanced society. When the Creative Arts grow, tourism becomes a bonus in that growth." (Artwatch Ghana, 2017).

Support for graduate artist-entrepreneurs, artisans in the art and craft centres in Ghana to expand have not been prioritised. These creative artists and artisans develop their small businesses on their own without governmental support. Government's role of creating the enabling environment such as providing easy access to micro-loan facilities for expansion, funds for developing new marketable products, organising training programmes on new technologies and creating incubation centres in vocational-based tertiary institutions for small businesses, is not forth coming. Major craft villages and markets namely Abrafo, Aburi, Accra, Bonwire, Bolga, Agotime Kpetoe and Kumasi have not received governmental support needed for expansive business growth. Numerous promises from successive governments to support these centres to grow have not been fulfilled.

Non-profits arts sector such as National Dance Company, National Symphony Orchestra and National Drama Company are in less-productive state due to financial, logistical and policy direction. They mostly perform during state functions and become talk of town for few weeks until another state event. These agencies must perform dual role by serving as non-profit in state functional and for-profits on daily/weekly bases. They must organise entertaining programmes at Ghana's tourist sites that would attract viewers and tourists to make profit.

The Ghana National Museum under the Ministry, for example, depends largely on internally generated funds for its running. Even with the little funds generated, 50% is retired into government chest while the remaining is meant for administrative

expenses. With its (the museum) poor financial position, sometimes money to acquire stationery for administrative purposes becomes a bane. The Museum with the aim of preserving the artistic heritage of the nation is faced with 'the problem of funding, proper branding strategy, leadership and state-of-the-art infrastructure.' (Essel, Opoku-Mensah & Teye, 2016, p.1) The exhibits are still housed in the 1957 temporal structure. Government must consider public private partnership in revitalising Ghana's museum.

Having practised Fine Arts education for more than eighty years, it is unfortunate that the nation could not boast of a National Art Gallery for display and marketing of art. The visual artists have depended on the few private galleries for the display and commercialisation of their works. Successive governments have demonstrated no commitment to solve this problem. Ghana needs a National Art Gallery.

1.3.4 Leadership constraints

Leadership failure has been part of the underdevelopment of the Creative Arts. Recognizing the importance of the creative arts industry, Dr. Kwame Nkrumah took certain proactive initiatives that formed a good foundation for the industry to blossom. However, after his overthrow in 1966, successive governments could not continue his vision. For instance, he established the National Academy of Music (NAM) at Winneba, National Film and Television Institute (NAFTI), Accra; Graphic Corporation in Accra; Times Corporation in Accra; Ghana Publishing House, Accra; The School of Performing Arts, University of Ghana; the College of Art at Kwame Nkrumah University of Science and Techology; the department of Art Education, Specialists Teacher Training College at Winneba (now part of University of Education, Winneba); and industrial arts department at KNUST. Others include the handicraft school at Asanti Mampong, Takoradi Technical School, Accra Technical Training Centre, Ghana Textile Printing Company, Juapong Textiles, Kumasi Shoe Factory, the National Art Centre, Saltpond Ceramics, Aboso Glass Factory, Ghana Rubber Company and a host of others. These institutions and companies offered industrial training to students and apprentices to equip them with life-long skills in many vocations in the Creative Arts. They also employed creative arts graduates and other ancillary personnel from different professions. Sadly, majority of these companies and institutions have been deserted and allowed to dilapidate and even diversified to private investors who could not manage them effectively and allowed them to liquidate.

Tourism is a travel-laden sector. Its alignment with the Creative Arts creates further workload for the Ministry. As a result, the leadership of the sector spends more time the on travel aspect leaving the grounds work undone. Lack of supervision of the agencies under the Ministry to ensure effective productivity and service delivery retards development of the Creative Arts. The ministry needs progressive, robust and dynamic leadership.

How are Ghanaian embassies promoting Ghanaian arts and culture through guest artists' engagements, exchange programmes and artists-in-residence programmes? Performance evaluation of Ghanaian embassies must include their assessment of how well they initiate and organise programmes that would promote the engagement of our artists with other foreign artists for idea exchange for advancement and businesses.

1.3.5. Research and Education

There is little or no conscious effort to research into the performance and other related issues affecting the Ministry for its betterment. The ministry has no research repository that documents various research in the field based on which policy decision would be made. As a result, statistical records on the contributions of Ghana's Creative Arts to Gross Domestic Products (GDP) are non-existent. There is a wide gap between the Ministry and vocational-based training institutions which have affected fair assessment of the quality of graduates turned out, their employability, self-employability and the need for review of programmes of study.

Research and educational issues must be a primary concern for the ministry.

1.4 Conclusion

This report identified and discussed board issues that hinder the development of Creative Arts in Ghana. These issues included curricula issues and its implementation, legislation and policy, financial and logistical support, leadership constraints, and research and education. Suggested solutions have been provided to each of the broad issues identified. The problems identified are critical to Ghana's development in Creative Arts for more jobs and therefore, needs immediate attention of government, policymakers and lawmakers.

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