The Impact of Art and Design on the Culture and Tourism Industry. A Case Study in Ghana with Some Relation to Nigeria

Author’s Details
(1) Asiedu Raphael Obeng - Graduate Student, raphaelobeng70@gmail.com College of Art, Huzhou Normal University, Zhejiang Province, China. (2) Zhou Jianhua - Professor, zhoujh@zjhu.edu.cn Business School, Huzhou Normal University, Zhejiang Province, China.

Abstract
This study focused primarily on the impacts of the arts and designs on the culture and tourism industries of two major West African countries, Ghana and Nigeria. The study used a total of 150 respondents sampled across the various institutions managing and controlling the affairs of its tourism, artefact and historical monuments in Ghana and Nigeria. Using a structured questionnaire, the respondents were contacted to participate via an online form. Responses were then sent in for analysis and reporting. From the findings, it is reported that the arts and designs were having significant impacts on the industry in the form of revenue generation to the state, income for households and individuals, export revenue, enhanced tourism among others. Notwithstanding, some challenges were mentioned and comprised the negligence of some sites, lack of funding and support from the government, lack of raw materials, theft and exploitation by foreigners, lack of documentation of the works of artisans, looting of artefact and other concerns with development of the sites and funding among others. More so, the Ghanaian and Nigerian culture and tourism industries were no different from each other as the impact measures assessed were similar in most regards. The study on the impact of the arts and designs on the Ghanaian and Nigerian culture and tourism industry calls for a lot of attention from the research. It was recommended that government support be increased, raw materials should be readily available and better legislation to guide the patronage and exportation of these artifact.

Keywords: Culture and Tourism, Artefact, Government policies, Infrastructure, Artisans, Resources.

Introduction

Background of the Study

Modern European art movements such as Cubism, Expressionism and Fauvism exploded with a movement that drew strongly on African art. This consequently led to the end of the four-hundred-year-old Renaissance art. African art refreshed and inspired pioneers of modern European art painters such as Pablo Picasso, André Derain and Amedeo Modigliani; and sculptors such as Constantin Brancusi, Alberto Giacometti, and Henry Moore (Chanda, 2008; Meggs, 1992).

The effect of globalization is becoming increasingly evident, and serves as a threat to different cultures, destroying cultural diversity in the process by ignoring cultural identities (Shen, Woolley, & Prior, 2006). In order to confront such a global phenomenon, it is important to promote cultural identity. Tourism as an industry has a role to play in this process. All throughout the world, the arts have fueled the cultural dynamism of a people highlighting the extent of diversity and identity of the people (Lange, 2001).

African traditional art forms possess rich, diverse aesthetic properties as well as unique characteristics which served as inspiration to modern art pioneers such as Pablo Picasso, Henri Matisse, and Georges Braque. In Ghana and many parts of Africa, the identity, spirit and soul of a nation is in its rich cultural heritage represented by their unique arts and design. Art and design however form an integral part of a countries development and influences its development and growth. Again, Ghana as a nation has so many ethnic groups. Each ethnicity has its unique artworks and design artifacts which are peculiar and unique to them only yet aesthetically glamorous to behold and widely appreciated by all. Ghana contains great diversity of ethnic groups. The Akan are the most numerous, consisting of over 40% of the country’s population. They
are followed by the Ewe, Ga, Adangme, Guan, and Kyerepong in the south. The largest northern groups are the Gonja, Dagomba, and Mamprusi, but the region contains many small decentralized communities, such as the Talensi, Konkomba, and Lowiili. The unique cultural wears like the kente of the Ashantis, architectural styles and patterns like the Manhyia palace in Ashanti and the Larabanga mosque in Northern Ghana, design artefacts like the fontomfrom also known as the talking drum, food, local language or dialect, marriage and inheritance system among others have created a rich cultural diversification in a way resulting in surge in tourism as some traditional artefacts and architectural designs have become national treasures open to people from all walks of life to appreciate the unique taste of Ghana’s art and culture.

In Nigeria, culture is also manifested in art, dance, language, literature, folklore, mores, music, governance, and even the environment. Because of the great diversity of people and culture, Nigeria has distinguished herself over the centuries in the field of arts. Nigerian versatility in the arts is so great that it is generally felt that all African nations should view Nigeria as the principal trustee of the most durable fruits of black artistic genius. Nigeria's cultural heritage is woven from threads of history and diversity, legend and conquest. Tourists visiting the country will gain insights to a glorious past as well as a promising future, set amid the natural beauty of this diverse country. From rain forests in the south, broad savanna woodlands in the center to a semi-desert region in the north, Nigeria offers a remarkable range of physical beauty in her land and hospitality of her people, ready to be enjoyed by the tourist fortunate enough to choose this land of ancient empires as their travel destination.

Nigeria is a vast country with a population of about 206.1 million people covering about 923,768 sq.km of landmass, located wholly within the tropics (World Bank, 2020). The country aptly described as the ‘Giant of Africa' and the Heart of Africa is richly endowed with ecological and cultural resources, which are of universal recognition. The richness and diversity of the Nigeria culture is a manifestation of the socio-cultural differences of the over 250 ethnic groups that inhabit the land for ages.

Tourism is one of the growing sectors of these two West African Economies and with the much discussions and growth in the sector, progress in revenue generation and preservation of culture cannot be undermined.

Problem Statement

Art and design works have played key roles in modernization, urbanization and in every aspect of our lives. Source of employment and income for artists and orators, refurbishing of art industries and museums, tourism and exhibition of art works and paintings as well as placing cities such as Rome and Florent in Italy, Athens in Greece, Paris in France, Cairo in Egypt and of course Beijing in China on the world map are some positive contributions of arts and design (Carson, 2011). These positive contribution however, are slowly felt in some part of Africa. In Ghana and Nigeria and even to other parts of Africa, the culture, creative arts and tourism industry are faced with several problems such as; inadequate skilled arts personnel, bad working conditions, poor managements, incomplete projects, lack of publicity and low education on the importance of art and design works in the Ghanaian and Nigerian education system (Ayiku, 2015). The fusion of foreign patterns and designs all in the name of modernization and globalization, have also taken its toll on the country’s art and design elements.

Here in Ghana, there are many areas of artistic expressions which include; visual arts, auditory arts and performance arts and so for the purpose of our research, we will focus on the visual aspect which include; symbols, paintings, sculpture, ceramics, textiles and architecture. The artistic design and patterns made on the artefacts not only for aesthetic purposes but also a means of communication; as different patterns are used to represent different seasons and turns of life. Despite the enormous contribution towards the development of the county’s culture and tourism, art and design work in Ghana have been faced with a lot of challenges (Amoah, 2013).
In Nigeria as well, tourist attractions include traditional ways of life preserved in local customs; rich and varied handicrafts and other colorful products depicting or illustrative of native arts and lifestyle, and the authentic unsophisticated but friendly attitude of many in the Nigerian population. However, many of these attractions are still largely untapped and even at their raw, undeveloped state, they are still being enjoyed by few outsiders, either very rich visitors in quest of exoticism or adventurous people in search of new challenges and experiences. The lack of required modern infrastructural facilities and in some parts of the country, acute conditions of underdevelopment and poverty can be seen which many potential Nigeria bound tourist may not like to be confronted with. These are impediments to tourism, which the new administration has been tackling since assumption of office.

In this research, we will seek to analyze some key contributions of traditional arts and design towards the growth and development of the countries’ culture, creative arts and tourism sectors as well as identify some issues faced by their respective tourism and culture sectors. We specifically seek to address the shortcomings faced by the art and design industry in Ghana with some relations to Nigeria and identify ways of harnessing its contribution to the respective country’s development.

Purpose of the study

The study is strictly focused on the contribution of traditional arts and design works to the development of Ghana’s culture and tourism in West Africa, specifically Ghana and then followed up with Nigeria as well addressing the challenges faced by the two economies.

Objectives of the Study

The following objectives guided the study:

i. To ascertain the growth in arts and design in relation to the culture and tourism industry in the Ghana and Nigeria.

ii. To investigate key concerns of the selected culture and tourism agencies in the development of ancient or traditional artworks and designs into modern-day designs and artefacts.

iii. To ascertain the impact of arts and design works to the country’s culture and tourism industry in the two countries.

iv. To assess policies and reforms in the culture and tourism sector that would in the long run affect development in the countries.

Research Questions

In attaining the listed objectives mentioned above, the following research questions were considered for the study:

i. To what extent has the arts and design grown in relation to the culture and tourism industry in Ghana and Nigeria?

ii. What are the key concerns of the selected culture and tourism agencies in the development of ancient or traditional artworks and designs into modern-day designs and artefacts in the two countries?

iii. How impactful have the arts and design works been to the countries’ culture and tourism industry?

iv. What policies and reforms exist in the culture and tourism sector towards leading to development in Ghana and Nigeria?

RESEARCH METHODOLOGY

Overview of Chapter
This chapter covers the methodology of the study presenting the data source, the study parameters, the sampling techniques, the research instrument, the data analysis and the ethical considerations for the study. A mixed approach to research will be adopted as we will utilize both the qualitative and quantitative methods for this research work.

Data Sources

The data on the Ghanaian and Nigerian arts and design industry will be obtained from agencies in the sector. In Ghana, these agency respondents will be staff and employees of Officials from the Ghana Tourism Authority, the Ministry of Tourism, Culture and creative arts, the Ghana Museums and Monuments Board and the National commission on culture. For Nigeria, they are the National Council for Arts and Culture and the National Commission for Museums and Monuments.

For Ghana:

The Ghana Tourism Authority is a Ghanaian State Agency under the Ministry of Tourism, Culture and Creative Arts responsible for the regulation of tourism in Ghana by marketing, promoting, licensing, classifying, researching and developing tourism facilities and services in the country. The Authority was established in 1960 as the Ghana Tourist Board. The board was renamed as the Ghana Tourism Authority in 2011 under act 817. The act extended the tasks of the agency to oversee the implementation of government policies in the industry. The act also makes the agency a fully-fledged income generating authority by establishing a fund to which every tourism business is required to contribute one percent (1%) of its revenue for tourism development (Ghana Travel, 2021).

The Ghana Museums and Monuments Board (GMMB) is the legal custodian of Ghana’s material cultural heritage (movable and immovable heritage). The Board was established in March 1957 – on the eve of Ghana’s independence – as a result of the merger of the then interim Council of the National Museum of the Gold Coast and the Monuments and Relics Commission. The GMMB is governed by the National Liberation Council Decree (NLCD) 387 of 1969, now known as Act 387 of 1969, which was further strengthened by the Executive Instrument (E.I.) 29 of 1973. The history of GMMB can be traced to the establishment of an Ethnographic Museum at Achimota College in 1929. That museum was transferred to the Department of Archaeology at the University of the Gold Coast, when the university was created in 1948. In 1952, there was the awareness of the need to conserve the past. The British Colonial government then put in place an ‘Interim Council of the National Museum of the Gold Coast’ to facilitate the creation of a national museum. The Interim Council of the National Museum of the Gold Coast and the Monuments and Relics Commission merged, and this led to the passing of the Museum and Monuments Board Ordinance (GOLD COAST No. 20 of 1957), which established the GMMB (GMMB, 2019).

The Ministry of Tourism, Culture and creative arts is set to also facilitate the interface between government, implementing bodies in tourism, culture and the Creative Industries as well as international civil society partners. The Ministry is poised to develop sustainable tourism pivoted on Ghanaian culture and creative arts as a key to accelerated national development. The Ministry exists to create a conducive environment for sustainable growth and development of the sector to enable it to contribute enormously to GDP through effective and efficient use of appropriate policies, plans, programs and projects. It is also to develop and sustain public-private-partnership with the Diaspora for resource mobilization and investment (MOTAC, 2021).

The National Commission on Culture, the last to be considered in the study, was established by the Provisional National Defense Council (PNDC) Law 238 in 1990 to manage from a holistic perspective, the Cultural Life of Ghana. The Commission is the main Constitutional body under the Ministry of Tourism,
Arts and Culture, charged with the responsibility of ensuring the smooth implementation of the Cultural Policy of Ghana. In the performance of this role, the Commission is enjoined among other functions to initiate programs for the dissemination and propagation of ideas for the promotion of national cohesion, integration, solidarity, patriotism and consciousness; to advise the Sector Minister on the formation of policies on all aspects of culture and make recommendations for the preservation and protection of natural heritage; to supervise the implementation of programs for the development, presentation, promotion and preservation of Ghanaian culture; to promote an educational system that motivates and stimulates creativity and draws largely on positive Ghanaian traditions and values; to establish a code of behavior compatible with the Ghanaian tradition of humanism and a disciplined and moral society; to promote national self-reliance and self-sufficiency, and reflect Ghanaian heritage and aspiration in the process of industrialization; to collaborate with foreign and international agencies as the Commission considers necessary for the purposes of this Act; and to act in liaison and co-operation with government agencies, metropolitan/municipal/district authorities and other public or private institutions (NCC, 2021).

For Nigeria:

The National Council for Arts and Culture (NCAC) was established by Decree No. 3 of 1975 after the dissolution of the former Nigerian Arts Council. It started operations in and African Arts and Civilization (CBAAC), is the custodian of cultural materials for Black and African peoples all over the world. The institution is a vital Center for the study, propagation and promotion of understanding of Black and African ideals and civilization. Its core collection consists of all the unique and rare archival, library, audio-visual and museum materials deposited for safe keeping with the Nigerian Government, by the 59 Black and African Governments which participated in the FESTAC ’77. The materials, being preserved, utilized and augmented, represent the invaluable contributions made by the intellectuals, writers and artists who were the moving spirits behind the execution of FESTAC ’77. The Center was officially declared open on 22nd June 1978, and has been declared a depository for UNESCO books, documents, etc. All the materials in the Center are distributed into four components, namely Archives, Library, Audio Visual and Museum Divisions. Among the collections in its museum is an exhibition on “African and the Origin of Man”, an invaluable discovery which provides material evidence that AFRICA IS THE CRADLE OF MAN.

The National Commission for Museums and Monuments controls the registration and clearance for export of antiquities as well as arts and crafts (even newly made) for Museums and Monuments. There are severe penalties for attempting to export antiquities without a permit issued by the National Commission for Museum and Monuments. Export permits can be obtained at any of the National Museums in the country. The clearance permit serves as a conclusive part that an object is not an antiquity. Permits for export of antiquities should be directed, and with as much notice as possible, to the Director-General, National Commission for Museums and Monuments, National Museum, Lagos or to the Director-general, through the Curator and head of station of the National Museum in the state in which the applicant is located.

Research Design

A case study design is employed for this study. In this case study, Ghana, the primary country is targeted using a quantitative research approach using a purposive sampling scheme. This non-probability sampling scheme identifies key respondents in the institutions in the industry and provides letters of study intent to them. The Nigerian perspective also follows same quantitative research approach using a semi-structured questionnaire. This considers key responses from identified stakeholder groups in the Culture and Tourism industry in Ghana and Nigeria. Their responses provide the activities and narrations fitting into the study objectives. The data collected is quantitative using a questionnaire with both close and open-ended questions.
Sampling

The category of staff considered are those exposed to the Culture and Tourism industry in Ghana. A total of 150 respondents will be purposively sampled from the target groups and categorized as follows:

Sampling frame for study

<table>
<thead>
<tr>
<th>Organization</th>
<th>Directors</th>
<th>General staff</th>
<th>Consultants</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>For Ghana</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ghana Tourism Authority</td>
<td>5</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Ministry of Tourism, culture and creative arts</td>
<td>5</td>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Ghana Museums and Monuments Board</td>
<td>8</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>National Commission on culture</td>
<td>10</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td><strong>For Nigeria</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Council for Arts and culture</td>
<td>10</td>
<td>20</td>
<td>5</td>
</tr>
<tr>
<td>National Commission for Museums and Monuments</td>
<td>8</td>
<td>12</td>
<td>15</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>46</strong></td>
<td><strong>72</strong></td>
<td><strong>32</strong></td>
</tr>
</tbody>
</table>

These numbers are representative of respondents available to partake in the study.

Data Collection

The use of a semi-structured questionnaire helps to collect data from the target respondents. The administering of this questionnaire was done via an online form sent to the organizations. The targeted directors, staff and consultants were sent the form link to fill in online. This option was considered because of the current COVID-19 pandemic and its hold up on in-person meetings and interactions and hence the safety of respondents and researcher were ensured with this online option. A stipulated period of two months was allocated for the filling in the forms which were sent via email to the researcher for analysis and review.

Research Instrument

The semi-structured questionnaire adopted for the study consisted of five sections. The first section considered some select demographics of the respondents that also ensured anonymity of their responses to a large extent. The second section investigates the growth seen in the countries’ arts and designs from the respondent perspective. Some follow ups are made to allow the respondent speak to the issues as they exist on the ground. The section three probes into the concerns of these agency respondents especially when it comes to how the ancient or traditional artworks and designs have been moved on into modern-day designs and artefacts. The fourth section draws on what exists in the culture and tourism industry and allows for respondents to assess the impacts of the arts and designs on it. The last section is conclusive and looks at how current policies and reforms can go a long was to affecting the development of the countries.

Data Analysis and Presentation

The data analysis employs the use of statistical tools in Microsoft Excel to generate summary tables and charts of the responses obtained from the field study. The summaries are then discussed in the presentation of results in line with the objectives of the study. The closed ended questions fit well into the summary tables showing its counts, proportions and/ or percentages. The scale measures were summed up and a t-test of significance was conducted to ascertain the significant mean differences of how much impact the arts and culture was having on their tourism industries respectively. The open-ended questions are centered on giving more exposure to the study as to what respondents actually think and so themes will be drawn out of them.
and compared and contrasted where significant. Direct quotes of these statements will be used in the presentation of findings.

**Two-sample t-test**

The two-sample t-test also known as the independent samples t-test is a method of analysis used to test whether the unknown population means of two groups are equal or not. In other words, it helps to ascertain the significant difference in the means of two independent populations. In this study, the two groups are the Ghanaian assessment of impact on their culture and tourism industry and then that of Nigeria. The test statistic is given as:

\[
t = \frac{\bar{X}_1 - \bar{X}_2}{\sqrt{\frac{S_1^2}{n_1} + \frac{S_2^2}{n_2}}}
\]

Where the degrees of freedom are given as \(n_1 + n_2 - 2\); \(\bar{X}_1\) and \(\bar{X}_2\) are sample means of the two groups respectively; \(n_1\) and \(n_2\) are the sample sizes of the two and \(S_1\) and \(S_2\) are the standard deviations respectively. The means and standard deviations are computed as follows:

\[
\bar{X}_i = \sum_{j=1}^{n} \frac{x_{ij}}{n_i}
\]

\[
S_i = \sqrt{\frac{\sum_{i=1}^{n}(x_i - \bar{x})^2}{n - 1}}
\]

**Ethical Considerations**

The administering of the research instruments was done in an ethical manner where the rights of participants were respected. Letters of introduction were first presented to the respective institutions for clearance to engage their staff and management members in the research. On the days set aside for the study, the participants were again notified of their rights to decline participation at any point in time should they feel under duress of any kind in answering the questions. Lastly, the confidentiality of responses was guaranteed so participants could freely send in their responses via the online forms created.

**RESULTS AND DISCUSSIONS**

**Overview**

This section covers the results from the field study and provides the discussions on what respondents had to say in relation to the questions presented in the semi-structured questionnaires. The presentation of the results was done in accordance to the study objectives and follows as the sections in the research instrument provides.

**Demographic Characteristics of Respondents**

Of the total 150 respondents, 46 directors, 72 staff members and 32 consultants were sampled. The categorization as indicated in Table 3.1 was used for the staff selected in the four organizations for Ghana.
Table 4.1  Summaries on years of work for respondents

<table>
<thead>
<tr>
<th>Designation</th>
<th>Number (n)</th>
<th>Mean</th>
<th>Standard deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Directors</td>
<td>46</td>
<td>8.39</td>
<td>2.59</td>
</tr>
<tr>
<td>General Staff</td>
<td>72</td>
<td>8.70</td>
<td>2.77</td>
</tr>
<tr>
<td>Consultants</td>
<td>32</td>
<td>5.75</td>
<td>1.91</td>
</tr>
</tbody>
</table>

Source: Field Survey (2021)

4.2 The Growth in the Ghanaian and Nigerian Arts and Design in relation to the Culture and Tourism Industry in the countries.

This section presents the CEIC data on Ghana’s and Nigeria’s tourism revenue growth and support with findings and discussions from respondents. The growth shows decline and marginal increases over the years from 2008 to 2019. In 2019, Ghana Tourism Revenue grew 49.6 % Year on Year in December 2019, compared with an increase of 8.4 % Year on Year in the previous year. In Nigeria, the data reached an all-time high of 184.3 % in December 2008 and a record low of -77.3 % in December 2003. The Tourism Revenue dropped 25.6 % Year on Year in December 2019, compared with a decrease of -24.4 % Year on Year in the previous year. The charts that flow shows these.

Figure 4.1  Ghana’s Tourism Revenue growth (2008 – 2019)

Figure 4.2  Nigeria’s Tourism Revenue growth (2008 – 2019)
In the subsequent discussions, respondents’ opinions and responses to question on the Culture and Tourism Industry in their respective country are presented. The direct quotes are identified with the respondent’s designation and the date of interview. In the first question, respondents provided some responses on how they saw the current state of the Culture and Tourism Industry in their country.

The major insights from the respondents were captured as follows:

“Tourism in Ghana has rocketed beyond the borders of countries to the rest of the world. Fused with creativity, the tourism industry cuts across many things; from music, dance, food, fashion, the arts and the likes. Ghanaian art is currently reaching out to people who truly appreciate the Arts” (Director, April, 19)

“The beauty of arts is more than just admiring an artefact. In Ghana, the case is about embracing the African heritage. In fact, we are known for a lot of stuff. Most of these wooden sculptures make the country popular around the world and attract visitors and foreigners always” (Director, April 19)

“Ghana is rich in artefacts and designs. You will find a lot of them in the Arts Center. These are the wooden sculptures, ceramics, kente cloths, wood carvings, beads, paintings among other beautiful artefacts. At the arts center, these handicrafts are made readily for your admiration. Serving as a tourist site, the center not only sells products but promotes the beautiful arts we have in Ghana” (Staff, April, 20)

“I believe the culture and tradition of the nation is shown through the artefacts and designs of the nation. For instance, artefacts like beads speak great volume in the Ghanaian society. It symbolizes our rich culture and heritage. Beads are not only symbols of beauty as it also plays a big role in the lives of the people. It is the first set of jewelry every child is adorned with right after birth and also a person’s last adornment when they are being buried. The importance of our cultural arts and designs cannot be undermined at all” (Director, April 20)

“The Ghanaian culture and Tourism Industry has a lot to offer. The country is rich in cultural heritage and the symbols such as the kente, the beads, the carvings and sculptures all tell a story. The more you delve in, the more you discover” (Consultant, April, 19)

“In Ghana, culture and tourism is real revenue area. We haven’t just put things together. Most of the cultural arts and designs can be developed and sold for revenue. The only thing is there are some undeveloped aspects. There is more to do in here” (Director, April, 21)
“The country, Nigeria, is blessed with people of diverse culture and background. This affords her a great endowment of cultural tourists’ attractions, which range from festivals such as “Egungun” masquerades of the Yoruba, chieftaincy / coronation; festivals, such as new yam festival of the Igbo, argungu fishing festival; age group / grade initiations; naming, marriage, and burial ceremonies among others” (Director, October, 7).

“The art forms and symbols accompanying many of the celebrations here in Nigeria such as clothing and dress items, carved sculptures, calabashes, gongs and even the shrines are enough to captivate the interest of tourists”. (Director, October, 16)

“Indeed, Nigeria has much to offer to the world through its culture than any other resource. The growth seen corroborates that the influence of Nigerian art with other African nations has been so strong that it has caused the impression of a cultural upheaval across Africa”. (Consultant, October, 9)

Additionally, when asked what their greatest discovery had been in their lines of duty, these are some of the responses that were most significant:

“In my over ten years on the field, I have always been intrigued by the depth of artwork and designs especially with the Ashanti Kingdom. Every marking has a story to tell. Their clothes such as the kente is a unique example. The kente cloth is a beautiful hand-woven fabric that is worn by the people mostly on important occasions like weddings, engagements, festivals and the like” (Consultant, April, 22)

“Ghana is recognized for the rich display of its artefacts, one of which is the kente cloth. The length of creativity embedded in the weaving of this cloth and its colours, tells the rich history and culture of the people. These have begotten us with beauty throughout the generations. This is why I have really projected the kente heritage in this center” (Staff, April, 20)

“My greatest discoveries have been in terms of music, dance, food, fashion and the likes. Creativity and beauty of the arts is endless. Its warmth keeps you breathing” (Consultant, October, 23)

“I have seen a lot. It is beautiful when you visit an arts center to see how some of these wooden sculptures are made. You get to know the procedure in making them and how they turn out after completion. Much of work goes into these artworks and the artist do well to produce some amazing results always” (Staff, April, 22)

Further in the study, respondents were asked on whether there was a relationship between the arts and designs in their countries on the culture and tourism industry represented there. The majority responded there was a relationship between the two (n = 24, percentage = 83%). The remainder were 26 in number who mentioned there was no relationship between the two. Figure 4.3 below shows the pie chart of the distribution.

**Figure 4.3  The impact of the arts and designs on the industry**
The majority and minority were then asked to explain their choice for stating whether there was a relationship or not. These responses were sampled and the most significant among the 150 are as follows:

“I am of the view that the arts and designs in Ghana are yielding significant results in the industry. This is because the two have created an avenue for creating employment for rural people skillful in that sector to contribute to the development of the tourism industry” (Director, April, 21)

“To me, the arts and designs create employment and generate revenue to the tourism industry. Again, we see more impact in how the arts in Ghana are projected to the world. Across the shores of Africa, Ghanaian arts are making waves around the world” (Director, April, 22)

“The arts in Ghana are not only about crafts but also a representation of the country in terms of culture and heritage. Arts in Ghana, I must say, is a major factor in promoting African artistry and values to the world. Ghanaian arts has parachuted more deals for Ghana and has made tourism a key economic driver for the country” (Director, April, 23)

“The impact I have seen so far is in the tourism promotion. It gives the country more exposure to the foreigners. This way some revenue can trickle in from partnering with them or even selling some of these arts and designs to them” (Consultant, April, 23)

“Nigeria is rich in culture and most of the development in there is good. The income is good and it supports the livelihoods of many of our citizens” (Consultant, October, 17)

“In the past decade or more, the richness of our culture as a people has really promoted the sector. Now the museums are packed with visitors year by year. More people are learning about the origins of these cultural artefacts and how it came about. This is the pride of the people of Nigeria”. (Director, October 13)

The main reasons stated for the 26 who indicated they were no impacts did so for reasons relating to the poor management issues, the lack of development of the sector, the low revenues to artisans who work their lives out doing these and some challenges with getting the raw materials for their products among others.

Test of mean difference in impact measures for Ghana and Nigeria
This section considered a set of impact measures that affect the arts and designs in one way or the other and relates it to how it affects the overall culture and tourism industry in Ghana and Nigeria.

Table 4.2 shows the summaries on the ratings given by the respondents on how these impact measures were affecting the performance of the culture and tourism industry in the countries. For Ghana, according to the mean ranks reported below, the funding sources and amounts was the most impacting to the industry and this was mostly because these funds were needful in the development of the sites as well as making it attractive to visitors among others. The monitoring of the sites was also impactful as a lack of monitoring could lead to the encroachment of monumental sites, destruction of artefacts and sacred sites. The number three was the poor road infrastructure leading to some communities having these artefacts and serving as cultural preserves in the country. The rest followed from 4 to number 10 in the order of lack of development in cultural sites, the cultural beliefs of the people, the public negligence, the looting of artefacts, the availability of raw materials, the influx of foreign cultures and then government support.

Comparing same to Nigeria, it was reported that the most impactful was the poor road infrastructure leading to the towns’ preserve of culture and tourism. This impact was followed by the lack of development in the sites, another closely related to the poor road infrastructure. The funding was also impacting the industry followed by the influx of foreign cultures, the looting of artefacts, the public negligence, the monitoring of historical sites, the cultural beliefs of the people, the availability of raw materials and government supports.

These impacts as rated from 1 to 10 in the table supports these discussions.

**Summary statistics on impact measures in the culture and tourism industry**

<table>
<thead>
<tr>
<th>Impact measure</th>
<th>Ghana</th>
<th></th>
<th>Nigeria</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mean</td>
<td>STD. Dev</td>
<td>Rank</td>
<td>Mean</td>
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<tr>
<td>Availability of raw materials</td>
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<td>1.17</td>
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<td>1.31</td>
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<td>Influx of foreign cultures</td>
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<td>1.16</td>
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<tr>
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<td>3.67</td>
<td>1.15</td>
<td>7</td>
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<tr>
<td>Monitoring of historical sites</td>
<td>3.96</td>
<td>1.09</td>
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<td>3.76</td>
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<td>Cultural beliefs of the people</td>
<td>3.80</td>
<td>1.19</td>
<td>5</td>
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</tr>
<tr>
<td>Funding</td>
<td>3.97</td>
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<td>1</td>
<td>3.90</td>
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<td>Poor road infrastructure</td>
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<td>4.02</td>
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<td>Lack of development in cultural sites</td>
<td>3.87</td>
<td>1.15</td>
<td>4</td>
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<td>Public negligence</td>
<td>3.73</td>
<td>1.12</td>
<td>6</td>
<td>3.79</td>
</tr>
</tbody>
</table>

Source: Field Survey, (2021)

The summaries above derive from how countries and regions are increasingly having to compete to attract residents, visitors and inward investment. If funding does work, regional competitiveness will work and as Wikhal (2002) argues, it would help build on the capacity to attract people by offering a good tourism experience. To Crouch and Ritchie (1999), this competitiveness of tourism sites and artefacts depends on some factors captured in the impact measures above. Their study covers the need for core resources, the infrastructure and the management as well as the safety or security of the artefacts and sites. This is summarized by Dwyer and Kim (2003) who identify the factors that determine competitiveness as available resources (natural resources, cultural assets and heritage items), created resources (tourism infrastructure, the activities on offer, etc.), supporting factors (infrastructure in general, the quality of service, access to the destination, etc.) and destination management factors.
To capitalize on the aforementioned results on the impact measures, the hypothesis considered in the study was tested. In Table 4.3, a t-test result of a two-sample test with a criterion of equal variances is presented. In the findings, the average ratings for Nigeria (38.29) are slightly higher than Ghana’s (37.71). With regards to the variances, Ghana’s is slightly higher than that of Nigeria implying the responses are more varied for Ghana than Nigeria. With a total of 150 subjects, a pooled variance of 14.53 and a hypothesized mean difference of 0, the respective p-values for both one tailed test (0.094) and two tailed test (0.189) are higher than the 5% level of significance. Therefore, there is not enough statistical evidence to reject the null hypothesis that there exists a significant difference between the means of impact measures for the two countries. Thus, there is no difference between the two countries with respect to the impact measures on the varying culture and tourism industry. Ghana therefore has as much hits to its industry as is the case in Nigeria.

**T-test of significance**

<table>
<thead>
<tr>
<th></th>
<th>Ghana</th>
<th>Nigeria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mean</td>
<td>37.71</td>
<td>38.29</td>
</tr>
<tr>
<td>Variance</td>
<td>14.54</td>
<td>14.52</td>
</tr>
<tr>
<td>Observations</td>
<td>150</td>
<td>150</td>
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<tr>
<td>Pooled Variance</td>
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<td>14.53</td>
</tr>
<tr>
<td>Hypothesized Mean Difference</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Df</td>
<td>298</td>
<td></td>
</tr>
<tr>
<td>t Stat</td>
<td>-1.32</td>
<td></td>
</tr>
<tr>
<td>P(T&lt;=t) one-tail</td>
<td>0.094</td>
<td></td>
</tr>
<tr>
<td>t Critical one-tail</td>
<td>1.650</td>
<td></td>
</tr>
<tr>
<td>P(T&lt;=t) two-tail</td>
<td>0.189</td>
<td></td>
</tr>
<tr>
<td>t Critical two-tail</td>
<td>1.968</td>
<td></td>
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</tbody>
</table>

Key concerns of the selected culture and tourism agencies in the development of ancient or traditional artworks and designs into modern-day designs and artefacts.

The study discussions proceeded on the concerns of the selected respondents of the major agencies giving the current state of Ghana’s and the Nigeria’s culture and tourism industry. There had been over the years some growth and change in how some arts and designs were crafted, how they were used and as well marketed to the general population. Now a lot of such changes happens under the auspices of the various stakeholder groups considered in the study. They streamline operations such that nothing untoward is done or projected to the foreign world. This development into the modern-day arts and designs we see are purely driven by modernity, acquisition of knowledge or education, the need to compete with quality products and also the availability or unavailability of some raw materials.

Out of the 150 respondents, it was realized that more than two-thirds had concerns with the development of the ancient crafts into modern day designs and artefacts. Figure 4.4 below provides this distribution.

**Challenging with the transitioning process**
The reasons mentioned for the above results were numerous and were classified under four parts for Ghana—
the influx of foreign cultures into our arts, the loss of the true origins of some cultural aspects of the arts and
design, inability of artisans to document their works and the lack of protection of artisans against
exploitation by foreigners.

The influx of foreign cultures into our arts – Here respondents, mostly the directors indicated that the
culture seen in the arts and designs were being infiltrated by what the Western World would prefer to see or
have. Many of the rare historical arts have been changed with the introduction of modern elements and
images that are expected to attract the foreigners. This according to the respondents is causing the
population to lose touch with what is actually Ghanaian, tells our Ghanaian story and depicts the way of life
here in the country.

The loss of the true origins of some cultural aspects of the arts and design – Again, respondents
mentioned the loss of the true origins due to the modernity being attached to it. Now others leave native
communities to do it in other cities or wherever the demand does present itself. This leads to poor and
under-standard designs on the market. This brings in competition to the main stream production affecting
price, quality and its availability.

The inability of artisans to document their works – Respondents again stressed that most of the challenge
with the development of modern-day designs and artefacts were because artisans and craftsmen could not
document their works as many were passed on orally. This made it difficult to preserve the cultural heritage
and stories of the people. This affected the development of the arts and designs over the years as many of the
artefacts started in the 70’s, 80’s and the 90’s were gradually fizzling out.

The lack of protection of artisans against exploitation by foreigners – Another concern of the
respondents had to primarily center on protection of the works of artisans and craftsmen against exploitation.
There were concerns as to whether the actual worth for the arts and designs were being paid by persons who
patronize their wares especially the foreign community. Some of the staff from the Ghana Museums and
Monuments Board indicated some reports from the artisans about some exploitation of their works especially
when it came to dealing with foreigners.
In Nigeria, the main challenges reported included accessibility dearth, restrictions on the use of cultural tourism, the looting of cultural assets, accommodation dearth, the lack of awareness or ignorance and improper orientation.

**Lack of accessibility** – It is a fact that most of the roads in the rural areas where these cultural assets abound are bad and not accessible. The roads are often very bad and risky. A bad road poses a threat to the access of these unbeatable assets by tourists who may want to exploit the scenery. The road discussions are still being done till present day in Nigeria.

**Restrictions** – Cultural tourism presents certain folks and fads of preventing people from reaching certain point at the site or hindering record taking through videoing and photography. Most times non-natives are forbidden from exploring the resources, for example strangers are not allowed to explore Ososo caves in Edo state while women are barred from most Oro festivals in Yoruba land. Photography is constitutionally prohibited in all museums.

**Lack of proper orientation** – Nigerians need to be educated on the importance of tourism. An average Nigerian believes in social outings than tourism. They have a general belief that tourism is a waste of time and money. Such mindsets affect the development of the sector especially when it comes to patronage and investments in the sector.

**Ignorance** - Most Nigerians are not positively disposed to travel and tourism. In the first instance, some do not think of the phenomenon “tourism”. In addition, engaging in cultural tourism means idolatry to some people. These are all impediments to the development of the industry.

**Lack of preservation** – Colonization by the Europeans has eaten so much into our cultural wealth and heritage and has consequently subjected us to a second-class race. Trowell (1970:16) affirms that African himself did not regard art preservation for any aesthetic or historic value; a mask or carving would receive great religious veneration in its time but when the day came the it rotted away or was eaten by ants, a fresh piece could be carved and consecrated, with the correct observances, so that the spirit might enter in. Later when contact with western belief or unbelief caused him to despise his old ways of life the mask or ancestor carving could only be regarded as an unfortunate reminder of his ‘primitive’ past and if not actually destroyed, hidden away in some groove or cranny where it would soon disintegrate. Shyllon (2003:176) made a clarion call that, we should spare no effort, time and resources to preserve the great works. To preserve art work is to preserve for humanity the manifestations of some of the spiritual values and essence of the human spirit.

**Looting of cultural assets** – It is rare to find woodcarvings of antiquity in Africa, nonetheless Nigeria instead they can be sited in European and American museums in lieu of their native origin. It is equally unfortunate to report that the early explorers, slavers, traders, missionaries, sailors and other aliens who visited the country could not regard with any respect the idols (arts) of the primitive peoples with who they dealt, they only collected those arts and used them as shelf item offered for gift and junk (curio) in casual collection. Today, the looting is done locally as individuals steal these artefacts and sell them to others. Some also destroy some monumental sceneries and leave the tradition broken for the future generations.

**Accommodation and lodging spaces** - These are limited to the main towns and cities with high tariff. At times the distance from the cultural site and where accommodation is obtainable may not be reasonable. Very often people on outbound tourism are scared of cultural tourism due to these shortfalls.

Still under this section, the respondents were asked whether they felt they were part of the problem in terms of failing to effectively progress ancient artworks and designs into modern-day designs and artefacts. Majority of the respondents stressed they were not a part of the challenge. The main indication was that the
transitioning of ancient arts and designs were more contingent on other factors of how people held onto their arts and designs and not how the institutions involved could help preserve same.

In selecting the challenges faced in the culture and tourism industry in the countries, the most selected was the poor level of management, low revenue and the interferences from Government. These aforementioned challenges topped the challenges seen with the lack of government support for the artisans, the unavailability of raw materials, the poor site development, the gaps seen in the generational transference of the arts and designs from one generation to the other and the lack of adequate training in the industry. The main narrations on these challenges were that most arts and designs could be improved upon with government support in the form of reduced costs of production, incentives, protection against exploitation among others. Raw material shortage was also a problem and so the respective respondents believed something could be done to secure the resources needed to facilitate the continuity of the arts and designs. Government interferences was a major headache as some of the consultants and respondents indicated that the government’s interference usually came in terms of the controls it instituted as to where and how the arts and designs made can be advertised and sold. Again, some arts were kept with government institutions disallowing main artists and designers from benefitting directly from their craftwork. The figure 4.5 below shows the responses on the various challenges facing the industry.

**Challenges in the industry**

![Challenges in the tourism and culture industry](image)

Source: Field Survey, (2021)

**The benefits of arts and design works to the country’s culture and tourism industry.**

In this section, the respondents were asked to provide some responses on how the arts and designs were impacting the country’s culture and tourism industry.

Breaking down the benefits, a set of six direct impacts of the arts and designs were presented to the respondents on ascertaining whether they considered same as a direct benefit to the culture and tourism industry in Ghana. Of the 6, the majority being 136 respondents out of the 150 indicated that the direct
benefit was seen in the revenues due to government. The income generation to the government through the sale of arts and designs is a thriving source of revenue to the country aside the tourism income from visits of foreigners and their engagements in the sector. Another direct benefit confirmed by 96 respondents was the revenue to the local artisans and persons employed in the sector. The major change among indigenes working on these arts and designs was in the employment they were enjoying. This communicates into income as well. The other benefits were stated as follows: 75 out of the 150 respondents mentioned the income source to the artisans, 72 of the same mentioned the export revenue to the government, 85 of them mentioned the exposure of the sector to foreign investors and 62 of them indicated the tourism and culture industry was now attractive to the foreigners.

The direct benefits of the arts and designs

![Direct Benefits to the industry](image)

Source: Field Survey, (2021)

Policies and reforms currently in force in the culture and tourism sector that would in the long run affect development in the country.

This section looks at the current policies and reforms in the Culture and Tourism sector. These will be looked at in terms of the long run effect it would have or is having on development in the countries selected.

The respondents’ review made mentions of the Ghana Tourism Development Policy instituted in 2006, the Tourism Act 817 set up in 2011 among others. The Act they mentioned came in to replace the role of the Ghana Tourist Board, the Ghana Tourism Development Corporation (GTDC) and the Hotel, Catering and Tourism Training Institute (HOTCATT). The Tourism Act 817 was adopted to support the touristic industry and as well provide some guarantee to the quality of services one can expect from the sector.

There were some responses on some existing projects led by the Ministry. These were focused primarily on making Ghana competitive and become a preferred business, leisure and pleasure hub in Africa. One of the ongoing projects that collects the arts and designs was the intended Presidential Museum. The Museum was expected to house some arts and designs of the presidency, some of the papers, wax works of the past presidents as well as their books and items of clothing. This according to respondents with the Ghana
Museums and Monuments Board was key in the transference of the past arts and designs into modern-day arts for Ghana’s tourism growth. Some mentions were again made by the Ghana Tourism Authority on some regional theatres to be built as a way of keeping the cultural heritage of the said communities and in effect harness the culture and arts of the country.

Other respondents could barely give an assessment of existing reforms and policies stating that most of the activities in the sector was being driven by round-table discussions, stakeholder consultations and government directives. These group of respondents indicated the need for more attention in the development and implementation of the existing frameworks in the sector.

In the next question, respondents were asked if they did see any significant change in terms of effectiveness of these policies in the next 5 years to come. Their key narrations and responses are provided in this section in response to the above. Unanimously, the response was that the greater part of it needed more attention and clarity of what the laws were. Although the 5 year count and beyond will see some growth in the levels of arts and designs, some respondents called for laws to back the Art advocacy and also to encourage investment in the sector. This leads to much discussion on the relation of how the enactment of specific legal basis can change the face of the arts and design in Ghana. Many called for involvement of government institutions in the sector to enhance activities and foster growth in the Arts and designs here in Ghana.

Lastly, the stakeholder consultation was done for inputs as to how growth and sustainability can be brought to the sector. The level of development according to majority of the respondents had been fast-paced with some few challenges in terms of funding and support of the local designs and arts. Many of the creative arts had been abandoned and some craftsmen had either left the trade or had to resort to other materials where the provision of raw materials became a challenge. The issues mentioned necessitated the following responses on how to lead growth in the sector.

**Urgency in the development of the sector is needed.** The respondents stressed the need for immediate action in putting the sector in full gear to being fully developed to meet local and international standards. The sector, they mentioned should be seen professionally and not as a leisure or a hobby. Again, others added that regarding the sector in a more professional way, will help to develop regulations that ensure each player understands and play their role well. It is a business and must be treated as such.

**Merger of all the bodies and councils that govern the sector into one single authority.** The involvement of several bodies and overseeing agencies according to the respondents leads to a lot of challenge in the sector. The overlapping roles of the Ministry of Tourism, culture and creative arts, the Ghana Tourism Authority, the Ghana Museums and Monuments Board and the National commission on culture makes it difficult to drive growth in the sector. A call, from the respondents, is therefore being made for the involvement of the government and the other institutions interested in the sector to pave a way for forward in the streamlining of activities on the arts and designs in Ghana and also Nigeria at large. To the respondents, this consensus will help achieve accountability in the sector and ensure growth as well.

**A call for financial and logistical support.** Moreover, respondents indicated some of the stifled growth seen in the sector was due to the lack of financial and logistic support. The problems mentioned here was the insufficient budgetary allocation, the delay tactics in the release of funds and in other cases no fund release at all. Again, the challenge was that the support for artisans in the arts and craft centers in Ghana and Nigeria had not been prioritized. The creative artists and artisans have had to develop their businesses without government support in funding or the creation of an enabling environment in the form of easy access to credits, fund for developing new marketable products, organizing training on new technologies and new trends among others. Other respondents regrettable indicated that the numerous promises from successive governments to support these centers to grow had not been met.
The need for research and education. Lastly, the respondents indicated that a level of research and education was needed in the sector to boost growth. They mentioned that with a little more research into the arts and designs and how well to boost the sector, some gains can be made. Some respondents indicated that there was currently no research repository for documents on the sector and the contributions to GDP are non-existent. The research and education will help achieve the needed growth especially where the research informs the areas of need and the opportunities that lie therein. Again, the respondents mentioned that with education and research, some lapses can be corrected and the right partnership between artisans and the institutional bodies can be achieved.

Chapter Summary

This chapter presented major findings and indications on the arts and designs in Ghana and Nigeria. The key informants considered presented evidence of what exists, their observations, their comments on the challenges in the sector and how the implementation of policies in the now could affect development in the years to come. Additionally, the main contributions of these reforms and policies were mentioned and discussed as to how it leads development in the tourism sector. Lastly, the needed action to resolve some of the challenges in the sector were mentioned by respondents and covered the institutional levels to the existing structures in the sector.

SUMMARY OF KEY FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

Overview

This section is the concluding section of the research and presents the key findings, conclusions and recommendations. The results presented in the preceding section provides information as to how the research questions have been answered and how these findings inform further studies and provides a roadmap for the culture and tourism sector in Ghana and Nigeria.

Summary of key findings

The relation of the arts and designs in Ghana and Nigeria has a significant impact on the Culture and Tourism Industry in the two countries. In the key findings, the responses from the 150 contacted were put together in response to the research questions. The first set of responses were on the current state of their respective Culture and Tourism Industry. Some of the major responses indicated the growth in the sector with the involvement of many more people in the creativity and arts sector in terms of the music, the dance, the food, the arts and the likes. Other respondents added that the culture and tourism industry in their countries was an all-inclusive sector as it embraces the Ghanaian/ Nigerian and African heritage.

In line with the transitioning into modern artefacts and its impact on the industry, majority of the respondents saw challenges. These challenges were in how foreign cultures were being infiltrated into the local arts, the loss of some cultural aspects due to a lack of documentation on the part of artisans as well as the inadequacy of legal frameworks protecting the local artisans and designers from being exploited by foreigners.

In addition to the above, the challenges envisioned in the industry was highest in terms of poor management of the sector, low revenue and interferences from government agencies and institutions. In other cases, shortage of raw materials was mentioned adding on to the lack of subsidy towards relieving the costs to the local industry.

The sector had some direct benefits to the local artisans and then to the government. These were in the generation of revenue from the export and tourism gains, locals were employed in several aspects of the craft works and again the attractiveness of the country was boosted due to these cultural aspects.
Lastly, policy interventions were to be enforced as management of the sector had some challenges. The stakeholder consultations exposed the need for more government involvement to protect the work of the local artisans in terms of funds and infrastructural support. Raw materials usage was also to be considered in the policies.

**Conclusion of the study**

The study on the impact of the arts and designs on the Ghanaian and Nigerian culture and tourism industry calls for a lot of attention from the research.

The impact of the arts and designs on the industry is clear amidst the challenges of management, unavailability of raw materials, lack of documentation of the works of artisans, looting of artefacts and other concerns with development of the sites and funding.

The lack of infrastructure was making many of these sites unattractive and visitors were gradually avoiding such places. The funding issues were also impacting the sector especially where local artisans did not have enough funding to continue their crafts and generate income for themselves and the nation at large.

The policy implementation must also go in line with the development of the industry so all involved do have their interests met without burdening the local market. Government has a lot of policies rolled out and these need to be acted upon to preserve the industry.

**Recommendations from the study**

Basing on the above findings and conclusions from the study, it is recommended that:

- Government works towards the merger of the bodies and councils governing the industry for easy supervision and promotion of the sector. The policy framework must be strengthened and properly set in place to preserve the works done and also protect the interests of local artisans.

- Education and research on the preservation of culture through the arts must be encouraged among the populace. The heritage of the people must be kept for the generations yet unborn as this is where our identity as a people lies. Documentation and records of the background of some arts must be done to promote the works for years and generations to come.

- The sector calls for more financial and logistic support. Local artisans have always complained about the inadequacy of raw materials for their work. This is a call for the government in the enactment of laws against encroaching of some forest reserves that fuel the industry’s work as well as provide support in the form of funding and low interest credits where possible. The growth in the sector is key to revenue generation over a long period of time.

**REFERENCES**


https://www.ijmsbr.com
APPENDIX

Research Instrument

This study is focused on assessing the impact of the Arts and Designs on the Culture and Tourism Industry in Ghana and Nigeria. As a stakeholder in the Industry, your responses are solicited for to aid in my academic research. As a participant you are assured of the confidentiality of your responses. You may however opt of the study at any point if you feel under duress of any kind to divulge sensitive information. Thank you.

Section A: Demographic Characteristics of Respondents. (Tick where it applies or state if otherwise)

Organization: .................................................................

Designation (Tick as applies):

Director (   )
General staff (   )
Consultant (   )

Years of work in current role: ............

Date and Time of Interview: .................

Section B: The Growth in the Arts and Design in relation to the Culture and Tourism Industry in the country. (Tick where it applies or state if otherwise)

1) In your own words, please describe the Ghanaian/ Nigerian Culture and Tourism Industry.

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2) In your line of work, what has been your greatest discovery or incident worth telling?

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3) Is there any relationship between Ghana’s/ Nigeria’s Arts and Design and the culture and Tourism industry?
   a) Yes (   )
   b) No (   )

4) Please explain your response to the question above:

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Section C: Key concerns of the selected culture and tourism agencies in the development of ancient or traditional artworks and designs into modern-day designs and artefacts. (Tick where it applies or state if otherwise)

5) As a stakeholder in Ghana’s/ Nigeria’s culture and Tourism industry, do you have any concerns as to the industry?
   a) Yes (    )
   b) No (    )

6) If yes, are these challenges associated with the development of ancient artworks and designs into modern-day designs and artefacts?
   a) Yes (    )
   b) No (    )

7) Taking the development of ancient artworks and designs into modern-day designs and artefacts, are there some concerns you have and would want to talk about?
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8) Has ancient artworks and designs being successfully progressed into modern-day designs and artefacts?
   a) Yes (    )
   b) No (    )

9) Please explain the reason for your response above:
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10) Have agency members of whom you are a part of, failed to effectively progress ancient artworks and designs into modern-day designs and artefacts?
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11) Of the following challenges to the Culture and Tourism industry in Ghana/ Nigeria, choose the top three you deem as mostly challenging according to your perspective.
   a) Poor management (    )
   b) Lack of government support for local artisans (    )
   c) Unavailability of raw materials (    )
   d) Government interferences (    )
   e) Poor site development (    )
   f) Gap in the generational transference (    )
   g) Lack of adequate training on the arts and designs (    )
Section D: The impact of arts and design works to the country’s culture and tourism industry. (Tick where it applies or state if otherwise)

12) Has the arts and designs in Ghana/ Nigeria significantly impacted the country’s culture and tourism industry?
   a) Yes (    )
   b) No (    )

13) Explain why your choice of option above is so:

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14) Of the following, which one is a direct benefit of the arts and design works to the culture and tourism industry in the country? (You can choose all that applies to you)
   a) Revenue to the government (    )
   b) Income source to the artisans (    )
   c) Export revenue to the government (    )
   d) Exposure of the sector to foreign investors (    )
   e) Employment of locals (    )
   f) Attractiveness of country to foreigners (    )
   g) Others, please specify: 

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15) Of the above impacts you selected, can you select your top most and briefly discuss its relation to the culture and tourism industry in the country?

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16) Consider the following impact measures and rate in order of impact to you. Note that 1 = Strongly disagree, 2 = disagree, 3 = undecided, 4 = agree and 5 = strongly agree. Tick as applies please.

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<td>Influx of foreign cultures</td>
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<td>Public negligence</td>
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Section E: Policies and reforms currently in force in the culture and tourism sector that would in the long run affect development in the country. (Tick where it applies or state if otherwise)
17) Can you indicate some reforms currently ongoing in the culture and tourism sector in Ghana/Nigeria? (Elaborate on its use and targets if you can)

18) How effective do you think these reforms will be in the next 5 years and more to come?

19) Can they impact on the current development in the country?
   a) Yes (    )
   b) No (    )

20) If yes to question above, briefly indicate how it can do so:

21) As a stakeholder in Ghana’s/Nigeria’s culture and Tourism sector, please state some actions or activities you believe can bring some sustainability and growth to the sector.

Thank you for your time and participation in this study.