

UNIVERSITY OF EDUCATION, WINNEBA

**THE ROLE OF SCULPTURE IN SOCIAL MARKETING
COMMUNICATION OF CULTURE IN SELECTED COMMUNITIES IN
ACCRA: THE PERSPECTIVE OF COMMUNITY MEMBERS**



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MASTER OF PHILOSOPHY

2021

UNIVERSITY OF EDUCATION, WINNEBA

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COMMUNICATION OF CULTURE IN SELECTED COMMUNITIES IN
ACCRA: THE PERSPECTIVE OF COMMUNITY MEMBERS**



**A thesis in the Department of Music Education, School
of Creative Arts, submitted to the School of
Graduate Studies in partial fulfilment
of the requirements for the award of the degree of
Master of Philosophy
(Arts and Culture)
in the University of Education, Winneba**

FEBRUARY, 2021

DECLARATION

STUDENTS DECLARATION

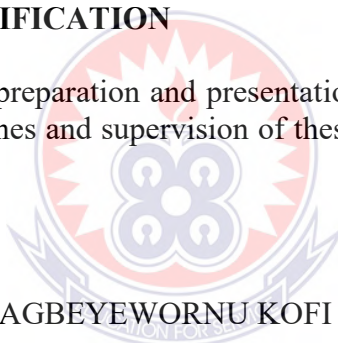
I, Benjamin Kwarteng hereby declare that this submission is my own work towards the Master of Philosophy Degree in Arts and Culture and that, with the exception of quotations and references contained in published works, which have all been duly identified and acknowledged, it has not been submitted, either in part or whole, for another degree elsewhere.

Signature

Date.....

SUPERVISORS' CERTIFICATION

I hereby certify that the preparation and presentation of the thesis was supervised in accordance with guidelines and supervision of thesis as laid down by the University of Education, Winneba.



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Signature

Date

DEDICATION

My utmost dedication to the Almighty God for the profound insight and the mental fortitude he is granted me to complete this work, it is just by his grace that this vision has manifested. Again to my father, Mr. Dennis Ofori Kwarteng, Ofoh and my mother, Monica Esi Owusua Mensah.



ACKNOWLEDGEMENTS

I am most grateful to my Supervisor, Dr. A.K. Kemevor who made time out of his tight schedule to supervise this thesis and Dr. Joseph Fiifi Esseku, co-supervisor all of University of Education. I am very much appreciative of your guidance and constructive suggestions.

My sincere gratitude to Dr. Ebenezer K. Acquah, Dr. Osuanyi Quaicoo Essel, Department of Art Education (UEW), University of Education Winneba, for their inspiring advice and insight. God bless them exceedingly.

I also acknowledge my class mates of Master of philosophy (Arts and Culture) and Mr. Ebenezer Hayford Acquah, my friend, for their diverse assistance, towards compiling this thesis.

Help me thank my wife Yvonne for her motivation and emotional support. She has been absolutely helpful.

I am highly indebted to my parents especially my father, Mr. Dennis Ofosu Kwarteng, Ofoh for his immeasurable financial support. Thanks very much.

Above all to God Almighty, the giver of life and all that comes along with it, is the glory and honour for granting me the strength, wisdom and zeal to complete this study.

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ABSTRACT

This study examines the role of sculpture as a tool in social marketing promotion of culture in some selected communities in Accra. As part of the campaign towards the need to increase the use of sculptures for promotion (adverts), the study delves into how sculptures ranging from statues, carvings and assemblage and construction sculptures can be used to communicate certain behaviour or culture related issues to community members for the purpose of achieving behavioural or attitudinal change in these communities. The study attempts to establish the evidence of the use of sculpture, consciously or unconsciously for social marketing purposes, in parts of Accra. It further probes the perceptions and views of community members on these sculptures in relation to how well they have served the purpose of communication of culture (behaviour) and the ways to improve on same in these communities. The study employed a qualitative approach, and relied on the interpretivist paradigm, case study, and descriptive design; in addition with, interview and observational instruments to investigate the opinion of the community members on the use of sculpture for social marketing with emphases on how sculpture for social marketing communication can be improved. Twenty (20) respondents from the communities were purposively sampled for the study. It was found that majority of the sculptures studied including those in other parts of Accra were not primarily meant for beautification instead they played social marketing roles, though, they did not have explanatory-captions to facilitate viewers understanding of what they are meant to specifically communicate, since they were not mere public sculptures nor meant for just beautification. Again, a section of the public (respondent) depended on captions to understand the meaning of sculptures. Among the major recommendations the study suggests out of the conclusions include the need to make captions, explanatory text, pools and lightening essential part of public sculptures if they are to attract attention and in addition communicate the very intention for their execution clearly without any equivocality.

CHAPTER ONE

INTRODUCTION

1.1 Background to Study

Evidently Ghana needs to intensify its social sensitization campaigns considering the high influx of socio-environmentally distasteful issues we see and hear every other day in our communities. Rwomire (2012) contends that the increasingly ubiquitous social change in underdeveloped countries such as Ghana is associated with technological, economic and political changes; however, the consequences of these determinants of urbanization on humans and society have been given limited attention. According to the report of the Global Practice on Social, Urban, Rural and Resilience of the Government of Ghana and The World Bank Group (2017), the Greater Accra Metropolitan Area (GAMA) is one of the fast-growing city regions in West Africa. The metro area is home to about 4.6 million people; more than 16 percent of Ghana's 2016 total population. This has not just brought about pressure on social amenities but has also increased negative culture (misbehaviours and social vices such as crime and violence). For instance, Afrobarometer survey indicates that two forms of lawless violence dominated headlines in Ghana in 2017, though neither was new: mob justice by aggrieved citizenry and vigilantism by disgruntled political-party thugs purporting to seek illegal self-justice (Appiah-Nyamekye & Armah-Attoh, 2018).

Significantly, Appiah-Nyamekye and Armah-Attoh (2018) posit that the world has made a giant step from the days (culture) of communal living, where people lived in smaller groups either as a family, clan or village. Instead, humans and society have metamorphosed into larger groups such as towns, cities, municipalities and cosmopolitan communities with its accompanying increased social issues. Some of

which may be violence, outbreaks of diseases, undesirable behaviours or vices, among which Ghana is no exception. Inhabitants of cosmopolitan communities have either by virtue of internal or external sociology caused or committed these outbreaks of diseases, violence, and other unwanted behaviours or vices. Hence, the causes of all these are unanimously behavioural. Mostly, activities which generally encompass art are perceived as a catalyst for causing a dependable behaviour change and positively impacts society and the environment (Frost & Laing, 2013; Jackson et al., 2014). This manifest in the form of education. It is also acknowledged that although it is fairly easy to make conclusion on behaviours, it is equally important not to lose sight of the cognitive effects of enculturation, despite, the conclusion on the simplicity of the constancy of human cognition (Renfrew & Scarre, 1998). Coupled with these challenges society faces, the traditional approach with which society addressed issues militating against it smooth running through communication have equally encountered numerous changes. It therefore became a sufficient condition to trigger a corresponding change in the ways these social issues are controlled or checked in society, either with verbal and (or) visual communication. In line with this, social marketing as an activity which primarily focus on influencing behaviours to improve health, prevent injuries, protect the environment, contribute to communities and more recently, enhance financial well-beings is recommended to push the course of attaining a safe society for all (Lee and Kotler, 2008). In support of using social marketing to tackle these social challenges, Andreason (2006) opines that unlike other social means, techniques and approaches that equally influence behaviours under labels such as education, law enforcement, community mobilization, political lobbying and personal persuasion, social marketing is more flexible in its dealings with these fundamental issues which affects society. Commercial advertisers

influence their public's preferences by motivating a positive perception of unhealthy options to make sales (Andreason, 2006 ;Holland, 2007).

The views shared by Andreason and Holland compels the need for art to be used as one of the resolute agents in pursuing a similar course of influencing the public's preference in choosing a behaviour (product) as pertained to social marketing .

Visual communication is the projection of ideas, thoughts, feelings and information in forms that can be read or appreciated. (Gyau & Obiri-Yeboah, 2011). Its position in social marketing cannot be undermined. This is backed by the assertion, that audiences are unique hence a social marketer seeking to reach the target audience must offer different activities for the different audience (Gallopel-Morvan, 2008).

Social marketing seeks to develop and integrate marketing concepts with other approaches to impart behaviour that benefits the individual and the community for greater social good. The practice of social marketing is monitored by ethical principles which have the end benefits of effective, efficient, equitable and sustainable program (ISMA, ESMA, AASM, 2013).

Social marketing communication activities take the form of art. Thus some of these activities are visual arts whereas, others are performing arts. The need for variation in the art forms for social marketing communication is indispensable because the products (behaviours) to be sold on merit differ. That notwithstanding, the demographics do not allow for the use of same art form for social marketing promotion. It is a conscious integration of marketing tools in combination with other social strategies to replace one behaviour with another for societal improvement (French & Blair-Stevens, 2006).

It is a distinct marketing discipline, one that has been labeled as such since the early 1970s, and refers primarily to efforts focused on influencing behaviours that will improve health, prevent injuries, protect the environment, contribute to communities and more recently, enhance financial well-beings. As an activity, Lee and Kotler (2008, p. 7) assert that it concerns itself with doing the following to its targeted audience:

“(a) Accepting a new behaviour (b) reject potential undesirable behaviour (c) modify current behaviour and abandon an old undesirable behaviour”

Comparably, what pertains in commercial (the tangibles or profit making) markets is exactly related to what happens in the social marketing world, inevitably, the need to tackle social issues and their adverse effects on the society through the selling of desired behaviours is equally important as the selling of the product of profit making organizations to consumers. Business Organizations adopt several marketing strategies and work with them as part of the channels by which they are able to make popular position, and then finally get them sold to the customer in exchange for money. Hardly, can one undertake this effective marketing strategies without the application of various artistic product of all kinds, be it visual art or performing art. For these reasons art is believed to have played an immersed role in the doing of business in the commercial market. However, there is a great expanse for effective use of the arts in social marketing communication so as to help maximize the total contribution of art in the world of social marketing. It is on these premises that this research aims to find out how sculpture as social marketing tool has been employed in communicating culture, in some selected communities in Accra. Hence the topic- the role of sculpture in social marketing promotion of culture in selected communities in Accra.

1.2 Statement of the problem

Social campaigns and programmes in the form of sensitization and education for behavioural change play critical roles in the construction of every meaningful society. The position such activities occupy in building civilized society and nation is inevitable. Consequently these social activities geared towards behaviour change are possible through visual, audio or audio-visual forms of communication. This call for systematic layouts to cause behavioural change in human life necessitated the application of behavioural sciences such as social marketing in ensuring greater social good (French & Gordon, 2015).

Social marketing is made possible through the adoption of some commercial marketing communication tools and strategies to sell behaviour related social issues to the publics (Zaltman, 1971; Peattie & Peattie, 2009). These social issues include: poor sanitation, gender disparities, domestic violence, mob attacks (lynching), substance abuse, child labour, racial abuse, corruption, sexually transmitted diseases, child education, human trafficking, vehicular accidents, domestic accidents, fire outbreaks, deforestation, illegal mining (galamsey) and others.

Literature available however suggests that not much studies have gone into the area of art and sculpture in relation to their role in social campaigns and programmes, besides, the few studies that exist have not hinged directly on sculpture and social marketing; instead they have revolved around this course as can be seen in Stahl (2011); Chung et al., (2014); Amoah & Kosoe (2014); Henderson & Musgrave (2014); Hanna et al., (2017). Recent among these studies is Natumanya (2017), who investigated public sculptures in communicating positive peace paradigm using selected public sculptures in Kampala city centre and Entebbe Town in Uganda, as a

case study. In his recommendations, he admonished that sculptors make deliberate effort to portray positive peace in their public sculptures.

Consequentially, in the Ghanaian context the situation is not different, though few sculptures are observed to have a link with social campaigns. Another challenge is, where these sculptures have been used to sell behaviours, what stakeholders have not asked nor established is whether these sculptures have truly been able to communicate the specific intended knowledge for which they were built to its viewers (the public). So as to guide similar projects in the future, even as efforts are made to improve the existing ones.

It is for this reason that this research sets out to study the role of sculpture in social marketing promotion of culture in selected communities in Accra. It will gather the opinions of selected communities where sculptures believed to serve social marketing purposes are found, in relation to how they can be improved to serve its exact purpose. The lenses of the researcher focused on the role of sculpture (art) in social marketing which survives on social campaigns and social awareness creation. Consequently, the research was guided by the statement "effective use of sculptures in social marketing communication for promotion of culture can send the exact message intended to lead a behavioural change"

1.3 Purpose of the Study

Numerous socio-environmental menace confront Ghana, ranging from health threatening to life threatening issues which goes a long way to affect the image, mortality rate, and national growth of Ghana (Baffoe & Dako-Gyeke, 2013). These social issues are the results of negative cultures (behaviours) societies have cultivated. Poor sanitation, hooliganism, lynching, illegal mining (galamsey), bribery and

corruption are a few of such socio-environmental menace to mention. In recent times, these issues of concern triggered the launch of several social campaign initiatives such as *National Sanitation Day*, launched in November, 2014 by the then President of Ghana, John Dramani Mahama. Again, a campaign dubbed “*operations stop galamsey now, save our water bodies*” was also launched by Citi FM, on April 3, 2017.

These intervention campaigns stated above falls under the broader umbrella of Social marketing, which primarily targets imparting, modifying, replacing or discouraging behaviour as indicated by Lee and Kotler (Lee and Kotler,2011). It is for this reason, Ghana cannot afford to ignore social marketing in its quest to curb or drastically deal with the numerous negative culture (ways of doing things) and menace that have bedevil the nation as stated above.

It is in this vein that, this study purpose to investigate how sculpture can be used to enhance the visual communication of culture in social marketing to achieve a social change or adopt a positive behaviour. It is also to document some ways sculptors and social marketers can improve their use of sculptures for social marketing so they can maximize the contribution of sculpture to visual communication of behaviours for positive changes in our societies. It will also inform policy makers on ways to employ sculptures for social campaigns so in addition to beautification; sculptures can also lead impactful social change.

1.4 Research Objectives

1. To ascertain public sculptures in some selected parts of Accra that portrays a social marketing role of communicating to promote culture.

2. To investigate the perspectives of the community members on public sculptures in these selected parts of Accra that portrays a social marketing role of communicating to promote culture.
3. To assess the perspectives of community members on the use of sculptures for promoting a culture in parts of Accra for social marketing.
4. To determine how the use of sculpture in promoting culture in selected parts of Accra for social marketing can be improved.

1.5 Research Questions

1. Which sculptures in the selected parts of Accra portray social marketing role of communicating to promote a culture?
2. What are the perspectives of community members on the sculptures that portray a social marketing role of communicating to promote culture in the selected parts of Accra?
3. What are the perspectives of community members on the use of sculptures as a tool for social marketing in effective promotion of culture in the selected parts of Accra?
4. How can the use of sculptures in promoting culture in social marketing be improved in parts of Accra?

1.6 Significance of Study

The study is generally meant to investigate the correlation between sculpture (art) and social marketing communication. Typically, it assesses, describes, discusses, ascertains and determines the effective use and impacts of sculpture (art) in social marketing. For social change to happen, someone or many "someones"-must bring the issue to attention (Andreason, 2006). In that end, the study appreciates the various

ways social marketers can use sculpture to facilitate their communication as a way of bringing socio-environmental issues to attention. It appreciates and assesses the impact of sculpture in effective social marketing. There by serving as the basis for policy makers and social campaigners to see the need to choose sculpture ahead of the other arts, if is about communicating social change messages to their targeted populace. Similarly, the report from the study would accordingly guide artist and researchers on what advice to offer a client in the selection of artworks for promoting a mandate. It equally serves as a guide for policy makers in the effective planning of social campaigns.

1.7 Delimitation

The research is by scope confined to how social marketing can use sculpture as a tool to communicate or promote culture (behaviour) as a way of enculturation or acculturation to bring positive social change for development. The population of the research does not go outside the geographical boundaries of Ghana. This is because the study mainly focuses on some selected communities in Accra. Again many of the public sculptures which were considered for this study were found in the city of Accra. The attention was on some sculptures that consciously or unconsciously portrayed or served the purpose of social marketing communication, in the selected parts of Accra. The study focused just on the perspectives of the community members on these sculptures and how sculptures can effectively serve the purpose of communication and promotion. The recommendations that came out of the findings and conclusion are meant to support the growth of sculpture in social marketing. The sampled population is made up of community members predominately the lay- public.

1.8 Definition of Terms

Artisanal- sculptors: These are sculptors who learnt their sculpture trade solely through the apprenticeship mode. It is another word for way-side sculptors.

Communication: To send a message from one end (eg. person or group) to another. For the sake of this study the term will be used interchangeably with promotion.

Culture: A way of life, behaviour or attitude. For the purpose of this study the would be used to describe social issues

Fresh Accra- dwellers: These are respondents who have stayed in Accra for less than a year.

Galamsey: Illegal small scale or artisanal mining.

Geographical location: The environment, suburb or community in which the sculpture is sited.

Lay-public: An individual or a section of the public who do not have adequate basic knowledge of a subject matter.

Market: To sell an idea or a product to a target group.

Non-traditional Sculpture: Sculptures which are not commonly seen in our environment e.g. skeleton, artificial sex organs, teeth and gum etc.

Old Accra - dwellers: These are respondents who have stayed in Accra for at least half a decade.

Positioning: operationally positioning refers to how a potential customer sees and perceive a product in order of priority or selection, when juxtaposed with other products.

Promotion: A way of getting the general public or a target market know of your product; with the aim of making it the customer's first choice when there is the need to make a choice. It massively relies on communication. The term therefore will be used interchangeably with communication, under this study.

Respondents: The term refers to the community members that were interviewed.

Social marketing: A behavioural science that adopts marketing strategies in re-shaping human behaviour and attitude.

Social marketer: A person who designs, implements or adopts social marketing strategies to reshape human behaviour and attitude

Site- location: The very space or the specific part of the environment where the sculptures are mounted.

1.9 List of Abbreviation

SM : Social Marketing

SMC: Social Marketing Communication

AMA : Accra Metropolitan Assembly

| | |
|--------|---|
| GAMA : | Greater Accra Metropolitan Area |
| ASEMA: | Awutu Senya East Municipality Area |
| EMA: | Efutu Municipal Assembly |
| HOE : | Hierarchy Of Effect Theory |
| ISMA : | International Association Of Social Marketing |
| ESMA: | European Association of Social Marketing |
| AASMA: | Australian Association of Social Marketing |
| NSMC: | National Social Marketing Centre |
| UN: | United Nations |
| AF: | Additive Fabrication (AF), |
| RP: | Rapid Prototyping (RP) technology |
| 3-D: | Three Dimensional |
| CAD: | Computer-Aided Design (CAD) |
| APOC: | Accra Post Office Community |
| ASSC: | Accra Sports Stadium Community |
| RAPHC: | Ridge Accra Psychiatry Hospital Community |
| LUGC: | Legon / University of Ghana Community |

1.10 Organization of the Remaining of the Study

The second chapter deals with the review of related literature. The third chapter will focus on the methodology used for the study. This chapter specifically discuss sub - headings such as research design, population, sample and sampling techniques, data collection methods, data collection procedure, methods of data analysis. Chapter four also presents data presentation analysis and discussions. Then, Chapter five presents the summary of the research findings, conclusions, recommendations and also gives suggestions for further studies. The appendices displays an introductory letter,

interview guide for correspondents, observational guide for the interview and pictures relevant to the study to end the study report.



CHAPTER TWO

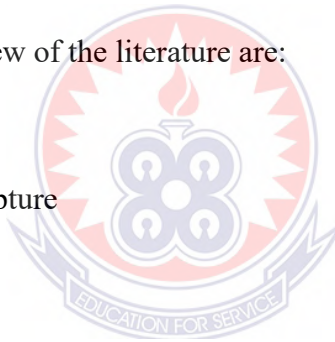
REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter is dedicated to the review of literature. It lenses focus on both academic and practitioner literature within the confines of art, sculpture, culture, communication, and social marketing. This is meant to lay a theoretical foundation for the study. Through a review of other academics' opinions and understanding of key terms and words that constitute the research topic. It also offers the researcher the opportunity to share his conclusion after comparing and contrasting the opinions of these experience Academics.

The headings for the review of the literature are:

- i. Art in perspective
- ii. The Concept Sculpture
- iii. The term Culture
- iv. Communication
- v. Works that communicate culture in Accra.



2.2 Theoretical Framework

This portion of the thesis espouses the theoretical grounds that buttress the study.

The study is situated in Edwin Panofsky's theory of iconographic methodology and the hierarchy-of-effect theory of social marketing. Theory is a statement that presupposes to clarify an existence or phenomenon grounded on the independence of the already justified (Zamboni, 2018). A theory therefore forms the foundation of key assumptions that leads and drives a study. It suggests the set of cautious hypothetical parameters within which a study operates (Friedman, 1970). It is from this premise

the researcher deemed it fit to situate the study in Erwin Panofsky's theory of iconography methodology and the hierarchy-of-effect theory of Social Marketing.

According to Swanson (2013) cited in Kivunja (2018), theoretical framework is a structure that summarizes concepts and theories, which you develop from previously tested and published knowledge which you synthesize to help you have a theoretical background, or basis for your data analysis and interpretation of the meaning contained in your research data.

This suggest theoretical framework is a network of ideas and assumptions that expresses verified observations of existing studies which will intern form the grounds for reinforcing findings or contesting same. Swanson (2013) posits it helps to eliminate biases and suspicion, since it offers the researcher opportunity to juxtapose the study with the opinions of experts in that area of study. It therefore answers the questions: what are the established opinions of authorities on the subject under investigation as against what will be arrived at, and which assumption guides the research. In brief, it is a summation of experts' thoughts.

2.2.1 Iconography

An icon is simply perceived as a sign or symbol that suggest a connection of resemblance to the represented object or idea (Mitchell, 2015)

The theory of iconography methodology centres on the use of visual images and symbols in a work of art to communicate ideas or intents. The history of iconography is traced to the use of traditional or conventional images in religion or legendary subjects (Hristova, 2017; Musa & Abdullah, 2017)

In the opinion of Panofsky “iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form” (Panofsky 1939, p.3)

Panofsky has also reiterates that, there is a connection between an iconic work of art and a morphological and semantic component (Acurio, Quinde, Guerrero, Paredes & Espinoza, 2018). Histrova (2017) maintains that Panofsky is of the thoughts that iconography is of a central position to a three way approach to symbolic communication. He further opines that making meaning out of symbols used in a work of art entails three distinct steps: preiconographic, Iconography iconology. These steps are summarized as follows,

Preiconographic— Identification of symbols used in the work of art, as existed in nature.

Iconography— general concepts and themes portrayed, pertained to culture and history.

Iconology— Interpretation/hidden or symbolic meaning of the symbols.

Erwin Panofsky’s Three Stages of Iconographic/Iconological Analysis

| OBJECT OF INTERPRETATION | ACT OF INTERPRETATION |
|--|--|
| I – Primary or natural subject matter - (A) factual, (B) expressional constituting the world of artistic motifs. | Pre-iconographical description (and pseudo-formal analysis.) |
| II – Secondary or conventional | Iconographical analysis in the |

subject matter, constituting the narrower sense of the word world of images, stories and allegories.

III – Intrinsic meaning or content, Iconographical interpretation in a constituting the world of deeper sense (Iconographical ‘symbolical’ values. synthesis.)

Table 2.1: Erwin Panofsky’s Three Stages of Iconographic/Iconological

Methodology Analysis (Musa & Abdullah, 2017)

The theory of Hierarchy of effects posits that to achieve behaviour change, the understanding that will lead to the attitude change must be led by awareness (e.g. effective campaign/advertisement) this will further lead to changes in self-efficacy, perceived outcome expectations, and all these variables mutually will finally converge into change in behaviour (McGuire, 1984)

In the thoughts of others, proximal variables (e.g. awareness) are parallelly connected to distal outcomes (e.g. behaviour change) via numerous indicators (e.g. social norms, attitudes, intentions) regardless of deviation of the effects Hierarchy of effects model also holds that the rate of success with respect to each outcome decelerates as the process contends the hierarchy, which presuppose a decrease in the population that participates in the desire behaviour change. (Kite et al., 2018; Cavill & Bauman, 2004; Barry & Howard, 1990).

Hierarchy of effects theory argues that awareness (message) and understanding of the message has a decisive position in the sale of products such as behaviour. Notably, the first must be adequate awareness, second, this awareness or message must be crafted

such that, it is well understood. Then a behavioural change is assured of being realized (Kite et al., 2018). HOEM on this premise views awareness and understanding as paramount to advertisement; and sculpture does these two activities well due its expressive nature.

2.3 Art in Perspective

In favour of the school of thought that holds the view that art is but impossible to define, Witz (1956) posits that, Art seems undefined due to the absence of sufficient properties and conditions to make its definition close ended. For this reason numerous theories of art have kept emerging; Formalism, voluntarism, Emotionalism, Intellectualism, institutionalism, and Organism. The contention with all the theories stated above still remains with the undefined nature of the subject been absolute. One reason for the difficulties in this approach is the heterogeneity of the objects referred to as artworks. Therefore, many aspects may or may not have an effect on the aesthetic outcome. Another reason is the lack of an overall definition of beauty. In order to create a research framework, several models of aesthetic appreciation have been established (Schulz & Hayn-Leichsenring, 2017).

Apparently, limitations turn to emerge when we conceive to connote art with beauty there by springing the ecstasy of the subject art being skewed to fulfill an agenda not worth it due to its suppressive implication on creativity and innovation, the heartbeat of art. Artistic endeavours aim at forms of individual expression (Haanstra, 2006). Predominantly, art is suggestively looked at as the outcome of an individual's creative response to his immediate environment. This response supposedly links emotions via their visual or non-visual appeals. The latter in perspective makes it open and increasingly tough to define the subject due to its open ended nature. It could also be

deduced that the tangent with which the above argument is formed aligns with the paying of less attention to what medium is employed. Hence its wide range of nature. Archaeologists and anthropologist fundamentally perceive art as a unilateral expression of man's hidden consents and socialization. Such that experts then conceive to viewing art as a communication that involves an imitation of nature in the quest of deviating from and curiosity (DeMarrais & Robb,2013).

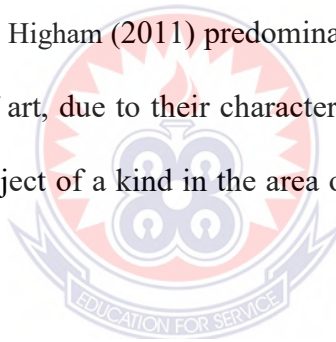
In a certain phase therefore, art is a lifestyle with which man gets to understand his environment through verbal and non-verbal media. As an act which seem to mimic reality. A reason for which is described to be representational. Interesting living itself is just an advanced repetition of history. An understanding that seem contradictory but thought provoking. As a subject it begun with the use of common materials such as clay, fibre, stone, wood, leather, and paint until it evolved to the use of metals, glass, plastics, fabrics, camera and computer. Generally, art is read as music, dance and theatre, literature and the visual arts. It is however confirmed in different ways by our senses, yet each transcends from a common need to give expressive substance to feeling, ideas, insights and experience (Preble et al., 2018).

Hanna et al., (2017) classify art into environmental arts, literary arts, visual arts and multimedia. This description seem to rely on the specific use of the arts. Whereas, according to López-Bertran and Història (2018) the principal categorization of art from the fundamental viewpoint of history are three, that is, visual arts, applied arts, and performing arts. Nonetheless, for detailed classification and improved understanding art is further specified as Ceramic Arts, Pottery, Glass Digital and New Media, Multi-Media, Sound, and Music Art Drawing & Pastels ,Decorative Arts, Furniture and Industrial Design, Fashion, Jewellery and Body Art, Film and Video

Art, Installation Art, Mixed-Media, Assemblage, and Collage, Liturgical and Ritual Objects, Painting, graffiti, Performance Art and Dance Photography and Photographs Prints and Printmaking Public Art, Book Art and Illustration ,Architecture, Land Art, and Environmental Art Sculpture and Carving ,Textiles, tapestry and Embroidery (visual-arts, n.d).

On a different phase of the discussion art is classified into two-dimensional art, three-dimensional art and combined arts; A discretion which is based on medium. This occurs with other divisions such as functional and non-functional art which is also rooted in the principal use of the art. The former is for everyday utilitarian purposes whereas, the latter is primarily for aesthetics and pleasure (Torres, 2013, p.1).

According to Mackay and Higham (2011) predominately music and drama are also put under a common form of art, due to their characteristic relatedness; with community music being a topical subject of a kind in the area of literature review with the intent to imbibe it separately.



Another identified art is the community arts which is a clash of professional artists and community members in a collaborative creative process leading to collective learning and public expression. Primarily, it sets the momentum for communities to unleash their inner feelings through their environment. This offers artists the opportunity to showcase their artistry with less regard to financial and other possible brocades. Owing to its collaborative nature, the artworks are of equal value as the creative process. Thus they act as complements (Guetzkow, 2002). Art can therefore be described as the activity of bringing something into existence in manner that did not exist in precisely the same form. It is a product that cannot be dissociated from its process; it is what yields its creativity.

2.4 Understanding a work of Art

A work of art is the visual expression of an idea or experience formed with skills through the use of media. A medium is a particular material along with its accompanying technique (the plural is media). Artists select media to suit the idea and feeling they wish to present. When a medium is used in such a way that the object or performance contributes to our understanding or enjoyment of life, we experience the final product as art (Prebles, 2013, p.3). Man is an embodiment of ideas and emotions which manifest itself in tangible and intangible outcomes (artworks) as and when it is triggered by the environment in its interaction; physical and social environment. The visual arts are strongly associated with the concept of beauty (Schulz & Hayn-Leischsenring, 2017).

Art is a fusion in the composition of society, a subject that forms the very foundation of society. Hence dissection to split it apart from society cannot be encouraged. It is unilaterally dominant in all aspects of life be it planned or unplanned. Art is by far the most reliable universal medium of communication. It has the power to identify individuals from another, a sense of unity to create. Its absence is a recipe for a meaningless life due to its immeasurable value (DeMarrais and Robb, 2013)

For the sake of distinction in opinions experts ascribe nominal descriptions to artworks as a way of telling a so called good artwork from another. However, there is a similar diversity in how practitioners describe excellence within their work, partly due to a range of art forms and the subjective nature of judgment. There is also an inherent confusion about whether excellence and quality relate to the 'inputs' of artistic practice or the outputs of projects and programmes (whether artistic, societal or in terms of personal experience). A central motif is the dichotomy of process

versus product, and some literature points to the motivations for participation as personal development rather than artistic outcome (Lord et al, 2012). Unanimously, expressing excellence in art is a fiction due to the multiplicity of art forms, together with the inconsistency nature of the artforms and individualistic temperament of judgment; notwithstanding the strong opposition of aesthetic orientations of individuals. The dilemma of this process is hence the advocacy of what is indefensible (Fitzpatrick & Clarke, 2015, p. 8).

Accumulations from a decade and half research studies alludes to the orderliness of wide variety of art forms across various aspects of life, These studies considered several ethnic populations of varying geographical settings to arrive at this conclusion (Sonke et al., 2016).

For the sake of simultaneous communication of social change and beauty fine arts and aesthetics are identified to affect human needs psychologically for a physical manifestation. It primarily leads to harmony, balance, and rhythm for available primordial social need. As these arts enhance early sense of beauty in the individual, it equally affects maturity and sense of nation building (Gouni, 2017, p. 8)

2.5 Roles of Arts

Against the above assertions, Calloway (2006) lists the following as importance of fine arts - promoting effective communication and expression, it inculcates a sense of social inclusion and bonding, Arts are used to push mass social change among all demographics, the performing arts serve as social assemblage points where individuals meet to socialize, even as they learn and entertain themselves, they generally attest to a sense of civilization in the society.

It is widely used to share emotions, moods and feelings among individuals in the community. It is a universal language which defies all odds to spread and communicate a similar idea in spite of the geographical location. It is a catalyst to reinforce the imagination and express the unrevealed depending on forms, symbols and ideas with meaning traditionally hidden. For which reason it is a dominant ritual performance and dance or symbol of cross cultures (Gouni, 2017, p.8)

Art promotes that communication where the receiver feels part of the communication model owing to an intense self- interrogation that leads the decoding of the message (i.e. ideas and values), unlike the traditional communication where participation in a conversation, dialogue is such that the receiver interacts with the sender and negotiates meaning (Jensen, 2002, p.174). This may however not be the case of indigenous Africa, where the subject art serves not a universal purpose considering the specific roles they played on ethnic basis and the instances involved.

2.6 The Term Sculpture

Sculpture is the art of forming figures and objects in relief, solid or in the round. The method used in achieving this end are carving and modeling (Ogumor, 2003). This definition is deficient due to its inability to acknowledge installation which emerged out of assemblage and construction and in addition plays an inevitable role in modern sculpture. Its deficiency is also seen in the emergence of conceptual, contextual and soft sculpture.

This detail is captured by Offei Hanson (2009) who defines sculpture as a branch of visual arts which uses methods such as carving, modeling, casting, assembling and construction to fashion organic and inorganic materials into three dimensional forms. As mentioned in Mensah (2009) sculpture is derived from the Latin word (sculpere

“to carve”). It is a term used to describe three-dimensional art concerned with the organization of masses and volumes.

A contention of validity sets in Mensah’s shared view when the argument of digital sculpture is raised. The definition is therefore at variance with modern concept of sculpture for which there is the need for adjustment to make it complete.

Traditionally the major forms of sculpture are free standing sculpture, in the round sculpture and relief sculpture. Historians have long established that earliest sculpted object, cut from stone, ivory, bone or horn dates back from about 27,000 to 32,000 years ago. Contrary wise, findings have also shown that prehistoric Africans were carving objects from stone even before the year 20000 years ago (Mensah, 2009)

Sculpture is a visual art that often blends the technology of today with traditions of the past (Arthur, 1994). The most enduring and, arguably, the greatest form of fine art known to man, sculpture has played a major role in the evolution of western culture (visual-arts, n. d.). Aligning this view with the basic argument that art has a universal language as expressed by Gouni, (2017) though art played a specific role in Africa as such, the Ghanaian context, modern Ghanaian arts can be tailored to lead a similar evolution in aspects of cultivated Ghana culture or habits such as antisocial ones.

Tracing from the biblical chronology, the emergence of the term Sculpture symbolise the existence of humankind. The Lord God modeled man from dust of the ground and breath into his nostrils breath of life, and man became a living being Genesis (2:7). Similarly Artists, Historians and Archaeologists are of the opinion that sculpture may be the oldest of the arts thus people carved before they painted or designed dwellings. The earliest drawings were probably carved on rock or incised (scratched) in earth.

Therefore, these drawings were as much forerunners of relief sculpture as of painting. (Scholastic, n. d).

Early sculptures were created specifically for purposes of ensuring fertility, good hunting and sanctuary of the soul and worshipping the gods. Again, throughout history the culmination of our thinking, expression and handiwork has been preserved in the form sculpture (Arthur, 1994).

In the words of Oladugbagbe (2016), one major element that finds expression at road intersections, parks, gardens, square and open spaces in the urban landscape are outdoor sculptures. The great significance is the historical information they disseminate, the visual impressions they convey and the aesthetic value they add to the quality of the city (Oladugbagbe, 2016, p. 119). The scope of the term sculpture is copiously extensive in the second half of the twentieth century and in the present unpredictable state of the visual arts. In current times sculpture is perceived to be an art that is unconfined due to the wider spectrum it tends to cover as a result of constant innovations. It is an art which keeps expanding in boundary (Mensah, Adu-Agyem & Osei-Barnieh, 2013, p. 722)

In Ghanaian traditional art, the forms of sculptures created were used to express values, beliefs, vision, concepts and sometimes to pass social comments. Distortions is what the indigenous Ghanaian used to imbue his human and animal figures with the attribute that gives it life and abundant ability to speak eloquently (Adi-Dako & Antwi, 2014). It is further affirmed that, the final period of the twentieth century saw the emergence of the first European art museums that focused on the collecting and displaying African art (Adi-Dako & Antwi, 2014). Sculpture is described as a three dimensional art which essentially mortalise ideas and people by placing them in three

dimensional spaces (Kobierzycki, 2012). As an ancient and oldest art form sculpture seeks to make representations that have length, breadth and height. In modern times, there is nearly complete freedom of media and techniques in sculpture. This is because originally the art of sculpture relied on carving (the removal of material) and modeling (the addition of material, such as clay), in stone, metal, ceramics, wood and other materials. This attest to how a wide variety of materials may be worked by removal of portions such as in carving, assembled by welding or modelling, or molded, or cast (wikivisually, n.d).

According to Mensah (2009), Art critics over the years have wondered and asked about the nature of sculpture and how this unique experience of art could be defined. Hence if in the 21st century, we are still asking the same question, it is because this unique art form of sculpture keeps on taken forms, which its contemporary viewer finds difficult to assimilate due to the pre-conceived ideas of what should constitute a work of sculpture.

In summary, the literature points out that sculpture has lead in satisfying significant human needs since the era of prehistory; which gives a sense of assurance of sculpture's ability to lead in meeting communication and promotion needs of social marketing as the study seeks to authenticate. From the above submission it could be measured that sculpture has continually contributed to the reasons why art as a subject cannot have a complete definition. As a subject it keeps evolving from one stage (form) to another, these advances therefore keeps extending the boundaries that define sculpture.

2.7 Sculptures in Perspective

2.7.1 Statue

A statue is an image or symbol which carries a dynamic site of meaning and these symbols are instruments of expression, communication, knowledge and control. They have power to tell narratives all aspects of the society. They serve as a time capsule between the past, present and future (Tola, 2017). The argument here is, a statue by all means carries a message, for which reason, viewers need to discern the message the statue(s) intends to share, because these messages are society related. However, the use of images seems to portray some ambiguity; since there is no provision for specification in terms of dimensionality. A statue is a sculpture representing a person or persons, an animal or an event, normally full length, as opposed to a bust. A statue comes at a huge price as is made of materials such as clay, marble, resin, bronze, porcelain, fibre glass etc. (Resane, 2018). This definition steps further to suggest examples of materials that can be used in executing statues. In addition to that, it draws a comparison in relation to price and cost of statue and other sculptures which in itself is contextual.

Statues are known to tell concrete evidence about the root identity of ones nation. Hence, statues are constructed in the different parts of the world for various purposes. For example, people constructed statues to commemorate their patriots, heroes and heroines, to transmit mythical histories, to represent a nationhood, to preserve cultural heritage, to beautify cities and to legitimize authority. The conceptual explication of statue is more tied with its purpose of construction than its literal definition. (Bonțeanu, 2010 as cited in Tola (2017).

The discussion above throws more light on the majority of the artworks that constitute the basis of this study that is bringing to bear that these artworks (statues) are able to serve the function of communicating ideas to viewers.

2.7.2 Monuments

Monument is rooted in Latin word 'monere' meaning to be reminded of something, which could be person, action or event and the term 'monumentum' shows memorial structure, statue, or tomb. A monument is also defined as a statue, building or other structure erected to commemorate a notable person or event often preserved by official bodies (<https://en.oxforddictionaries.com/definition/Monument>). Monuments such as statues play significant symbolic role in people's lives, with each monument being built for specific reasons and intended to serve particular purposes or interests. Monuments are erected as part of a visual culture that continually reminds us of something or someone important; yet, the symbolic value of monuments may change. Such values may acquire or lose importance, depending on fluctuating socio-political dispensations and dispositions (Resane, 2018). These monuments should contribute towards didactical values, that is, serving as teaching aids. This should be their primary function, which may be either a formal function whereby its purpose and use is formally prescribed or an auxiliary function when it is used for illustrative purposes (Sinding-Larsen, 1984:29 cited in Resane, 2018). They serve as a memory for the national history and the anticipated future of the nation. It all revolves around the legacy to be passed on to the next generation. (Cilliers, 2015). Large-scale or monumental installations, such as memorials, create sites for the reenactment of shared memories. (DeMarrais & Robb, 2013).

In acts of monumentalisation, people deploy large-scale artworks to create settings in which group memory is established and experienced. Often, as is the case with war memorials, these settings involve rites of commemoration. On other occasions, memories may actually be created or invented through the art, as in the African Burial Ground monument in New York City (DeMarrais & Robb, 2013).

The monumentary functions of the arts are seen in several statues of some notable Ghanaians mounted in parts of Accra. To mention a few, the statue of Obitsebi Lamptey at Abossey Okai round about, statue of Kwame Nkrumah at Circle, statue of King Tackie Tawiah Accra and statue of JB Danquah, Cantonment.

2.7.3 Environmental Sculpture

Environmental sculptures are sculptures that create their own environments, large enough, for viewers to enter and move about it (Gilbert, 1995). It could also mean larger sculptures designed for display in the outdoor environment such as sculptures commissioned for a city square. Again it could be sculptures that are actually a part of the natural environment, such as the traditionally-themed sculptures carved from trees in front of the Head office National Lotteries Authority, Accra (Nzoiwu, 2017). Environmental sculptures act as cultural symbols of the environment. They assume the lead role of spearheading cultural identity notwithstanding the numerous roles they play in the African culture and environment. A typical case of African environmental sculpture could be seen from the Mbari art practiced by the Igbo during the early twentieth century (Nzoiwu, 2017).

2.7.4 Digital Sculpture

Digital sculpting encompasses the creative development of an idea in virtual space, with the work being realised in physical space, for instant, AF technologies (Kuhn,, 2009). Author and digital sculptor Christian Lavigne (1998) defines digital sculpture as a linkage of the following three complimentary activities: Creation and visualisation by computer of forms or constructions in three dimensions; Digitising real objects and their eventual modification made possible by computer calculations; and the production of physical objects by numerically controlled machines that are used to materialise synthetic images. Digital sculpting applications are more commonly applied within the video games and Television/motion picture industries (Fitzpatrick et al., 2017). Digital sculpting and 3-D scanning are well used in the game design industry and more recently they are also being evaluated and tested by various researchers for product design development and for organic concept generation (Alcaide-Marzal et al., 2013). Digital sculpting software applications such as Pixologic ZBrush and Autodesk Mudbox enable the creation of intricate forms which resemble the additive interface of clay modelling. Indirectly, it has sensitized traditional sculptors and modelers to work in digital clay (Pernot et al., 2008).

Chronologically, digital sculpture has been referred to in the earlier years as “info sculpture”. It then metamorphous into “Robo sculpture”, “Telesculpture” and “cyber sculpture” all under the innovation of Lavigne. This was before he met Alexander Vitkine to form international artist group known as “Ars Mathematica” for the advancement of innovation technologies in sculpture prior to their First Worldwide Exhibition of Numerical Sculpture in Paris, 1993(Branthwaite, 2015).

Historically, the first transcontinental Tele-sculpture occurred in September 1995 during the preparations of inter sculpt, a two-year Tele-conference exhibition between Paris and Philadelphia were dedicated to these new disciplines. Lavigne also highlights Cyber sculpture also known virtual sculpture, a type he described as a non-material digital sculpture presented in the form of 3D image either locally or via the internet. A collection of several virtual sculptures is termed as a virtual gallery (Baah, 2008).

However, Ganis (2004) is of the opinion that the future of the digital sculptor remains confronted with persistent challenges until such time that developments in technology satisfy artistic needs. Currently, depending on medium for content sends the most significant challenge due to a general semblance of form, resulting from mathematical data inputs/ protocols incorporated into most CAD software programs.

Digital sculpting acts on representations that have no material reality, therefore dissimilarly altering the “way” and “means” by which representation is created. This dematerialisation requires an inclusive understanding of aesthetics and technologies surrounding this immersive virtual environment as medium. The symbiotic, interactive nature of digital sculpting therefore challenges the conventional idea of representation as the artist’s role broadens to active, passive, curator and consumer, participant and spectator, artist and critic (Kuhn, 2009).

The literature above espouses another perspective of sculpture as expressed in the views of the numerous authors sculpture is also seen the dimension of digital technology instead of the traditional hard compounds that existed from the onset.

2.7.5 Behavioural sculpture

In the discussion of Reas (2001), another form of sculpture that has existed as a result of advancements in microprocessor and sensor technology and the design of behavioral software architectures, is behavioural sculpture which is uncharted under kinetic sculpture. A behavioral sculpture is a sculpture that couples its perception and action by processing input through an action-selection system. Actions are chosen in relation to the current input and the internal state of the system. It is characteristic of behavioral sculpture as mandated to achieve its purpose through constant monitoring of its environment in order to enact corresponding actions that meet its purpose.

The movement of behavioural sculpture is controlled by movement of the form as caused by the environment. It infers that the interaction between the sculpture and its viewers is also potentially dependent on the environment. Another type of kinetic identified is computational kinetic sculpture. Historically, puppetry is believed to have evolved into the first kinetic wall sculptures from wood. Sculpture can also be made to move with the concept of a constant-force spring Roy (2010). The history also focused on abstract and diverse concepts of motion and has traditionally been technically naive (Reas, 2001).

2.7.6 Iconographic arts

Iconography is “1: the traditional or conventional images or symbols associated with a subject and especially a religious or legendary subject. 2: pictorial material relating to or illustrating a subject. 3: the imagery or symbolism of a work of art, an artist, or a body of art.” (<http://www.merriam-webster.com> › dictionary › iconography).

The source of the term Iconography is the Greek word *eikonographein*, meaning image writing. It concerns itself with the subject matter of an image or object, and by

extension its meaning and interpretation (Sieger, 2010). The term literally encapsulates the review of the content, or subject of an artwork. In its broader knowledge it technically describes an image that represents a personality or something else. Impliedly, they are symbolic and serve as a source of reference which epitomize and eulogize extremely deserving persons or philosophy (Kleiner, 2009)

The multifaceted use of iconography makes its connotation and interpretation contextual. This affects the traditional meaning of the term as a religious image of a valorized person such as a saint or Madonna. In the perspective of this study, icons describe highly visible, culturally variable, and over-determined sensitive images. They act as reliable reminders because one can easily associate with them and carry composite cultural codes in a compact image (Husley, 2005).

Rather than being defined as the painting or sculptures of religious icons, the icons are seen as the embodiment of the religious figures they represented. This can be seen in the iconography of Hinduism as a powerful vernacular and aesthetic for the mobilization of the community. Non-elites imagined the Hindu nation because of the prevalence of commonly and easily understood icons (Ganguly, & Thomas, 2004; Vishwanathan, 2010). “When we designate certain images and objects as ‘icons,’ we are really asserting that these images and objects are extraordinary; in that they embody particularly important values or even some residue of the sacred. Otherwise, why not simply use the word ‘image’?” (Goethals, 1978, as cited in Husley, 2005). The relaxation of the term icon to embrace visual imagery that constituted ‘figures of knowledge’ such as monuments of non-religious figures such as the Statue of Dr. Kwame Nkrumah of Ghana, the first president is a post-Renaissance period attempt for Enlightenment. (Essel, & Opoku-Mensah, 2017; Ganguly, & Thomas, 2004).

2.7.7 Construction and Assemblage

Construction is a sculpture composed of variety of materials joined together by means of welding, soldering, gluing or trying to create a three dimensional artwork. It primarily depends not on “found objects”; whereas assemblage is a kind of construction which patronizes the use of “found objects”. These found objects are made by someone other than the artist, usually for a non-art-related purpose. The artist is required to explore creative ways to combine these found items, often emphasizing the way they do not seem to belong together, and were never meant to be used in the manner the artist has chosen (Minkoff, 2011).

Assemblage is basically the three-dimensional companion of collage. The origin of the word (in its artistic sense) can be traced back to the mid of the twenty century, when Jean Dubuffet created a series of collages of butterfly wings, which he titled assemblages d’empreintes. Dubuffet was not the earliest assemblage artist; however both Marcel Duchamp and Pablo Picasso had been working with “found objects “for several years prior to Dubuffet invention (Watson, 2003).

2.7.7.1 Examples of Assemblage Sculptures



Figure 2.1: Construction and Assemblage sculpture (Lilavert, n.d)



Figure 2.2: Assemblage sculpture (zibasazi, n.d)

2.7.8 Position of Sculpture in everyday life

Basically, sculptures have religious, cultural, aesthetic, economic and political values across the globe. Generally, they may be built with the intent of commemoration or remembrance (Tola, 2017). He further contends that statues are also constructed based on the incident of external conflict, when a country or a nation struggles with another country or nation. To meet this need, in most African countries statues are erected to commemorate their heroic leaders or the day they got independence from European colonial powers. For instance, Dr. Kwame Nkrumah monument at Nkrumah-Circle, Accra (Essel, 2014). Voortrekker Monument in South Africa (Grundlingh, 2009), Ugandans Independence Monument in Uganda (Duerksen, 2012) and African Renaissance Monument in Senegal (Ritter, 2011) and others were erected to commemorate the black Africans' struggle towards the road to self-governance in honour of these icons.

Any sculpture construction motivated by the deeds of a societal unrest is intentionally erected to commemorate this act, negative tendencies or the victims. For instance, for avoidance of repetition and probable reconciliation statues are erected to harness memory of victims and to learn lessons from the past act with the drive to avoid a repetition. Equally, these statues are erected to commemorate innocent people, militants or gallant war leaders who lost their lives under the circumstances of unrest such as conflict/war. Implicitly, sculptures are material sites that showcase the image of people, animals or events that have values for the society in particular and country in general with veneration to history. Noticeable examples of such sculptures are the bust of the justices (Martyrs of the Supreme Court) erected in front of the supreme court of Ghana. These justices were believed to have been murdered by unknown assassins in the line of duty (Frimpong & Agyeman-Badu, 2018).

Sculpture has long been noted for its importance as a veritable means of recording people and events in a two- or three-dimensional form. In current dispensation, this function of sculpture is not diverted neither has it experienced a down grade in the artistic hemisphere or advancement. The very nature of sculpture brings awareness to people most times through its location. It is a powerful tool for presenting limitless realities about humankind. It is noteworthy to stress that creating the sculpture for the adornment of the public sphere is a necessary interpose in the understanding of the human-society development, which has ultimately impact on the human psyche and the development of his/her creative endeavours (Oladugbagbe, 2016).

Sculptures are multifactorial in their representation though they may be unilaterally intended. They carry peculiar messages to their numerous unclassified publics due to the unique experiences of these publics or viewers. However this should not negates the fundamental intentions of these statues. It is of importance to consider the location of these sculptures since when positioned well, it facilitates its beautification and creates special meaning for citizens. Subject to compatibility with the surrounding environment and cultural atmosphere coupled with justifiable application of the principles and basics of the visual arts, focusing attention on space and volume (form) (Shahhosseini, 2015).

Oladugbagbe (2016) further avers that John Dewey's, comprehensiveness to art issues, examine several qualities that are common to all works of art. He discusses the feeling of a "total seizure", a sense of "an inclusive whole not yet articulated" that one feels immediately in the experiencing of a work of art. This sense of wholeness, of all the parts of the work coalescing, can only be intuited. Parts of the work of art may be discriminated, but their sense of coalescence is a quality of intuition. His argument

tends to appreciate the least momentary psychological exercise engaged upon coming in contact with an artwork and the need to understand an artwork in parts in order to reach a totality comprehension. He espouses the connection between experience and perception when confronted with an art work.

Similarly, Iddings et al (2011) is emphatic that the role of public sculptures in creating awareness at the community level is critical and non- negotiable in dealing with issues that threaten members' desire for social actions.

2.8 Culture

Culture is the most inclusive ethnographic concept. The term describes the totality of a social group's popular patterns of behaviour, customs, and way of life. The cognitive approach includes the idea, beliefs and knowledge that identifies a particular social group of people. (van den Hoonaard & van den Hoonaard, 2008). Culture transcends into both psychological and physical make up of an individual or a group. It is a system that binds the behavioural and thinking patterns that are created, adopted and cultivated by a set of individuals. These patterns that formulate culture are social and artificial and ideally according to cultural psychology, it is perceives to be time specific (Roth, 2003)

Vežić (2015) emphasises that culture entails the set of attitudes, beliefs, mores, customs, values and practices which are shared by any group. She further reiterates that the functional orientation of culture represents certain activities that are meant to reproduce intellectual, moral and artistic aspects of human life. The implication is that culture includes visual and performing arts, which are an embodiment of all activities that relies on creativity, communicating symbolic meaning and expression of some form of intellectual property.

The Anthropologist is unsettled as to the finality of a definition for culture, However regarding a consensus working definition of culture; they see it as “a system of ideas, concepts, values, and rules—in short, beliefs of various sort – and on the other, a system of behaviours, activities, resource exploitations – practices” (Goodenough, 1966 as cited in Fokt, 2017).

A sense of correlation is established between the beliefs and practices. Where beliefs feature expectations about the behaviours of others, these behaviours are placed under a limit because they are only classified as a culture if they are in conformity with the anticipated behaviour. A one-time behaviour then does not fuse into what the anthropologist denote as culture. (Fokt, 2017). According to Roth (2003) historically, social research frequently separated culture and psychology. Though from the anthropological view, the two are connected. Culture expressed the linkage of human and their environment in the perspective of traditional, borrowed, and strange culture whereas psychology was a preserve of “modern” humans to their industrialised environment.

Culture is categorically defined as theoretical and concrete and bounded by a collection of beliefs and practices seldom constituted. Theoretically culture is an aspect of life that must be abstracted out from the complex reality of human existence. Where for it is contrasted to some other equally abstracted aspect or category of social life that is not culture, such as economy, politics, or biology. If culture is to be considered as a way of life, then in such disposition subjects like politics is seen as culture (Sewell, 1999, p.39). In spite of all the attempts to define culture, the sentiment of cultural studies still persist that the notion culture is presented to

commensurate ways such as: a learned behaviour, an institutional sphere devoted to making meaning, creativity or agency (Sewell, 1999).

In another dimension, the concept of culture is based on the experiences of rootedness stasis, and fixity that were associated with the activity systems of yesteryear, animal husbandry and agriculture. In line with the current dispensation and globalization it is anthropology and social studies imperative on reconsiders the definition of culture to feature the emerging needs (Roth, 2003)

However, Baecker (1997) argue that culture is dynamic depending on the constant changes; for that reason, there is too much which is meaningless and claiming undefined with regards to being pronounced as wrong, or religiously evil. Instead culture just records the last freight that has been handled.

2.9 Cultural Adaptations

2.9.1 Enculturation

The practice that leads to the acquisition of cultural disposition through engagement with, people, artefacts, materials or oneself in a culturally particular way is described as enculturation. Thus enculturation is made possible through the identification of a reference out of which factors of culture are selected through engagement (Kirshner, 2002).

In other discourses, Kirshner suggests that these cultures are generally acquired by the individuals unconsciously; as a result of vulnerability. Since in many cases these individuals have no option to select from, due to the monopolistic nature of that disposition; such as in some remote ethnic communities. Even so, one can also come to be enculturated into a subculture whose dispositional characteristics are distinctive

among a range of other subcultures' (e.g., being a scientist, being a punk rocker). (Kirshner, 2004).

Brown; Allan & Duguid (1989) also posit that at the primary stage it may appear to have little to do with learning. But in reality is the exact exercise that takes place in the period of learning to speak, read, and write, or becoming school children, office workers, researchers, and so on. The emphasis is that, at all ages of live, people consciously and unconsciously assumes the behaviour and belief systems of new social groups. The implication is that the acquisition of a culture (behaviour) are not always intentionally taught but also acquired from the environment unaware possibly through repeated observation and exposure.

2.9.2 Acculturation

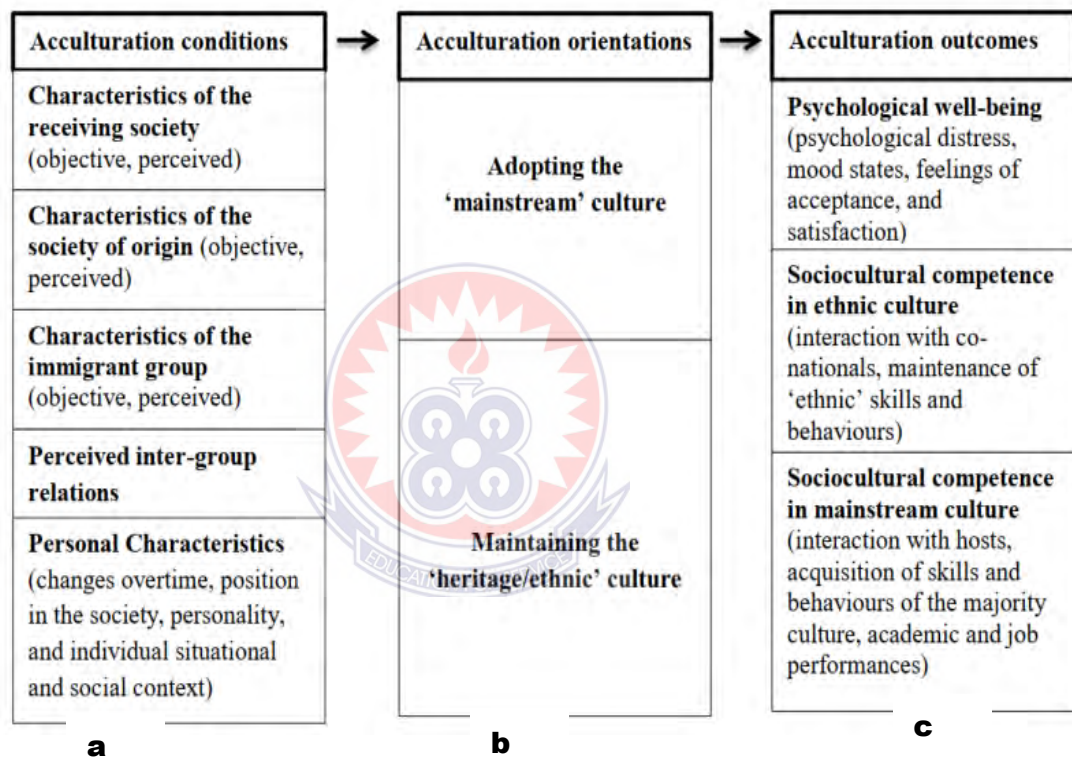
Acculturation is that state of psychological or behavioural adaptation that manifest when separate cultures clash (Berry et al., 2006). Historically the concentration of acculturation has been an anthropological system that interrogated intensely how indigenous people assimilate to “modern,” new cultural influences. The concept was interpreted as processes that manifest itself in various multiple areas, with changes in behaviour such as use of language, food preference, peer group interaction and media consumption as well as change in attitude (Ozer, 2017). It fundamentally focused on the preservation of one’s indigenous culture (Kim, 2007).

Consequently, the process ensures that the individual is either oriented toward the heritage culture (termed separation) or the new culture (assimilation) on the basis that no two cultures are the same nor mutually exclusive. This subsequently leads to shedding rejecting) one culture (behaviour) for another. Acculturating a new culture

entails learning behaviour and experiences which may present a wide or less difference (Ozer, 2017).

Arends-Tóth, & van de Vijver (2006b) identified these elements as the basics of the acculturation process- antecedent factors (acculturation conditions), strategies (acculturation orientations), and consequences (acculturation outcomes)

Table 2:2 Framework of Acculturation (Arends-Tóth & van de Vijver, 2006b)



According to Ozer (2017), the outcomes of the acculturation process are collectively referred to as acculturation stress and psychological adaptation. He further mentions two approaches for acculturations, namely the behavioural approach and the cognitive approach. The behavioural approach to acculturation considers the sociocultural adaptation emphasizing on the acquisition of culture-specific skills and the ability to cope with everyday life in the new cultural context.

Key features such as communication styles and competencies, negotiation of effective interaction in the new cultural environment, and adaptation to new norms, values, and worldviews, required to handle the received culture are the sociocultural adaptation. These sociocultural adaptations form the determiners of the individual's survival of the adopted or new culture.

Berry et al., (2006) accent the ways of adaptation are *-psychological adaptation*, which stands for the personal well-being and good mental health. The latter, is *sociocultural adaptation*, which refers to the individuals' social competence in managing their daily life in the intercultural setting Pursuant to the opinions expressed by the several authorities out there and as sampled in the earlier discussions, Kirshner (2004) terms acculturation as intentionally "fitting in" to a cultural milieu by emulating the cultural dispositions displayed therein. It is a conscious process and hence could be classified as an extension of the enculturation which is unconscious in its cultural disposition. Unlike enculturation which one needs to become a member of his culture through cultural identity, traditional acculturation is imperative because in most cases the individual needs it to cope or survive his new cultural environment so it require much conscious effort.

For the sake of clarity on situation where acculturation is defined to seem it only occurs through migration or only through physical displacement of individuals, Chen et al., (2008) put forth in the discussion on theories of acculturation that the position of globalization in acculturation cannot be over emphasized. They make mention of remote acculturation and globalization-based acculturation in addition to immigration-based acculturation. The former has no bearing on physical or traditional relocation as portrayed in traditional acculturation arguments. This is because it is quite evident

that remote acculturation mechanisms such as music, television, movies, food, tourism, imports, and the internet do not require that a person relocate before acculturation is possible. Apparently these modes of acculturation turn to affect the largest of the world's population that suffer migration. Undoubtedly, Ghana is not an exception as much as this exposure is concern (Ozer, 2017).

2.10 Culture and Art

The two seemingly inseparable ways by which we get involved with creation and create value for everyday life is art and culture. The two presents common idiosyncrasies in the matters of cultural institutions, cultural promotion and art advocates (Juncker & Balling, 2016).

In subsequent submissions of Balling, an American communication Professor Joli Jensen indicates the widespread approval of art as an essential of culture from American art advocates. In relation to his title "instrumental Logic": I found calls for the arts to somehow turn everyday people into an American populace that could be trusted to self-govern. This deep-seated mistrust of the American public as it currently exists leads to an inflated faith in the possibility of the "right" kind of culture to create (or restore) the "right" kind of citizen." (...)" In this way art is defined as the non-mass-mediated cultural form that intellectuals appreciate and the masses ignore". (Jensen, 2003, p. 68 as cited in Juncker & Balling, 2016, p.2)

DeMarrais and Robb (2013) assert that Art can innovate, express cosmological themes, engage with a narrative, or rework elements of an existing cultural tradition. This points to the versatility of art which captures culture in the bracket. They further state that in a lens where art is seen as a material culture, the call to extend the

discourse beyond symbols and representation (and beyond aesthetics) becomes imperative since culture has a direct and lasting influence on a people.

In her article *The Role of Culture in the Development of Bosnia and Herzegovina*, Vežić admonishes that focus of cultural development is as urgent as economic development, for the very interactions that results in economic development is human and culture. That People coexist in diverse ways as the basic entity of development and the structure that shapes any such existence is culture (Vežić, 2015).

However, an expressive understanding of culture also means that art and cultural institutions must create mental space for people to not only create their own meaning, but also create opportunities to use the ‘heritage’ as a foundation for creating values in our everyday lives as advised by Juncker and Balling (2016). Arts advocacy and cultural communication are educational and therefore primarily addressing the part of the populace with popular, i.e. bad, tastes. Jensen then points out that the instrumental logic leads to oppositions between art and culture, and between elite and popular taste. (Jensen, 2002, p.174).

In his book *Production of Presence*, Gumbrecht is of the assertion that we need to “develop concepts that could allow us, in the Humanities, to relate to the world in a way that is more complex than interpretation alone that is more complex than only attributing meaning to the world” (Gumbrecht, 2004, p.52). Hence in contrast to the widespread meaning culture, he introduces the concept of presence culture, a tangible, spatial, bodily perception of the world

2.11 Marketing Communication and Promotion

Communication is essential in transmitting information to the receiver (target audience), in social marketing. The Model of Communication (MOC) plays an integral role in providing the right message to the right target audience to share the same understanding in order to motivate the receiver to engage a healthy behaviour. Thus, social marketers and social change practitioners need to understand in detail about the communication process to reduce the noise (Chin et al. 2018, p.59)

Communication is “the act or process of communicating; fact of being communicated” and “the imparting or interchange of thoughts, opinions, or information by speech, writing, or signs” Ijaz (2018; p.2). The Shannon-Weaver’s Model (1947) proposes that all communication processes must include following six elements:

- Source
- Encoder
- Message
- Channel
- Decoder
- Receiver



The model above identifies the Sender, Source, Encoder, Message, Channel, Decoder, and Receiver as the elements of communication with which all communications are initiated. Warren Weaver then proposes that in addition to these elements should be Feedback (Shannon, Gallager, & Berlekamp, 1967).

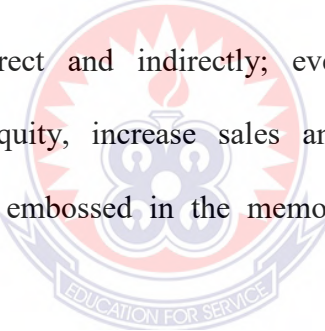
Marketing communications are the technology with which firms penetrates the minds of their customers. It is the mouth piece of products and brands; the inanimate made animate. A sort of decision making friend and a reminder of the consumer. It is a primary influence of an indecisive consumer (Kotler & Keller, 2009).

The term promotion is used in parallel with marketing communication to represent different phenomena depending on the context and the context and the discipline in focus .In this context, the term basically represent an element of the marketing mix. It may also refer to any strategy put out to sell a product (Wong, Chan & Leung, 2005).

Marketing communications under many circumstances extend beyond mere selling of products to consumers instead, it provides extra education on the essence and essentials of products and services. It therefore an offer of a total experience to the consumer situated in the varying ways of marketing communication. Marketing communication of yesteryears drastically differed from marketing communications of today due to the dynamic nature of customers and competitor, a course for marketers to readjust, affirm and adopt new strategies to maintain their brands. A need for which the expert sets in place the customer-based brand equity model; which concentrates on the essence of understanding consumer brands knowledge structures (Keller, 2009).

In social marketing, the art of choosing promotional strategies is an extremely important part of social issues promotion program. People are bombarded with thousands of messages on a daily basis. The success of a particular program rests on whether or not the target population connects with the specific message that is being portrayed to promote the social behavior and health promotion program (Stahl, 2011).

There are four main promotional tools; advertising, personal selling, publicity, and sales promotion (Andrew & Shimp, 2017). Programme coordinators must determine which of these promotional tools will best influence and persuade the target population to participate in the worksite health promotion programme being offered. The first promotional strategy that could be used to create awareness of worksite health promotion programme is advertising. Advertising is a public mode of communication as a message can be communicated simultaneously to a large number of people. Forms of advertising may include: television, radio, billboards, newspaper ads, newsletters, brochures, direct mail or email, online advertising, or promotional products such as stickers, or hats. The inter-connectivity of Marketing communication get to connect brands to the internal and external environment through marketing communications both direct and indirectly; even on-line and off-line, which transforms into brand equity, increase sales and revenue through a temporal permanent brand images embossed in the memory of the target group. (Luo & Donthu, 2006).

The logo of the University of Education, Winneba, is a circular emblem. It features a central shield with a book and a lamp, surrounded by a sunburst pattern. The text 'UNIVERSITY OF EDUCATION' is at the top and 'EDUCATION FOR SERVICE' is at the bottom of the emblem.

The dynamism and inevitability of social marketing communication necessitate the need for effective communication in spite of the emerging dynamics. For instance the orthodox media of reach for consumers is changing such the consumers are now marking use of internet base modules such as facebook ,whatsApp, twitter, imo and others. Instead of radio, TV and periodicals. The phenomenon even keeps evolving rapidly as a result of technological advances in cell phones and other PDAs. Coupled with these and other eruptions, have triggered marketers to reconsider their traditional ways to suit current trends and practices; likewise the need to consider the use of three dimensional artworks such as both traditional and digital sculpture (Koval,& Thaler, 2003; Kiley, 2005). According to Bianco (2004) and Pendleton (2004) these

development have tempered with the performance of mass media as compared to years past.

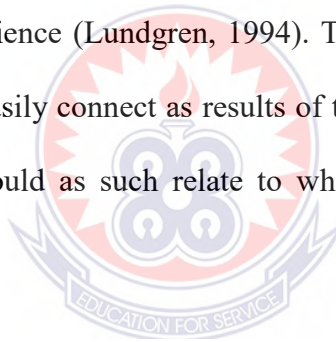
2.11.1 Promotion

Refers to the various information sharing strategies applied in behavioural change sciences, such as social marketing with the ultimate intension of receiving and intended response from the consumer of the message. It is designed to appeal to the consumers' psycho-emotions in order to practice behaviour (Daniel et al., 2009). Kotler and Armstrong (2004) consider any means with which a company communicates the benefits and values of its products and persuades targeted customers to accept and or buy their products and service as a promotional strategy. Promotional strategies are by design heterogeneous, and influenced by the target population (consumer) and its characteristics in terms of marketing mix. (Storey et al., 2008). Disparities proportionally exist as much as response to the use of different marketing strategies is mentioned. This is because populations are unique in terms of characteristics a reason for which they tend to respond to one promotional strategy better than another. Besides where employee needs vary social marketing promotional strategies are challenged in the efforts to cause behavioural change (Jones, 2001).

Social marketing promotional strategies must consider matching the needs of the targeted population and its distinct information processing styles. The programme coordinator must appreciate how people within that space gather information and use it to influence individual and family health. Collecting a needs assessment data offers insights into the peoples' potential needs, wants, beliefs, problems, concerns, and behaviors. In addition to the former, when selecting appropriate worksite social issues promotion programs and promotional strategies for a population, programme

coordinators can satisfy the needs by building specific objectives and goals to serve as control (Farr et al., 2008).

Promotional message require being self-explanatory, devoid of terminologies and suitable for the target audience. Visualization of the intended message in this instance is ideal and enhances comprehension. Reduce the use of words as you increase the other visual contents as a way of improving decoding (Covello, 2003). Similarly, to accordingly formulate an effective communication campaign to affect the behaviour, understanding of the needs and perceptions of defined target audience should be situated in the centre of the objectives (Andreasen, 1995). It is deemed incomplete when message meant for a target group is not addressing the concern, interest and wish of the intended audience (Lundgren, 1994). Transfer of information gets better when the audience can easily connect as results of their association with the message shared. The message should as such relate to what the audience stands to benefit (Jardine, 2003).



Hence in his opinion, Covello (2003) postulates for the application of instruments such as interview, group discussions, information exchanges, toll free numbers, and surveys to gather the audience opinion on a social issue to enable the design of a comprehensive verbal or non-verbal communication model which the target audience can relate (Covello, 2003). However, Lundgren (1994) reiterates that messages that have achieved remarkable response recognizes that individuals are exclusive in decoding message because they have varied knowledge and experiences. A reason for which the entire effort to communicate is thwarted; If the audience is already previewed to the message shared or even attach no importance to the message. It is therefore, incumbent on communicators to ensure a fair knowledge of the of the target

audience. (Fischhoff & Downs, 1997). Acceptance of message by an individual depends upon the source of information. Hence, audience should be reached through trusted channels of communication (Freimuth et al., 2000). It is a step in the right direction when same marketing mix elements in commercial marketing are applied in social marketing; nevertheless it has to be retooled to connect with the product, the target market and environment meant to operate for the sake of peculiarity and effectiveness (Weinreich, 2007, p.5)

There is a relationship between the reception given to a message by people and the source of the communication. It is for this reason a necessary condition that, the audience is reached via trusted channels of communication. (Freimuth et al., 2000). Similarly, the World Health Organization (2002) also assents to Freimuth et al, (2000) assertion that specific needs of a target audience are satisfied by selecting specific media cherished by that audience. According to (Miles et al., 1999; Nanda, 2015), some communicators out of their misinformation turn to discount risk communication riding on the weakness and a perception which may not be accurate of the target population. For which reason words that appeal to emotions are recommended. Nonetheless, communication focused on stories have proven to be effective models than that which is statistics biased (Morgan et al., 2002)

Lordley (2007) discloses that facts cannot be anchored in the stories without theoretical information. To ensure this scenario, McDermott et al. (2003) proposed a pre-exposure for concise evaluation through a pretest with the target audience intended for a reliable correlation with the outcome. According to Nanda (2015), he realised that social marketing is an area of marketing that deals with the use of commercial marketing strategies to effect an attitudinal change in a targeted market

either via traditional media or digital media upon a proper understanding of the communication pattern of the targeted audience. However, the subject is still in the growing stage as an area of study. So Wood (2014) avers that, in communicating Social marketing messages, the message-based proposes that it is creative, clever, funny, impactful, interesting, and attention grabbing.

2.12 Visual Communication

The pivot of modern society is information, centered on media and virtual space of which visual images form the core. This visual image at the early stages was regarded as the foundation of artistic perception of human existence (fine arts, performing arts). Visual images are increasingly becoming a means of communication in all aspects of living including education and marketing (Yarkova et al., 2017). That act of sharing information with visual images can be termed as visual communication. Visual communication design comprises a creative process involving the visualization of the written and visual elements by organizing them in all digital media and on two-three dimensional surfaces or in three dimensional forms (Balci, 2016).

Lester (2006) defines visual communications as any optically stimulating message that is understood by a viewer. A message is considered the ideas, thoughts and feelings (emotions) that someone communicates in both a verbal and nonverbal way to a person or group (Pearson, 2000). From the argument of Lester (2006), the viewer is expected to comprehend the pictorial message before it is established that there has been a communication. However, he fails to emphasis the case where the viewer per his experience levels is unable to decode the said message. Visual communication is the strongest medium to communicate in the present era. In this type of

communication, the sender delivers the information, enlighten the viewer and entertain the audience through images and text (Ijaz, 2018).

Visual communication demonstrates differences in terms of being more permanent and understandable than the other ways of communication. In the marketing process, there are active roles for both receivers and senders. It fosters greater brand positioning (Balci, 2016).

Visual image intensify comprehension out of a complementary role. It presents a clarity of a text message, enhance understanding and sustain information acquisition crave due to the pictorial summaries it offers the reader. It has the character of unveiling different views of the communication. Which scientifically suggest a reality that leads to interactive relationship the viewer and the communicator (Russmann & Svensson, 2017). In the thoughts of Ijas (2018), three separate scenarios are used to identify other forms of communication modes; aside the principal grouping of communication into verbal and non-verbal communication.

Scenario 1: Interpersonal Communication—where a two-way means of communication that allows the participants to evaluate and respond to each other is initiated.

Scenario 2: Interpretive Communication— where a Sender (presenter or writer) delivers the information, and the listener or reader (or viewer in the case of television and other forms of visual media) concludes or understands the concepts presented to them. Interpretive communication lets intake and division according to individual beliefs and understanding.

Scenario 3: Presentational Communication– where a speaker is speaking to a group of people, audience or presenting a performance or presentation in script and has no other resources of engaging with the addressees. Visual communication which consequently involves the use of visual images such as sculptures, fall in the second mode of communication, which is “Interpretive Communication”.

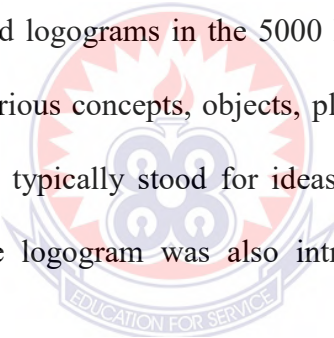
Pedagogically the modern child (learner) is visually oriented. Pursuant to the strong connection with the visually dominant environment, currently children develop in a visually rich environment and perceive the world through visual communications from birth. The children find it a challenge to become accustomed to the traditional educational process, which often ignores particularities of perception and learning. Academic investigations suggest that a visual image and visual communications are powerful factors, without which it is impossible to determine strategic directions for education, including teaching. (Yarkova, et al., 2017).

Yarkova et al. (2017) further reiterated that children who are also potential adults constantly interact with visual images in everyday life. For which reason it is impetus on teachers and social educators to form visual literacy of learners, to provide adequate perception of visual information and some critical attitudes toward it, to be able to create visual content and teach children with it, and to master the visual language (Yarkova et al., 2017). The extract above shares the opinion that if social marketers (educators) are to succeed in communicating culture to society then the surest way to go is via visual communication. Studying all manner of visual communications media, not just those usually classified as art, makes it obvious that all visual communication must utilize the same human perception system as do art

objects. There is no separate eye-to-brain connection for the processing of images labeled art (Smith et al., 2004:5)

2.13 Historical Overview of Visual Communication

World over, evidence of visual communication is observed out of the many archeological excavations and findings from various caves distributed all over the continents. An idea of the living of the prehistoric man primary centered on various paintings and sculpture which were generally Venuses; parietal art also known as cave art, set the pace for visual communication around 40000 years ago. Theories suggest that cave paintings may have been a way of communicating with others or for religious and ceremonial purpose. These paintings were subsequently followed by pictograms, ideograms and logograms in the 5000 BC. Pictograms were symbols or image that represented various concepts, objects, places and events or even series of activities. Ideograms also typically stood for ideas instead of a group of letters or sentences. Until the time logogram was also introduced to stand for a word or morpheme. (Sutori, n.d)

The logo of the University of Education, Winneba, is a circular emblem. It features a central sunburst or starburst design in red and white. Below the sunburst are three stylized human figures in blue and white, holding hands. The entire emblem is set against a red background with a white border. A banner at the bottom of the circle contains the text "EDUCATION FOR SERVICE" in white capital letters.

Africa is historically known for the ancient Egyptian system of pictorial writing commonly called Hieroglyphics. A system of writing that is said to mark the beginning of visual communication in Africa. In Ghana visual communication can be traced to the origination of the Adinkra Symbols of the Ashanti of Ghana.



Figure 2.3: Prehistoric sculptures (Venuses) believed to communicate the culture of fertility (Pinterest, n.d.)



Figure 2.4: Stamp seal with unicorn and ritual offering stand, ca. 2000-1900 B.C.; (ancientscripts, n.d.)

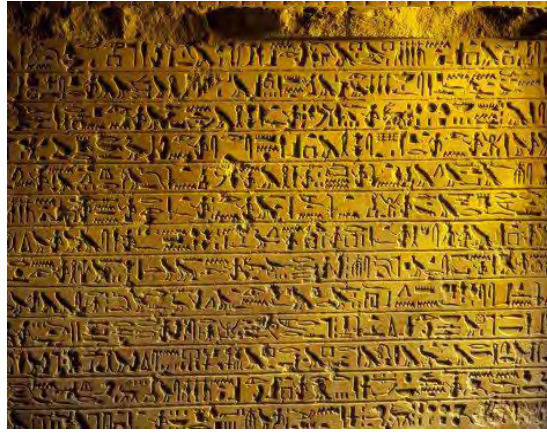


Figure 2.5: Egyptian Hieroglyphics, 13th century BC. (natgeokids, n.d.)



Figure 2.6 Egyptian Hieroglyphs, from KV17, the tomb of Seti I, 13th century BC. (natgeokids, n.d.)



Figure 2.7 Adinkra Symbols of Ghana (Ghanaian historical Evidence of visual communication) (Pinterest, n.d.)

According to Parkinson (2012) Studies indicate that picture facilitates learning and remembrance of contents of picture-message than contents of text- message owing to the principle of Picture Superiority Effect. This is caused by a chain of factors. First is that ‘picture stimuli’ implants into memory a dual code, as both verbal code and as an image. Words only churn out a verbal code. Evolutionary theory espouses that over the course of human existence, our visual system has evolved to process multiple images in parallel. There are no “pictures” in the human brain, instead only individual neuronal responses to different elements in the image. Hence the visual world is continually ambiguous (without a single level of meaning that can be clearly explained in words). An appreciation of this concept makes imperative for viewers to explore the "manner" in which meaning construction is taking place in their own brains. This understanding, affects the possibility of any other mental process alone being able to provide a single meaning to a visual image. The principle of ambiguity and meaning expressed above, further attest that meaning –making is heavily dependent on relatedness of aesthetic form and content (Smith, et al 2004:16)

Conversely, poorly conceived visualisation can deny your audience from core messaging, and in some situations constitute ‘misinformation’ Content that is poorly presented not only has the potential to corrupt your narrative, but threatens the effectiveness of your entire communications strategy (Parkinson, 2012).

2.14 Evidence of Sculptures that communicate Cultural /Behavioural change

These wooden and terracotta masks sculpture below were titled “*The scares of Memory*” they were first mounted in Geneva’s Ecumenical Centre in remembrance of the victims of the Rwandan genocide in 2003 by Ghanaian sculptor Kofi Setordji.



*Figure 2:8 In memory of the Rwandan Genocide by Kofi Setordji of Ghana.
(Pinterest, n.d. as cited in Natumanya , 2017).*

The terracotta mask depicts human faces with their eyes tied in strings, perhaps to indicate their helplessness. In addition to that the first from the left has a mark on the mouth, middle has a mark on the nose, whereas the last and first from the right has a mark across the forehead to the nose. These sculptures were meant to pay homage to victims of the genocide, communicate the suffering of the victims, as well as warn against the detachment with which the world passively absorbed tragic images from elsewhere as if scenes from movie and the silence of the international community tied with the wide division it brought the nation Rwanda in 1994 (africanah, n.d.)



Figure 2.9: A gun tied at the muzzle (outlet for bullet discharge). This sculpture preaches cease fire. (zibasazi, n.d. as cited in Shahhosseini, 2015).

This sculpture signifies the need to demonize conflict and war as an enemy; considering its destructive and devastating toll on its victims and the international community. Indeed, guns play a major role in many conflicts for which reason silencing the gun indicates ending a conflict symbolically. The tying of the muzzle of the gun is therefore a symbol of silencing the gun. This means, ending all forms of conflicts.



Figure 2.10 Stigmatised face (under the mesh) and face free from stigma (above the mesh) (2001–2002). (Nabulime, & McEwan, 2011)

This sculpture, figure 2.10 preaches the need to avoid stigmatization of HIV patients in our society. It depicts three heads with separate facial expressions. Two of the heads are covered with wire mesh on their faces, while the middle one remains on

top of the wire mesh. Feasibly suggesting how stigmatization is suppressing the out-shine of some individuals seen to be victims of HIV.

2.15 Sculptures that portrayed a social marketing role of Communicating to promote Culture/behavioural Change in Accra



Figure 2.11: An assemblage sculpture composed from used plastic water bottles. This sculpture preaches proper disposal and recycling of plastic waste. A project of Greenway International dubbed BEAT plastic pollution. Located at University of Ghana, Accra; around the Business school.

Photograph by Benjamin Kwarteng (2020)



Figure 2.12: A four figure sculptural composition preaching gender equality. Located at Accra General Post Office. (Essel & Opoku-Mensah, 2017).



Figure 2.13: A nurse carrying a boy-child and holding hands with a girl-child. Communicating the culture of family planning and gender equity. Located at Ridge Hospital roundabout. (Essel & Opoku-Mensah, 2017).



*Figure 2.14: A woman dressed in kaba fashion and flanked by two children.
Kawokudi Junction, N1 Highway, Accra. (Essel & Opoku-Mensah, 2017)*



Figure 2.15: A two figure sculpture composition preaching the need to stop Hooliganism and stadium conflicts at Accra sports stadium; Located at Accra Sports Stadium, Osu. Photograph by Benjamin Kwarteng (2020).

This statue was erected in honour and memory of the victims of the May 9th, 2001. Accra Sports Stadium Disaster that claimed the life of 127 football enthusiasts.

2.16 Pedagogical implications of public sculptures (the reviewed sculptures).

Public pedagogy despite its traverse adaptation connotes that informal education and learning which is encountered beyond the confines of traditional educational institutions (Sandlin, Schultz & Burdick, 2010). Advertently the subject is not space specific; as such it occurs in everyday activities: site seeing, shopping at the movies, on the streets or on public transportation. Its habitually unpredicted character renders it difficult to determine, albeit omnipresent (Hochtritt, et al., 2018). In the quest to evaluate the dealings of public pedagogy it is seen projecting that, the term is taken a multidimensional usage owing to its usage by theorists, scholars, artists, cultural workers and practitioners; but that 'public pedagogy has been essentially constructed as a concept focusing on various forms, processes, and site of education and learning that is occurring beyond or outside of formal schooling' (Burdick et al., 2017, p.2). According to Giroux (2004), the base word pedagogy is foundationally deduced to what is taught in schools as well as what happens in the classrooms. In congruent with the literature above, the companionship public art can offer public pedagogy cannot be over emphasized.

Umbanhowar (2005) acknowledges that public art encapsulates a range of multidimensional urban typology, which spans across objects placed in a site, to site - based works to a more temporary and decisive permanent works that explores dynamic process, artistic and organic. Its primary function affects conceptual and physical environment, frequently facilitating the real and/or contemplating between cultural aesthetics and ecological function. Public art signals the willingness of

authorities to deal with issues of society and the environment aside enhancing the beautification flavour and visual appeal of the public space (Sharp et al., 2005). Public art is arguably a salient part of society's history and culture narration. It echoes our society; enhance understanding of who we are and what we stood for as a group. It also rejuvenates the built environment and public spaces. (Markusen & Gadwa, 2010).

In harmony with all the packages public art presents, Dewey (1983) is of the conviction that education should connect the live of the child's closer open environment to that of the closed environment, institutions: "Schools should be made a genuine form of active community life, instead of a place set apart in which we learn lessons" (Dewey, 1983, p.27). This statement of Dewey is also recorded in the works of authors such as Smith and Sobel (2014), when he suggested that if learning is to be impactful then it should be linked with the learner's whole environment and not the walls of that confined school; education should lead us in and out of classrooms. It should lead us into the real world that constitutes the ultimate objective of being in the classroom. The environment should therefore affect our perception as much as the classroom does.

Extending the confines of pedagogy to embrace the public space and public art presents us the due advantage to alert students on the essence of community literacy, considering the vast weightier public pedagogy success rate of street arts in the public space essentially in terms of cross cultural and demographics communication (Holmes, 2014).

However, according to Biesta (2014) Public pedagogy is known to share three areas of concern; for the public, of the public and for publicness. In relation to the area Public art suits the first class that is, For the publics; considering the primary motive

of public art (Biesta 2014, cited in Charman & Ryan, 2015). Al Suwaidi & Furlan (2017) points out that, the position of sculpture in urban public art, is second to none; this is in appreciation of the key role sculpture plays in public pedagogy of urban public spaces. Sculpture has since existed as the central focal point of visual images in the construction of our public space even with the extent of permeating the walls of formal pedagogy. However these deliberations merit concentration that must be ascertained consequence to the construction of public arts, – whether its cultural elements, location, and reception are appropriate for the society and the public. Second, how does it divides knowledge? Third, does it activate a place? Finally, what is the opinion of the people who matter that space? Meanwhile the kind of informal learning that occurs in public spaces is engineered by curiosity, observation and activity which are usually preceded by attraction (Charman & Ryan, 2015).

It is worth to establish that the identification of the intent for making a specific public art does not suggest it meaning after they are installed in the public space. Considering that interpretation of artworks is influenced by context, signifiers and codification; which are in it relative to learned and variable cultural rules. That seems to suggest that artworks communicate different message to different viewers. Likewise viewers are at liberty to make their own interpretation of what they come across in art works. Community participation is thus a recommended (Qadri, 2016; Charman & Ryan, 2015).

The submissions of the above authors clearly admit that public arts inevitably resounds pedagogical significance. Nonetheless this pedagogical roles is exhibited in binary approach:–[1] through the narratives and knowledge it projects; and – [2] through it authorship and placement, which teaches the authority behind it placement

for public consumption (Qadri, 2016; Essel & Opoku-Mensah, 2017). Technically, the artworks reviewed above falls within the confines of public art as suggested by the Qadri, Essel & Opoku-Mensah; which presupposes that they moreover meet the pedagogical functions mentioned by (Qadri, 2016; Essel, & Opoku-Mensah, 2017).

For instance, Figure 2.12 which is assembled from used plastic water bottles and located on the University of Ghana campus echoes the need to stop plastic pollution and promote plastic recycling; in line with a social marketing project undertaken by Greenway international. Figure 2.13, located at the Accra post office; figure 2.14, located at Ridge Hospital round near Accra Psychiatric Hospital and figure 2.15, located at Kawokudi Junction, N1 Highway, Accra; which consist of three figures, two figures and two figures respectively composed of a woman and children, all communicate the need for gender equity and family planning. Whereas figure 2.16 which is constituted of two figures (football enthusiasts) and located in front of the Accra Sports Stadium communicate the need to eschew all forms of violence and hooliganism at the sports stadium as it remind the football fraternity and Ghana of a sad incident that took that took the life of 127 Ghanaians on the 9th May, 2001. “May 9th Stadium Disaster”

2.17 Social Marketing Theory

Social marketing is the “process for influencing human behavior on a large scale, using marketing principles for the purpose of societal benefit rather than commercial profit” (Goldman, 2009, p.105). According to Nanda (2013) the term social marketing was coined by Philip Kotler and Gerald Zaltman in 1971 when they foresaw the transfer of the principles and experiences in marketing to sell ideas, attitudes, and behaviours. Nanda further asserts Kotler and Andreasen also argue that what distinct

commercial marketing from social marketing is the intent. Whereas, the former targets direct benefit in its goal the latter has either the consumer or the society at large as the central beneficiary.

Social marketing is tagged a community-based theory, which applies the principles of psychology with applied research strategies to provide a blue print for promotion of behaviour change across cross cultures (Schultz & Tabanico, 2007). As opined by the American Social Marketing Centre, situating the customer in the centre of the social marketing program is a catalyst for an impact- assuring and effective behaviour change interventions. Policy formation, strategy development, or program implementation and delivery can feature these interventions (Farr et al., 2008).

In each case social marketing programs are meant to tackle health issues, prevent accidents, secure the environment and ensure a meaningful co-existence on the environment.

Fundamentally, social marketing is seen to educate and inform its customers. However these two are not sufficient conditions to attaining the required change in the face of the numerous brocades of social marketing (Jones, 2001). For this reason it makes it a necessary condition to adopt the several persuasive methods of marketing to explore and entice patronage. Even as we get our target market (group) educated and inform for the ultimate goal of behavioural acquisition. Again, creating awareness and increasing knowledge is key but program coordinators must also promote programs that lead to behaviour change. In the end, the promotional strategies should spotlight behavioural changes (Jones, 2001).The goal of social marketing is the wellbeing society. However the target audience may be individual, group, or the society as a whole. Principles followed for social marketing are the same as that for

commercial marketing. The social welfare goal is achieved through voluntary change of behavior. (Nanda, 2013).

“Social marketing is the use of marketing principles and techniques to influence a target audience to voluntarily accept, reject, modify, or abandon a behavior for the benefit of individuals, groups, or society as a whole”, (Kotler et al., 2002). Social marketing is a consumer-centered, research driven approach to promote voluntary behavior change in a priority population (Grier & Bryant, 2005). Social marketing is “a process that applies marketing principles and techniques to create, communicate, and deliver value in order to influence target audience behaviors that benefit society as well as the target audience” (Lee et al., 2015; p).

Kotler and Lee (2008) define social marketing as “process that applies marketing principles, tools and techniques to create, communicate, and deliver value in order to influence target audience behaviour that benefit society (public health, safety, the environment, and communities) as well as the target audience”(p.).

From the above definitions, it is observed that the goal of social marketing is for the wellbeing of society. However, the target audience may be individual, group, or the entire society. The principles followed for execution of social marketing are the same as that for commercial marketing. The social welfare goal is achieved through voluntary change of behavior.

Social Marketing is concerned with the application of marketing knowledge, concepts and techniques to enhance social as well as economic ends. It is also concerned with analysis of the social consequences of marketing policies, decisions and activities (Lazer & Kelley, 1973).

Social Marketing practice is guided by ethical principles. It seeks to integrate research, best practice, theory, audience and partnership insight, to inform the delivery of competition sensitive and segmented social change programmes that are effective, efficient, equitable and sustainable (ISMA, ESMA, AASM, 2013).

2.18 Segmentation and targeting

People are unique; this means a social marketer must offer different programs for different people. For example segmentation improves the quality of health prevention programs (Gallopel-Morvan, 2008)

From the above agreement it is just fair that social marketers came to the understanding that human behaviours like human faces differ. It is therefore in connection that social marketers designed different interventions in communicating their product (the intended behaviour to adopt) to the target audience. The social marketing approach profoundly relies on behavioural change theories to provide a reliable framework for understanding target audience and social issues (Coffie, 2015).

2.19 Social Marketing in Retrospect

Before the attempts to proposed a definition for Social Marketing, in the early part of the 1970s, commercial marketing had widely been used to chalk significantly meaningful successes in the influence of consumers purchase decisions , leading them to buy products they may have not on their own (Sheau-Ting et.al. 2013). Wiebe (1951) had consequently conceived the idea of Social marketing. When in his contemplation had questioned Why commercial marketing technology could not be applied to influence peoples adoption of brotherhood and soap. Upon interrogation of four social campaigns Wiebe (1951) concluded that the more the social campaign features product campaign the higher the success attained. The allusion then, is that

the application of marketing principles to social campaign is a sure way to successful campaign. It is therefore not a surprise that the concept Social marketing has gone through the challenge of having different phases in terms of it defining. (McDermott et al., 2005).

“Social marketing is the design, implementation and control of programs calculated to influence the acceptability of social ideas and involving considerations of product planning, pricing, communication, distribution, and marketing research’(Kotler & Zaltman, 1971, p.5 cited in Andreason,1995; Lefebvre, 2011; Coffie, 2015).

The two, Kotler and Zaltman in 1971 at the time saw how the principles and knowledge of marketing had been under utilised for which reason they concur with Wiebe (1951) that a swift implementation of marketing ideas to influencing social behaviours was encouraged in the selling of social ideas. However, the challenge then was still how to successfully define the term devoid of confusion from societal marketing, social campaign and social advertising.

According to Ramlow (2008), the primarily concern of Social marketing in the late 20th century was interventions and social crusades meant to uplift the quality of life among a target group. The NSMC (2006) cited in Davison et. al (2008) opines that this view of social marketing, now referred to as ‘tell and sell’ marketing, is the more traditional understanding of the concept. The group comprehension of social marketing suggests it is a social intervention science that uses artistic (visual and performing) persuasions to communicate a desired behaviour to a target group.

2.20 Summary of Reviewed Literature

It is impeccable from the literature reviewed from various authorities that sculpture, communication, culture and Social marketing are interconnected and are strong accessories of each other. They offer an immeasurable contribution in the quest to ensure social change (i.e. behavioural change) with the public spaces of our communities. It is evidential and cannot be undermined.

The review further suggests that though terms such as sculpture, culture, communication and social marketing are still in the phase of reaching a universally accepted definition, there are equally accepted operational definitions that can be adopted to arrive at a certain decision or conclusion. For instance, Sculpture is an art form that employs manual or digital techniques such as modelling, casting, carving, nailing and other bonding techniques to create physical or virtual three dimensional forms out of organic, inorganic, perishable and non- perishable tools and materials. Communication is the act of conveying message from a sender to a receiver via digital and non-digital means (Channels) with or without the expectation of feedbacks. Culture refers to the sum total of psychological and physiological in-habits and exhibits of a person or group of persons. It is what codifies and identifies a person(s). Social marketing is a behaviour-oriented activity that adopts commercial or traditional marketing ideologies to sell or exchange behaviour to/from a customer(s) with the ultimate aim of transforming society for development instead of commercial profits.

Consequentially, sculptures carry the message for a communication, whereas communication also uses sculpture to carry its message. Culture carry the message of communication, whereas communication carries the message of the culture .Social marketing then makes a combination of sculpture and communication to carry the

message of culture (behaviour) to the people. The four are thus inter-dependent on each other.



CHAPTER THREE

METHODOLOGY

3.1 Overview

This section provides an overview, and justification for, all the discussions that take place in the subsequent chapters of the study. It indicates the design, population, sample size, sampling technique, data collection instruments, data collection procedures, data analysis plan, the trustworthiness of the study, and the evidence of ethical considerations that has been employed. It also dictates the systematic structure with which one can follow to authenticate the results of this study; as long as the test for validity and reliability of this study is concern.

3.2 Research Approach

Research approach is a composite of the plans and procedures for a research; it starts from the broad assumptions to detailed method of data collection, analysis and interpretation of a study (Creswell & Creswell, 2017). It is the armature that dictates the movement or direction of a research as underpinned by the key assumptions within which the study is situated. This assertion underscores why qualitative research approach was deemed appropriate for this study.

Burns and Grove (2003, p.195) are of the view that a qualitative research approach is “a systematic subjective approach used to describe life experiences and situation to give them meaning”. According to Best (1981) with qualitative methods, the researcher is able to describe, record, analyse and interpret existing events. The qualitative approach is able to present a sense of analogy that captures the relationship between existing unbiased variables of a scenario.

To be assured of a clear and detailed description of a scenario under observation, instead of just comparing the outcomes in a descriptive presentation, qualitative research is deemed appropriate (Sidhu, 2009). Parahoo (1997, p.59) also adds that qualitative research emphasis on the experience of people as well as highlighting uniqueness of the individual. Creswell (2014) is of the assertion that qualitative research evolve from the need to investigate, understand and ascribe meaning to a social phenomenon within the context or natural settings of the individuals or group under study. On this tangent, the present study sought to investigate the social phenomenon of using sculptures as marketing tools and ascribe relevant meanings to the phenomenon in the given social setting in an attempt to achieve a social behavioural change.

According to Natumanya (2015, p. 58) researchers adopt the qualitative approach to explore the behaviour, perspectives, experiences and feelings of people and emphasize the understanding of these elements. Esseku (2010) shares the view that researchers will arrive at a conclusion of making use of more than one data collection which may also inform the research methodology to use due to the multifarious nature of the data to be collected.

Qualitative data are not mechanical in its measure due to their predictive attribute. It is highly assumptive and perceptual. Essentially it is difficult to assign figures to the attributes qualitative research seeks to investigate. Most are attitudinal in character not scientific. Typically, it is descriptive in its presentation but does not render it inadequate in its measure (Williams, 2011). Similarly this study sought to describe in details the phenomena of using sculpture to impact behaviours in the setting of selected communities in Accra. Similarly, this study also sought to describe how

community members feel about the use of sculpture as a tool for social marketing. Hence it will not focus much on assigning figures to the attributes it will measure.

In pursuit of enhance narration of report on data collected for subsequent analysis and interpretation based on the context of communication portrayed in the sculpture, the qualitative approach is considered the most apposite choice of approach for this study. This was tied with interpretivism as appropriately outlined by the qualitative approach to research (Levison, 2007).

3.3 Research Design

Research design is the outline that guides the processes leading to the achievement of research objectives. It suggests the theoretical construct or structures the researcher practices to achieve the results of a research. The objective focused attribute of research design makes it impossible to have a single all-inclusive homogenous design without any flaws (McDaniels & Gates 2015).

Again, as agued in Pilot and Hunglar (1996) design is a framework that reveals the ways and means with which a researcher gathered and analysed a data. Meanwhile the study focused on investigating the various ways sculpture is used as a social marketing tool to communicate (promote) the message of expected behaviours to a target group. It is for this reason the researcher deemed it suitable to use the qualitative methodology with the, descriptive and thematic approach for the study.

Descriptive design is in synchronizes with the case study. It is focused on studying situations to arrive at a conclusion which may have a theoretical foundation (Bryman, 2016). It includes the numerous surveys and fact-findings activities research uses to arrive at an objective. Giving vivid narration of observations and data, for an onward

conclusion spun out the data described (Saunders et al., 2007, p.134). The data is presented mostly in the form of words-descriptions, accounts, opinions, feelings customs and beliefs instead of digits because the focus of the study is people and psychological orientation (Williams, 2011, p.130). Williams (2011) further indicates that observation plays a key role in data collection under descriptive method. The study adopted the descriptive approach to research as part of the design to help give a detailed description of the sculptures, respondents and responses that were used for the study. It was used to describe the demographics and perceptions of the respondents. McDaniels and Gates (2015) share the opinion that, descriptive studies are used to answer who, what, when, where, and how questions.

Tacitly, descriptive studies are investigative in practise. It therefore became prudent that the study employs it to help provide detailed answers to the research questions that had been stated in chapter one as a guide to meeting the objectives of the study. By this, it further helped in the explanation of how the sculptures found in Accra have portrayed the social values, behaviours and attitudes they are to communicate and further impact into the target audience these behaviours. The description entails both the way these sculptures appear in reality and how they appear symbolically. The data collected needed to stand the test of validity and reliability at the point of analysis.

Hence, the observational descriptive method was brought to bear to intensify the descriptive data study and documentation. The site (environ-geographical location) of the sculptures, the physical and symbolic message they carry, the position of the sculptures to the audience, and the influence they have on the audience (population) were studied methodically and descriptively analysed. Subsequently to ensure ethical considerations are adhered to, any attempt that could lead to data manipulation was

strictly avoided as advised by Leedy and Ormrod (2014). All observations were then subjected to a juxtaposed analysis with the opinions gathered from the responses to the questionnaires for finality on how sculptures have communicated social issues and values to the public or audience (customers).

Besides as a social research, the study was centered on people and sculptures. Two of which variables are all structural and physical. It was therefore prudent to adopt the observational instrument in gathering a reliable data that can lead to valid results.

3.3 .1 Case Study

Considering all other research designs, Case study was deemed apt for the study because this study required a detailed examination and understanding of the position (impact) of sculpture in social marketing communication as a result some communities in Accra that had sculptures mounted at vantage points were selected and studied (Leedy & Ormrod 2014). The idea of studying selected communities by describing sculptures, opinion of inhabitants, interventions or phenomenon and real - life context in which sculptures are used to communicate for social marketing promotion also justifies why qualitative descriptive case study design was ideal for this research (Baxter & Jack, 2008).

It allowed for the investigation and observation of: the various ways sculptures are used in the society, the way sculptures in the selected communities (population) that is Accra Post Office Community, Accra Sports Stadium Community, Ridge and Accra Psychiatry Hospital Community and Legon /University of Ghana Community portrayed the message they intended to carry or convey, how relevant these sculptures are to the inhabitants of where they are located, how the sculptures were understood by the viewers (the public) and how they perceived these sculptures to be necessary or

not. Then again how the idea of conveying social messages to the public through sculpture can be improved (Blatter, 2008).

3.4 Population

Newman (2007) refers to a target group as the very group of essential unit that is of benefit to the study. It comprises the inevitable position of data and analysis (Bryman, 2016).

From the opinions Newman (2007) and Bryman (2016) participants were carefully selected based on a design. To qualify for selection, one should have seen the selected sculptures before as a result of being a member of the communities from which these selected sculptures are located. Hence, regular members of the communities, comprising of people of all walks of life constituted the population.

The target population of the study was then grouped into the following classes

- a. the people residing in the communities where the sculptures have been mounted or erected
- b. People who usually found themselves in the communities where these sculptures are erected due their everyday live activities or other needs.

3.5 Sampling Technique

According to Williams (2011) sampling is the process of selecting just a small group of cases out of a large group. Likewise, the system with which a sample is derived is described as a sample technique. With this knowledge, the respondents were purposefully selected from the Sample frame of the population. Purposive sampling is an activity tailored to select only a targeted people as participant whose eligibility for a study is strictly based on their knowledge or experience on the issue to be under

studied (Kuranchie, 2016). It is a participant selection activity which targets specified people; with the fore knowledge that, these people have in their custody the quality of data a researcher can depend on for a study. Purposive sampling is researcher centered, premeditative and generally restrictive. This sampling technique was deemed fit for this study because the researcher wanted data from only members of the selected communities who have also seen the sculptures under study before.

The sample was made up of 20 respondents. Out of the 20 respondents, 5 respondents were picked from each of the communities the sculptures are located. Out of these 20 respondents, 10 are females whereas 10 are males.

To arrive at the sample, In each of these selected communities, the researcher out of the general information retrieved from the target population through preliminary interaction, purposefully selected respondents for the interviews. For instance, if upon interaction with the general guide on the interview list, the researcher deduced that a yet to be properly interviewed person is just a one- time visitor of the community he is exempted from the interview. Similarly if he has not seen the sculpture work before he/she was exempted.

Table 3.1: Distribution of accessible population for the study

| | Population for study | Accessible population |
|---|---|------------------------------|
| 1 | Accra post office community Respondents (APOC) | 5 |
| 2 | Accra sports stadium Community Respondents (ASSC) | 5 |
| 3 | Ridge and Accra Psychiatry Hospital Community (RAPHC) | 5 |
| 4 | University of Ghana Community Respondents | 5 |
| | Total | 20 |

3.6 Data Collection Methods

Interview and observation were used to collect the data for the study. The interview was designed in line with the research objectives and questions for the study and then administered to the sample which comprised of the general public who have seen the selected sculpture and are either visitors or members (inhabitants) of either Accra Post office community, Accra sports stadium community, Ridge- Accra psychiatry community and University of Ghana Community. The community members (Respondents) interviewed includes members of social advocate groups, students, traders, public servants, artisans and the lay public. The respondents can further be identified as Old Accra- dwellers and Fresh Accra-dwellers. The old Accra -dwellers are inhabitants who have stayed in Accra for not less than one year. Whereas the Fresh Accra-dwellers, are inhabitants who have stayed in Accra for more than one year. The reason for this grouping was to assess the impact the period an individual has lived in Accra has on his or her interpretation and understanding of the sculptures.

Semi-structured interview questions were used to collect data from respondents whose busy schedule could not allow for the unstructured interview.

This Semi-structured interview questions revolved around the unstructured interview questions and the objectives. It was deemed fit for the situation because the study is about human beings and socio- cultural issues. The respondents were however asked to record their response for onward transfer via WhatsApp or Bluetooth as suggested in Igwenagu ,2016.

3.7 Data Collection Procedures

This section outlines the very ways by which the instruments for data collection were practically used. Predominantly all the data collection instruments were used through fieldwork.

3.7.1 Unstructured Interviews

In any case field work was the main model used in collecting the data through the use of direct (face to face) interviews, observation with audio-visual documentation. The interviews were unstructured, here questions were generally open-ended, and hence the interviewee views are of paramount importance. For this reason rambling to some extent is encouraged (Bryman, 2016). With this knowledge in mind interview questions were designed to suit the research questions. Before going to the substantive subject of the interview, each respondent is first administered to a set of general information questions which was a way of determining who was fit for the interview especially when respondents were to be purposefully selected for the study. If a respondent was deemed fit for the interview after the initial engagement/interaction the rest of the questions were administered to him/her. Once the interaction began and respondent gave his response to questions, the researcher, listened, and recorded the data emanating from the interview with a Nokia 2.1 mobile phone, in addition to taking field notes.

3.7.2 Unstructured Observation

Though researcher relied on Observer- as- participant observation, the observation itself was unstructured. In an unstructured observation, the researcher though has what he intends to observe in his mind he is not obliged to strictly adhere to these traits as stated on his observation check list, instead he allows room for other traits

that are not captured on his checklist but surfaces and yet reveals extra data that will be of relevance to the study to be captured or recorded. Though unintended where needed and time allows these observed traits (data) can be probed further (Kuranchie, 2016). As a participant Observer- as- participant my primary goal was playing the role of an interviewer doing just some degree of observation with very little participation. For instance, at a site right closer to the sculpture where an MTN vendor was interviewed, the researcher first offered to buy credit from the vendor after which he begun to establish rapport with a general business conversation before laying a request for him to grant him an interview after introducing his self and his 'Ga' language translator (resource person) he visits the communities with. While this vendor gave his response to questions researcher, listened, observed and recorded the data with a Nokia 2.1 mobile phone, in addition to taking field notes.

The researcher personally visited the grounds of the various communities that formed the target population with his 'Ga' language translator; to have face-to-face unstructured interaction capable of unraveling answers to the research questions with the respondents, in Greater Accra Metropolis.

3.8 Data Analysis Plan

The position of data analysis in qualitative research is as crucial as the data collection process with respect to linking data to research questions to establish concept related findings. (Given, 2008). Analysis appears in a design that is expected to be sequential and progressive in presentation (WLawrence, 2014, p.477). Nonetheless the focus of the researcher was to seek the opinion of the respondents on what the selected sculptures communicate to them, especially on the subject matter of behavioural change intents. Thus after the interview guide has been used in addition with

observation to collect these opinions (data), all data collected in audios were transcribed and interpreted with tables, charts and graphs. Afterwards, findings from these data were analysed and interpreted, with conclusions drawn, before recommendations were made.

However, researcher through comprehensive scrutiny ensured a connection between the formulated research questions and the findings after it has been transcribed. For clarity and orderliness after the transcript of the audios, they were further grouped and coded under themes, considering the closeness of the points they carried and menial codes based on cues. Additionally, for evidential purpose, relevant photographs took at the time of data collection were text wrapped to support the report.

3.9 Trustworthiness of the Study

In the opinion of Gunawan (2015) to avoid unconscious pursuit of the positivist agenda of credibility, dependability, transferability, and conformability at the neglect of trustworthiness, the role of triangulation must be given attention. Gunawan(2015) further suggest that to pursuit trustworthiness, qualitative researchers consider to do member checking, triangulation, detailed transcription, systematic plan and coding. Triangulation is the application of multiple approaches in seeking to understand a scenario from different perspective. It entails the use of different data sources, investigators and methods of data collection (Neuman, 2007 and, Korstjens & Moser, 2018).

Based on this insight, the researcher ensured that the data that formed the basis for the conclusion were trustworthy by recording the interview, taking field notes and personal observation as well as validated data collected with multiple instruments such as electronic interviews. The researcher equally depended on traditional methods

of qualitative research in general and information science such as face-to-face interview to collect reliable data for the study. Out of the data collected from the unstructured interview and observations at Accra structured interview was designed to test the credibility of the responses from the interview in Accra at Kasoa and other locations via WhatsApp and Bluetooth.

To ensure credibility the researcher administered same interview questions to similar sample at Kasoa with the help of pictures, aside interviewing professionals such as tutors/ lecturers and artisanal sculptors who matter when it comes to sculpture. This method can be described as respondents triangulation. These respondents were purposefully selected to serve as spy (check) on researcher bias as well as win confidence for the study. Kasoa was chosen for the credibility test because of convenience and accessibility. In order to eliminate potential bias and ensure neutrality; the researcher rigidly depended on the responses of respondents to arrive at the findings. Similarly as a measure of dependability the research strictly towed the approved standards of research academia. For example no participant was under coercion or duress to partake or provide responses. This consequently leads to an assurance that any study with same objectives is most likely to produce the same results. Furthermore, the exploitation of detailed transcription techniques, and systematic thematic coding of the data by means of thorough listening of audios as well as counting on qualitative research were the modalities to ensure consistency and trustworthiness.

3.9 Ethical Considerations

The measure of the trustworthiness of a research is equally dependent on how ethical the researcher was in his dealings. A research is therefore expected to have a standard measure of honesty and integrity (Lawrence, 2014). In order to ensure integrity, reliability and trustworthiness of this study, ethical principles such as honesty, protection from harm and informed consent were duly observed throughout the research process. Again the researcher was careful with his constructive paraphrasing and quotations ensuring all were cited and referenced according to institutional and instituted standards of research work. More so the researcher tried as much as possible to eliminate the incidence of fabrication and falsification of data. Besides to protect the rights of all participants their consent were sought, with all doubts cleared before any participation. None was coaxed nor coerced to provide information against his will or under duress (Fleming & Zegwaard, 2018). Similarly the researcher also practically demonstrated respect and good interpersonal skills by respecting the rights and opinions of all participants there by ensuring all data were treated as a unit with anonymity and used for just the purpose for which it was collected. These moral and professional obligation to be ethical were duly adhered to even when or where research participants are unaware of or unconcerned about ethics (Neuman, 2014:50-51).

CHAPTER FOUR

PRESENTATION OF DATA, ANALYSIS AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter concentrates on the presentation of data, analysis and discussion of findings of the study. It is centred on all the data that were collected from the four selected sculptural sites. These sites have been described and identified as communities in this study, with the following classifications: Accra Post Office Community, Accra Sports Stadium Community, Ridge and Accra Psychiatry Hospital Community, Legon /University of Ghana Community. These are all communities/ Suburbs of Accra. A total of twenty (20) correspondents were purposively selected for the study; out of these correspondents five were purposively selected from each community based on gender.

4.2 The Demographic Characteristics of the Respondents

4.2.1 The demographic characteristics of the respondents in relation to gender and location.

This section considers the sex of respondents in relation to the number of respondents picked from each of the four communities used for the study.

Table 4.1: The demographics of Males and Females Respondents sampled per community.

| Community | Males Respondents | Percentage (%) | Females Respondents | Percentage (%) | Total (%) |
|-----------|-------------------|----------------|---------------------|----------------|-----------|
| APOC | 3 | 15% | 2 | 10% | 25% |
| ASSC | 4 | 20% | 1 | 5% | 25% |
| RAPHC | 1 | 5% | 4 | 20% | 25% |
| LUGC | 2 | 10% | 3 | 15% | 25% |
| Total | 10 | 50% | 10 | 50% | 100% |

Source: Fieldwork, 2020.

From Table 4.1, it is indicated that 3 males (15%) of the sampled population were selected from Accra Post Office Community(APOC), 2 females (10%) of the sampled population were selected from Accra Post Office Community(APOC). 4 males (20%) of the sampled population were selected from Accra Sports stadium Community, 1 females (5%) of the sampled population were selected from Accra Sports stadium Community. 1 male (5%) of the sampled population were selected from Ridge and Accra Psychiatry Hospital Community, (RAPHC).Community, 4 females (20%) of the sampled population were selected from Ridge and Accra Psychiatry Hospital Community, (RAPHC) Community. Table 4.1, demonstrates a fair and equitable distribution of male and female respondents for the study. However it could also be analysed that the distribution of male to female per community could not be fair(equitable) due to the ratio of odd number distribution of respondent assigned and selected from each of the four communities in order to attain a total of 20 respondents for the study. Respectively the ratio of male to female is as follows APOC 3:2, ASSC 4:1, APHC 1:4 and LUGC 2:3

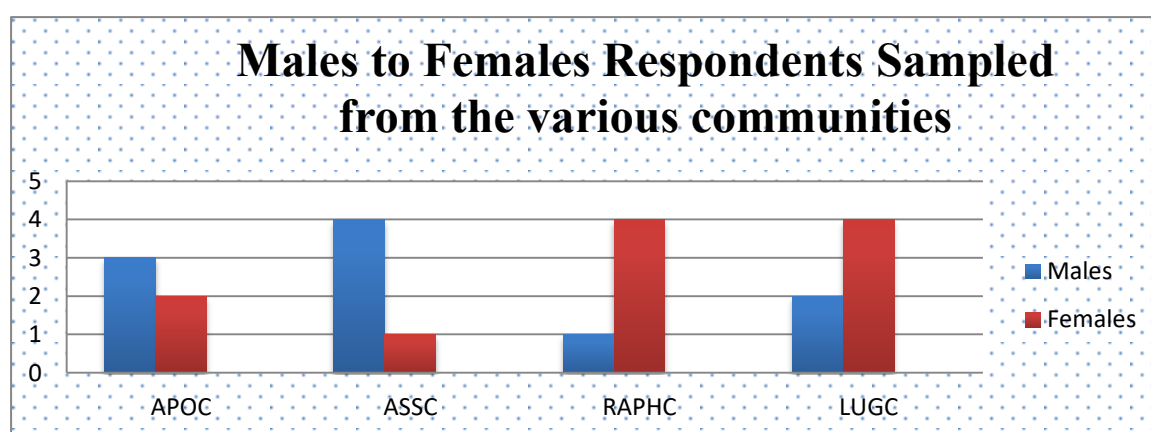


Figure 4.1: Male and Female Respondents Sampled from the various communities.
Source: Fieldwork, 2020.

The bar Chart, Figure 4.1 indicates that at Accra Post Office Community (APOC), three (3) males and two (2) females were selected, at Accra Sports Stadium Community (ASSC), four (4) male and one (1) female were selected, at Ridge and Accra Psychiatry Hospital Community (RAPHC), one (1) males and four (4) females were selected, at Legon /University of Ghana Community (LUGC), two (2) males and three (3) females were sampled as respondents for the interview of the study.

Figure 4.1 is therefore an indication of equitable selection of male and female respondents across the various communities selected for the study. It is a representation of equal male to female ratio selected for the study.

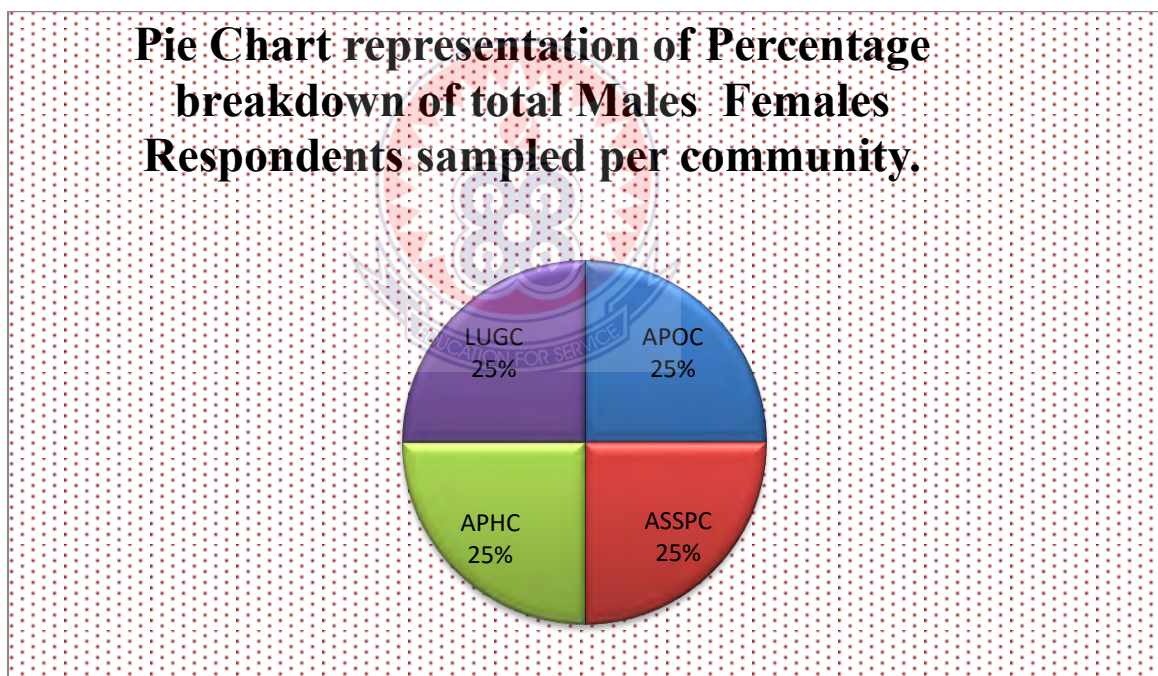


Figure 4.2: Percentage (%) breakdown of total male to female respondents sampled per community.

Source: Fieldwork, 2020

The pie chart, Figure 4.3 indicates that 25% of the respondents representing five (5) respondents were selected from each of the four (4) communities selected for the study. i.e. 25% from Accra Post Office Community, (APOC), 25% from Accra Sports

Stadium Community, (ASSC), 25% from Ridge and Accra Psychiatry Hospital Community, (APHC) and 25% from the University of Ghana Community,(LUGC). Consequentially, the Figure 4.3 is an evidence of equal percentage allocation of the respondents. It is an affirmation of balance in the percentage distribution of respondents among the communities, in line with mutual inclusiveness as a way of ensuring credibility and validity of conclusion from the responses.

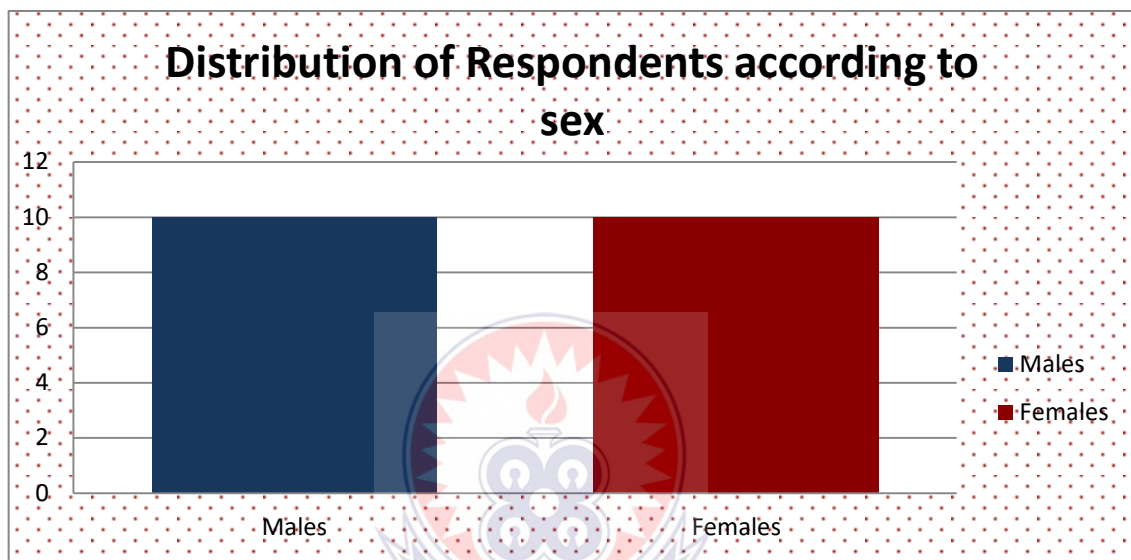


Figure 4.3 Distributions Of The Total Respondents According to Sex.

Source: Fieldwork, 2020.

Figure 4.3 depicts the composition of male and as against female respondents for the study. From the left of the chart, the blue bar (on the left) represents male respondents, whereas the red bar (on the right) represents female respondents. The bar chart indicates ten (10) males and ten (10) females were selected as respondents for the study. This was to ensure equity in gender distribution of the respondents.

This did not however have any significant impact on the study because the response of respondent did not reflect any sense of difference in gender. However it eliminated bias in the sampling of the gender.

4.2.2 Respondents general demographics (Expertise, Age, Education, Years lived in Accra)

This section discusses the general demographics of respondents with focus on respondents' expertise or career, age, education, and years lived in Accra.

Table 4.2: Raw data of respondents' general demographics (Expertise, Age, Education, Years lived in Accra)

| Respondent (R) | Expertise /Career | Age | Education | Years lived in Accra |
|----------------|-------------------|----------|--------------|----------------------|
| R-1 | Hawker | 22 years | JHS | 22 years |
| R-2 | Security woman | 39 years | Second Cycle | 22 years |
| R-3 | MOMO vendor | 24 years | Second Cycle | 11 years |
| R-4 | Petty Trader | 64 years | JHS | 45 years |
| R-5 | Baker | 54 years | Second Cycle | 30 years |
| R-6 | JHS student | 15 years | JHS | 15 years |
| R-7 | SHS student | 16 years | Second Cycle | 5 years |
| R-8 | Merchant | 43 years | Tertiary | 38 years |
| R-9 | Food Vendor | 35 years | Primary | 20 years |
| R-10 | Tertiary Student | 21 years | Tertiary | 21 years |
| R-11 | Tertiary Student | 23 years | Tertiary | 23 years |
| R-12 | Tracks official | 53 years | Second Cycle | 26 years |
| R-13 | Cobbler | 40 years | Primary | 8 years |
| R-14 | Chief Security | 41 years | Second Cycle | 19 years |
| R-15 | Teacher | 35 years | Tertiary | 16 years |
| R-16 | Nurse | 22 years | Tertiary | 22 years |
| R-17 | Pupil | 12 years | Primary | 12 years |
| R-18 | Steward | 23 years | JHS | 2 years |
| R-19 | Mechanic / Driver | 26 years | Second Cycle | 13 years |
| R-20 | Mason | 37 years | JHS | 6 years |

Source: Fieldwork, 2020.

Table 4:2 reveals that Respondent one (1) is a Hawker, 22 years old, a JHS graduate, and had lived in Accra for 22years. Respondent two (2) is Security woman, 39 years old, a Second Cycle graduate, and had lived in Accra for 22years. Respondent three (3) is a Mobile money vendor, 24 years old, a Second Cycle graduate, and had lived in Accra for 11years. Respondent four (4) is a Petty Trader, 64 years old, a JHS graduate, and had lived in Accra for 45years. Respondent five (5) is a Baker, 54 years old, a Second Cycle graduate, and had lived in Accra for 30years. Respondent six (6) is a Baker, 15 years old, a JHS graduate, and had lived in Accra for 15years.

Respondent seven (7) is a Baker, 16 years old, a Second Cycle graduate, and had lived in Accra for 5 years. Respondent eight (8) is a Merchant, 43 years old, a Tertiary graduate, and had lived in Accra for 38 years. Respondent nine (9) is a Food Vendor, 35 years old, had received Primary education, and had lived in Accra for 20 years. Respondent ten (10) is a Tertiary student, 21 years old, a Tertiary under graduate, and had lived in Accra for 21 years. Respondent eleven (11) is a Tertiary student, 23 years old, a Tertiary graduate, and had lived in Accra for 23 years. Respondent twelve (12) is a Track Official, 53 years old, a Second Cycle graduate, and had lived in Accra for 26 years. Respondent thirteen (13) is a Cobbler, 40 years old, a Second Cycle graduate, and had lived in Accra for 8 years. Respondent fourteen (14) is a Chief Security, 41 years old, a Second Cycle graduate, and had lived in Accra for 19 years. Respondent fifteen (15) is a Teacher, 35 years old, a Tertiary graduate, and had lived in Accra for 16 years. Respondent sixteen (16) is a Nurse, 22 years old, a Tertiary graduate, and had lived in Accra for 22 years. Respondent seventeen (17) is a Pupil, 12 years old, a Primary School pupil, and had lived in Accra for 12 years. Respondent eighteen (18) is a Steward, 23 years old, a JHS graduate, and had lived in Accra for 2 years. Respondent nineteen (19) is a Mechanic/Driver, 26 years old, a Second Cycle Graduate, and had lived in Accra for 13 years. Respondent twenty (20) is a Mason, 35 years old, a JHS graduate, and had lived in Accra for 16 years.

Analyzing the table 4.3 gives an indication that the respondents were randomly selected without any bias towards their expertise, age or education. Respondents had different career/occupational background, many of which are not sculpture related which indicates that their response may not necessarily be influenced by their experience in sculpture. It could also be realized that they are not people of a common age for one to easily anticipate that respondents are giving a particular response due to

their common age. It can therefore be said that, it is a mechanism to eliminate suspicion of probable bias skewing. Again due to the random selection, it can be seen that the ages of respondents cuts across, children, teenagers, young adults, adults and old adults. The educational background of the respondents also confirms that respondents were selected from different educational background some of which affects the literacy level of the respondents in terms of their ability to read. Finally respondents period lived in Accra widely differ. When some have lived in Accra for over forty years others have spent as low as just two years in Accra. So there is a clear indication their experience of these sculptures in terms of years differ. All these are expected to enhance the trustworthiness of the results for the study.

Table 4.3: The percentage (%) of respondents in relation to their age group

| Age range | Number of respondents(f) | Percentage (%) |
|------------------|---------------------------------|-----------------------|
| 0-10 years | 0 | 0 % |
| 11-20 years | 3 | 15 % |
| 21-30 years | 7 | 35 % |
| 31-40 years | 5 | 25 % |
| 41-50 years | 2 | 10 % |
| 51-60 years | 2 | 10 % |
| 61-70 years | 1 | 5 % |
| Total | 20 | 100 % |

Source: Fieldwork, 2020

From Table 4.3 and Figure 4.4 .it is evident that none of the correspondents fall within the ages of 0 to 10 years. 3(15%) respondents are within the ages of 11 to 20years. 7 (35%) respondents fall within the ages 21 to 30 years. 5(15%) respondents fall within the ages 31 to 40 years. 2(10%) respondents fall within the ages 41 to 50 years. 2(10%) respondents fall within the ages 51 to 60 years. 1(5%) respondent fall within the ages 61 to 70 years. This data was to test whether the age of a respondent had the probability of providing an interpretation of the sculptures that synchronize with the

interpretations (themes) suggested by the same sculptures by authors such as Essel and Opoku-Mensah.

According to Essel and Opoku-Mensah (2017), many of the sculptures that were studied under the research were constructed after in the 1990s. On that premise it can be established from the table 4.3 that some of the respondents were born before the sculptures were constructed. The general perception then is that such respondents are likely to know the very reason for the construction of these sculptures. This was also likely to inform their response to some of the interview questions. The table again reveals that 10 (50%) respondents are coincidentally above age 30. That implies these respondents were born before these sculptures were constructed.

However it is also worth to note that about 5 of these respondents representing 25% of the total respondents but 50% of the number above 30 years were too young as of that time, to have any proper account of what actually pertained. Hence the actual number of respondents that should have their response informed by their experience as to being in existence before the construction or witnessing the construction of the sculptures is the 5 (25%) i.e. respondents that fall above age forty (40). The balanced nature of the respondents' number in terms of their age in relation to the year these sculptures were constructed, should affect the credibility of the results of this study. Notwithstanding the fact that a person's age indicating he is older than a sculptures does not guarantee he/she witnessed the building of the sculpture since he might have not been a member of the community at the time bearing in mind migration. As cited in Goswam and Bryant (2007) that the developmental differences between adults and children's inductive and deductive cognitive development and learning stems from their disparities in experience. The response of the respondent clearly showed that age

was not yardstick for credible interpretation of public sculptures. Perhaps for which reason the 43 years old merchant will emphasis on the need to make the addition of captions to sculptures a necessity.

Table 4.4: Respondents Educational Level

| Level of Education | Number of Respondents(f) | Percentage (%) |
|-----------------------------|---------------------------------|-----------------------|
| Primary/No formal Education | 3 | 15 % |
| Junior High School(JHS) | 5 | 25 % |
| Second Cycle (SHS &TVET) | 7 | 35 % |
| Tertiary | 5 | 25 % |
| Total | 20 | 100 % |

Source: Fieldwork, 2020

From Table 4.4, it could be observed that 15% of the respondents, representing 3 respondents out of the total respondents have received Primary Education. 25% of the respondents, representing 5 respondents out of the total respondents have received Junior High School Education. 35% of the respondents, representing 7 respondents out of the total respondents have received Second Cycle (SHS &TVET) Education. 25% of the respondents, representing 5 respondents out of the total respondents have received Tertiary Education.

In line with the education level of respondents and their response/opinions, critical observation establish that, those whose educational level exceeded second cycle education and were also below the age of 50 gave extensive interpretation of the sculptures than those who had educational level below second cycle and were also above 50 years or less than 20 years. It therefore suggested respondents whose education level is above second cycle are able to do a better interpretation of the actual message a sculpture carried than those below the level of second cycle.

Table 4.5: Percentage (%) of respondents and how many years they have lived in Accra

| Years lived in Accra | Number of respondents(f) | Percentage (%) |
|-----------------------------|---------------------------------|-----------------------|
| 0- 4 years | 1 | 5% |
| 5- 9 years | 3 | 15% |
| 10-14 years | 3 | 15% |
| 15-19 years | 3 | 15% |
| 20-24 years | 6 | 30% |
| 25-29 years | 1 | 5% |
| 30-34 years | 1 | 5% |
| 35-39 years | 1 | 5% |
| 40-44 years | 0 | 0% |
| 45-49 years | 1 | 5% |
| Total | 20 | 100% |

Source: Fieldwork, 2020.

From Table 4.5 it is indicated that 1(5%) of the respondents, have stayed in Accra for 0 to 4 years. 3(15%) of the respondents, have stayed in Accra for 5 to 9 years. 3(15%) of the respondents, have stayed in Accra for 10 to 14 years. 3(15%) of the respondents, have stayed in Accra for 15 to 19 years. 6(30%) of the respondents, have stayed in Accra for 20 to 24 years. 1(5%) of the respondents, have stayed in Accra for 25 to 29 years. 1(5%) of the respondents, have stayed in Accra for 30 to 34 years. 1(5%) of the respondents, have stayed in Accra for 35 to 39 years. 0(0%) of the respondents, have stayed in Accra for 40 to 44 years. Whereas 1(5%) have stayed in Accra for 45 to 49 years.

It could be observed that, the need for table 4.5 is to help establish from the results of the study if there is a relationship or correlation between a respondent's responses and the years he/she has stayed in the community the sculptures are sited; particularly in relation to how well they get the message the sculpture is meant to carry. The table also suggests that only 3(15%) of the respondents were actually living in Accra before the sculptures were built. However, it did not guarantee those respondents saw or

know the very idea behind the construction of the sculpture. Though it emerged majority of them have seen the five works selected for the study before.

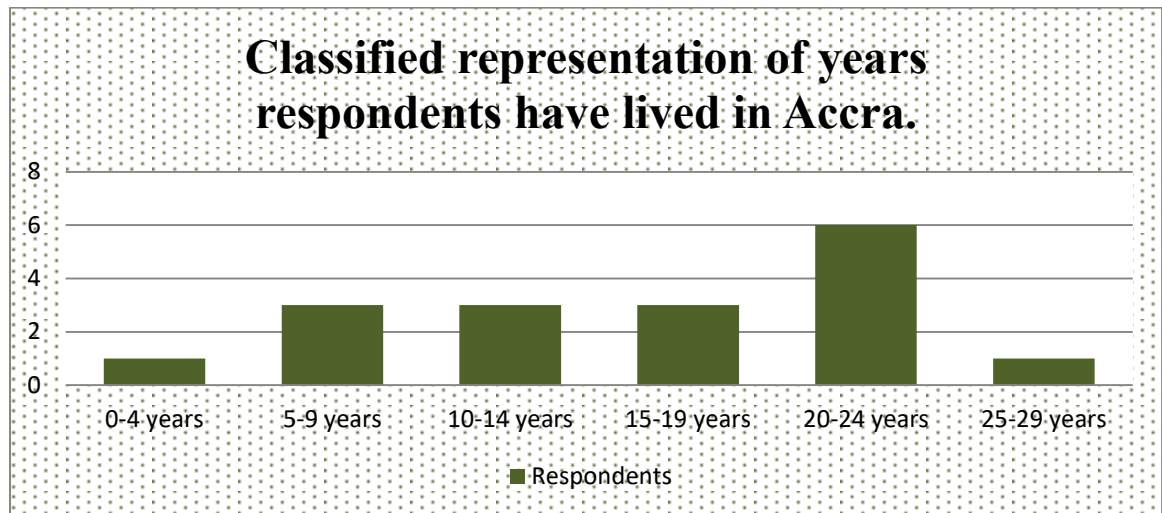


Figure 4.4: Bar chart presentation of years respondents have lived/stayed in Accra.

Source: Fieldwork, 2020

4.3 Presentation and Discussion of Results of Interview and Observation for Research Questions

For clarity and simplicity of presentation, all responses from respondents (community members) have been deduced and classified into simple straight forward descriptions such as yes, no, agree, disagree, adequate knowledge, inadequate knowledge, no knowledge, indecisive, indifference etc. for concise discussion; It is based on the structure of the interview question and observations made whiles with respondents. The discussion is strictly outlined according to the order of the research questions under the various themes assumed by these questions. To further enhance the discussion of findings the researcher has also added summarized tabular presentation for some of the responses from respondents.

4.4 Presentation and Discussion of Results of Interview and Observation for Research Question One: Which sculptures have been used in parts of Accra portrays social marketing role of communicating to promote culture?

This question was meant to identify the various sculptures and the ways they have been used to meet (solve) social marketing or behavioural change needs and if respondents were aware. It was also to find out from respondents if they knew of the forms of sculpture. i.e. relief, in the round, assemblage and construction and installation. Again to assess respondent's knowledge of works of art that is sculpture apart from statue which is a common knowledge, compared to other types of Sculpture. For instance did respondents know that dolls and artificial sex-organs used by health workers and other non-governmental organizations to educate society on health and other related social issues are sculptures?

4.4.1 Community members' knowledge of physical modelled/carved sculpture

When the community members were asked of their knowledge of non-traditional physical modelled/carved sculpture such as, artificial sex organs, teeth with gums etc., the interview dialogue revealed that 16 respondents out of the 20 respondents knew of non-traditional sculptures; whereas 4 respondents did not know of physical modelled/carved such as dildo, artificial teeth and gums etc.

Table 4.6: Summary of respondents' knowledge of non-traditional physical modelled/carved sculpture

| Response to | Yes, I know | No, Don't Know | Indecisive | Total |
|------------------------|--------------------|-----------------------|-------------------|--------------|
| interview | 16 | 4 | 0 | 20 |
| question -1(i) | | | | |
| Percentages (%) | 80% | 20% | 0% | 100% |

Source: Fieldwork, 2020

Table 4.6 indicates that 16 out of the 20 respondents representing 80% of the total respondents knew of the non-traditional sculpture such as dildo, artificial teeth and gums etc. as at the time the interview question was posed to them. Again, 4 out of the 20 respondents representing 20% of the total respondents did not know of non-traditional sculpture as at the interview. None of the respondents failed to give an answer. It was observed that, though there seem to be more non-traditional sculptures in Accra as compared to other parts of Ghana, few of the respondents did not know of these non-traditional sculptures. Their response suggested either they may have seen these articles before but they did not know they were actually sculpture or they decided to keep to themselves their reality, considering the gestures that accompanied their response. The inability to identify with these sculptures affects their level of appreciation of the uses of sculpture for promoting social marketing.

4.4.2 Community members' awareness of the main forms of sculpture (relief and free standing sculptures)

The response to the second question indicated that only 6 out of the 20 respondent are aware of types of sculpture such as relief, in the round, assemblage, construction sculpture etc. 14 did not know any other artworks to be sculpture apart from statue. So eventually they are aware of only sculpture in the round since to them sculpture is statue. This is because these 14 respondents were able to mention statue as sculpture.

Table 4.7: Summary of respondents' awareness of the main forms of sculpture (relief, assemblage, construction, free standing sculptures etc.)

| Response to interview question -1(ii) | Adequate awareness | Inadequate awareness | No knowledge | Total |
|--|---------------------------|-----------------------------|---------------------|--------------|
| | 6 | 14 | 0 | 20 |
| Percentages (%) | 30% | 70% | 0% | 100% |

Source: Fieldwork, 2020

As indicated in table 4.7, 6 out the 20 respondents representing 30% of the total respondents are adequate aware of the types of sculpture as at the time the interview was conducted because they have seen them before. Again, 14 out of the 20 respondents representing 70% of the total respondents did not have adequate general knowledge of the types of sculpture as at the time the interview was conducted because they have not seen some these sculptures before. Whereas, none of the respondents indicated they have no knowledge of the types of sculpture.

It could be analyzed from respondents' response that majority saw only statues as sculpture. Their opinions could not indicate they knew of basic classification such as relief sculptures neither did they perceived artifacts such as dolls, drums, assemblage, construction etc. as sculpture. Perhaps is because sculpture is not given attention at the basic level. Considering that about 75% of these respondents have received at least basic education. The situation where only 30% of the respondents had adequate knowledge of the types of sculptures is far below average. Perhaps is the reason why many do not appreciate the value of sculpture in the modern Ghanaian society. Contrary this did not affect respondents' total appreciation of the role of sculpture in social marketing, because at least they all knew of public statues which formed the basis of this study.

4.4.4 Community members' response on whether all Sculptures (statues) are human figures or some are animals and others abstract.

When the respondents were asked if all the sculptures you know were human figures or realistic figures or some depict abstract and others object. 18 of the respondents interviewed acknowledged that not all statues are human figures. Some can be other figures apart from human figures. Thus, they agreed statues portray other figures or images and not only human figures.

“For instance in front of “Manche abona”, Accra there is a statue in front of the palace. Then again right in front of the commercial bank near the bank of Ghana is a statue in form of a bird that pours out water, of which I have usually felt they were wasting the water ” R-5

Table 4.8 Respondents’ response on whether they are aware of the existence of other sculptures (statues) apart from human figures.

| Response to interview question -1(iii) | Adequately aware | Partially aware | Not aware | Total |
|---|-------------------------|------------------------|------------------|--------------|
| | 18 | 0 | 2 | 20 |
| Percentages (%) | 90% | 0% | 10% | 100% |

Source: Fieldwork, 2020

From table 4.8, the responses suggested 18 (90%) of the respondents are aware sculptures (statues) to constitute of other kinds of forms or imageries such as abstract apart from human figures. So they have the knowledge that sculptures are not only made of human or realistic figures. None of the respondents is said to be partially aware that sculptures (statues) are constituted of human or realistic figures only. 2 (10%) of the respondents do not have the knowledge that some sculptures depict animal figures, with others being abstract.

On the part of the two who are not aware of any sculptures apart from human figures, the implications are that either 1–these two respondents have not paid attention to the sculptures in their environment, 2–they have usually confined to only their environment and so are not familiar with their immediate structural environment that had some of these sculptures, 3–again they might have also not paid attention to sculptures they see in movies, and 4– It is also possible they have deliberately refused to acknowledge they have this knowledge. However, this does not affect their response because human figures dominated sculpture for public pedagogy as suggested in Holmes (2016)

4.4.5 Community members' knowledge of other uses of sculpture aside beautification or sending of message to the public

When respondents were asked to give other uses of sculpture apart from it being used to beautify public spaces or send message to the general public on the streets, the response showed that, 5 (25%) of the respondents have knowledge of other uses of sculpture works apart from the common uses of sculpture such as beautification of public spaces or sending message to the general public on the streets. 8 (40%) of the respondents have inadequate knowledge of other uses of sculpture works apart from the common uses of sculpture such as beautification of public spaces or sending message to the general public on the streets. This suggested though they knew of other uses of sculptures, and had even experienced it in some cases; they did not know the articles that served those purposes/uses are sculptured articles. For instance they do not know sculpture works are used by health workers to offer health education and other therapy. 7 (35%) of the respondent have no knowledge of other uses of sculpture works apart from the common uses of sculpture such as beautification of public spaces or sending message to the general public on the streets. This is because they could not give at least one additional function/use of sculptured articles, apart from the common uses the researcher had already stated in the interview guide. Conversely, it was realized that they actually knew of other uses of sculpture apart from the common uses. Except that they never knew the articles that served these purposes/uses were sculpture. This goes to confirm majority of the respondents' inability to give the main forms of sculpture aside the traditional public sculptures. A situation which affects the level at which they appreciate uses of sculpture, especially the non-traditional uses.

4.5 Presentation and Discussion of Results of Interview and Observation for Research Question Two: What is the perspective of community members on the sculptures that portray a social marketing role of communicating to promote culture in parts of Accra?

This question was meant to find out from respondents what they think, see and know about specific sculptures in Accra which were constructed with the intension of selling particular ideas which are of social importance (social issues) and have effect on socio-cultural and national development and to collect their opinions about these sculptures in relation to the primary purpose with which they were constructed. For instance are respondents even aware of the reason for the construction of these statues? Do these sculptures help the respondents and their communities appreciate the intension of these with which they were constructed?

4.5.1 Community's awareness of the sculptures selected for the study

According to the HOE theory, awareness of the message is as important as the understanding of the message for this reason it is deemed fit confirming respondents awareness level so long as these selected sculptures are concern (Kite, et al. 2018). The findings here is classified into – those who have seen before, at least three (3) of the sculptures the researcher selected for the study including the real sculpture found in their location and those outside their location but showed to them in pictures during the interview, those who have seen before, only two (2) of the sculptures the researcher selected for the study including the real sculpture found in their location and those outside their location but showed to them in pictures during the interview, those who have seen only one (1)) of the sculptures the researcher selected for the study including the real sculpture found in their location and those outside their location but showed to them in pictures during the interview.

When respondents were shown pictures of other sculptures outside their location in addition to real sculptures (statues) in their locality and interrogated, to find out if indeed they have seen the selected sculptures before, it churn out that, 9 out of 20 respondents have seen at least three (3) of the sculptures the researcher selected for the study, 7 out of 20 respondents have seen only two (2) of the sculptures the researcher selected for the study, 4 out of 20 respondents have seen only one (1), the respondents who have seen none of the sculptures were 0 out of the 20 respondents.

Table 4.9: Summary of Respondents response to show their awareness of the existence of the selected sculpture in their communities

| Response to interview question -2(i) | Yes, have seen at least three (3) | Yes, have seen only Two (2) | Yes Have seen Only One (1) | No have seen none | Total |
|---|--|------------------------------------|-----------------------------------|--------------------------|--------------|
| | 9 | 7 | 4 | 0 | 20 |
| Percentages (%) | 45 % | 35 % | 20 % | 0 % | 100% |

Source: Fieldwork, 2020

Is evident from Table 4.9 that, 9 (45%) of the total respondents of 20 had already seen at least three (3) of the sculptures selected for the study as at the time of the interview. 7 (35%) of the total respondents of 20 had already seen only two (2) of the sculptures selected for the study as at the time of the interview. 4 (20%) of the total respondents of 20 had already seen only one (1) of the sculptures selected for the study as at the time of the interview, None or zero(0) is said to have not seen none of the sculptures selected for the research. These findings clearly suggested the sculptures are well positioned at very advantageous points of the community. Hence clearly reaching the target population it is meant to serve. This results goes to enhances the credibility of respondents response/opinions since it confirms their seeing the sculptures before.

4.5.2 Community members' ability to identify with and give inventory of the sculpture

The principal step of marketing communication is to share message on a product to a target market it is therefore important to ensure that, the target market (customers) are able to identify with this message (product). In this instance the expected behaviour or culture is the product as known of Social marketing (Kotler & Keller, 2009). It was therefore of value to the researcher to ensure the respondents which represented the community were able to identify with the sculptures. When respondents were asked if there is any of the selected sculpture they can identify in their community; and what they see in the composition of the sculpture, Respondents response indicated that all 20 can identify with the sculptures that were erected (located) in their community. All 20 could also tell the composition of the sculptures giving the inventory of items in the work.

For instance Respondent nine (9) says

“I can see a woman and two children” (R-9)

Then Respondent thirteen (13) says

“I can see a man carrying another man” (R-13)

The response of the respondent was an assurance that they can identify with the sculptures. It further suggested these sculptures shared some message with them when they saw them. Consequently it implies the hierarchy of effect took place which in itself is a positive step so long as marketing is concern.

Table 4.10: Summary of respondents' ability to identify the selected sculptures in their community, and even that of other communities with or without pictures?

| Response to interview question -2(ii) | Can identify/give inventory of the sculptures | Cannot completely identify/give inventory of the sculptures | Cannot identify/give the inventory of the sculptures | Total |
|--|--|--|---|--------------|
| | 20 | 0 | 0 | 20 |
| Percentages (%) | 100% | 0% | 0% | 100% |

Source: Fieldwork, 2020

From table 4.10 above, 20 of the respondent representing 100% of the respondents can identify or give inventory of the composition of the sculptures. They are also able to give a general interpretation of the gestures of the figures that constitute of the sculptural composition (statue). None of the respondents could not identify or give inventory of the sculptures in their community nor give a general interpretation of the gestures of the figures that constituted the sculptural composition (statue). Similarly none was unable to do complete identification or give inventory of the works. Analytically, it can be deduced from the data that the sculptures selected for the study are good examples of sculptures which are self-explanatory and indeed could easy to interpret by all respondents in one way or the other. It goes to confirm that these sculptures carried some message to the community members even if not the exact intended message for which it was constructed. These suggested the sculptures and sculptures in general can be used to sell behaviour (culture) to communities if these sculptures are well thought through before they are constructed.

4.5.3 The Meaning ascribed to the sculptures by the Community members

When respondents were asked of what the sculptures (statue) represented, why they were erected, and what they meant to them, the following were their response:

On sculpture-A (At Accra Post Office)

2 respondents out of the 5 respondents interviewed interpreted the sculpture composition at post office to mean Family planning, 1 out of the 5 respondents interpreted it to mean a happy mother. 2 out of 5 respondents had no idea of what the sculpture meant but they could give the inventory of the composition. However, none of the interpretation could match the supposed true intention of the four works.

On sculpture- B (At Ridge round about near Accra psychiatric hospital)

4 respondents interpreted the sculpture to mean a nurse with children, one a baby and the other an infant. The 4 also thought it meant it family planning. 1 respondent interpreted it mean “the need to take children to hospital for good health”

On sculpture- C (At Accra Sports stadium, Osu)

All the 5 respondents interpreted the sculpture as a statue that was erected to commemorate and prevent a stadium disaster that occurred at the Accra sports stadium. That it composed of an unconscious football supporter being carried on the back by a fellow supporter in the quest to save the life of his brother.

On sculpture- D (At University of Ghana, Legon)

3 out of the 5 respondents could interpret this sculpture to mean education or campaign on the need for recycling and proper disposal of plastic bottles. 1 respondent said the artwork has been erected for

sanitation campaign. 1 person interprets it to mean advertisement by a bottle water company.

4.5.4 Community members' opinion on the use of sculpture for social marketing campaigns

When respondents were asked of the position (role) of sculptures in campaigns for addressing cultural (behavioural and social) issues; and whether they think these sculptures, can be used in the campaigns for addressing cultural issues. The response indicated that 14 respondents are of the view that the sculptures shown to them can be used to educate society on social issues in the quest of social marketing for a social behavioural change. 4 respondents are of the view that the sculptures shown to them cannot be used to educate society on social issues in the quest of social marketing for a social behavioural change. 2 respondents were indecisive. They were not in the position to give an answer they are quoted as saying "I can't tell."

Yes they can be used to educate the public even more expected; because are able to make a very good representation of ideas in the three dimensional form just like it exist in reality. **(R-5)**

Yes I see these sculptures being able to educate the public on anything if only, there will be a text on it to explain or tell what the statues meant. **(R-8)**

Table 4.11: Deductions from Respondents response to whether sculptures can be used in the campaigns for addressing cultural (behavioural and social) issues or not.

| Response to interview question -2(iv) | Yes, it can | No, it can't | Yes nor no | Total |
|--|--------------------|---------------------|-------------------|--------------|
| | 14 | 4 | 2 | 20 |
| Percentage (%) | 70% | 20% | 10% | 100% |

Source: Fieldwork, 2020

Table 4.11 testifies that, response from 14 (70%) of the respondents representing majority of the total respondents suggest that sculpture works can be used to educate society on social issues in the quest of social marketing for a social behavioural change. 4 (20%) of the total respondents were of a contrary opinion. They think that sculpture works cannot be used to educate society on social issues in the quest of social marketing for a social behavioural change. Whereas, 2(10%) of the total respondents were indecisive. They were not in the position to give yes or no as an answer; rather they are quoted as saying “I can’t tell.” Perhaps respondents were unwilling to provide a concrete respond because they did not understand the questions upon several twists.

4.5.5 The selected sculptures ability to communicate a culture (behavioural change)

When respondents were asked about what they think about the selected sculptures ability to communicate culture; and if they have got a place in communicating culture, The response showed that 16 respondents are of the view that the sculptures shown to them communicate culture (desired behaviours) so they play a social marketing role, of seeking a behavioural change. 4 respondents were of the view that, the sculptures are not communicating any culture. However they are of the opinion that; it depends on the individuals of the society and how they see it.

Yes they can be used to educate the public even more than expected; because sculptures are able to make a very good representation of ideas in the three dimensional form just like it exist in reality. (R-5, R-10)

No I don't see some of these sculptures being able to educate the public on anything because, there is no text on them to explain or tell what the statues are saying. (R-8)

Feasibly respondent eight's (R-8) response stems from the fact that these sculptures were not well thought through before its construction and erection since the purpose of its existence is not social marketing focused though it portrays such message. Notwithstanding the era where sculptors seem to be focusing on imitating Western sculptures, maybe Ghanaian sculptors have to pay attention to portraying more Ghanaian concepts into their sculptures.

Table 4.12: Summary of Respondents' response to whether the selected Sculptures have got a place in communicating culture

| Response to interview question -2(v) | Yes, it has | No, it has not | Yes nor no | Total |
|---|--------------------|-----------------------|-------------------|--------------|
| | 16 | 4 | 0 | 20 |
| Percentage (%) | 80% | 20 % | 0% | 100% |

Source: Fieldwork, 2020

From Table 4.12, the response to question 2(v) indicates that when respondents were asked of whether the selected sculptures has got place in communicating culture, 16 of the respondents representing 80% of the total respondents were of the view that the sculptures shown to them communicated culture (a behaviours) which is of social importance in the quest of social marketing for a social behavioural change. 4 respondents representing 20% of the total respondents were of the view that the sculpture does not communicate culture. None of the respondents was indecisive.

The percentages however suggests that majority of the respondents are of the view sculpture can communicate a behaviour to the public. That notwithstanding some thinks that some of the selected sculptures do not communicate any idea in their current state unless there has been some modifications.

4.5.6 The ability of sculpture to appeal to people's conscience and emotions

When asked can sculptural artefacts communicate to appeal to people's conscience or emotions enough so as to cause a change in their culture (behaviour). For example in a locality where open defecation has become a culture can a statue be erected to help discourage culprits from openly defecating or shitting on the beach? 18 of the 20 respondents were of the view that sculptural artefact can appeal to people's conscience or emotions enough so as to communicate and cause a change in culture (behaviour) in the quest of social marketing for a socio-behavioural change, though it also depends on the people. 2 respondents were indecisive. They think it depends on how sculptors are able to enhance comprehension of the sculpture and the society in question.

Table 4.13: Summary of response to whether sculptural artifacts appeal to people's conscience or emotions enough so as to cause a change in culture (behaviour)

| Response to interview question -2(vi) | Yes, Appeals to conscience | No, doesn't appeal to conscience | Yes nor no (It depends) | Total |
|---------------------------------------|----------------------------|----------------------------------|-------------------------|-------|
| | 18 | 0 | 2 | 20 |
| Percentage (%) | 90% | 0% | 10% | 100% |

Source: Fieldwork, 2020

In accordance with indications in Table 4.13, 18 out of the 20 respondents representing 90% of the total respondents conviction and agree that sculpture can appeal to people's conscience, None of the respondents out rightly denied or disagree that sculpture can appeal to people's conscience, 2 out of the 20 respondents representing 10% of the total respondents were indecisive because they never took a stand with their response. They did not say yes or no. To them a sculpture appealing to one's conscience or not, is situational and not conclusive.

Contrary to the view held by many of the respondents. The realities on grounds indicate that people's emotions getting appealed to, have not merely transcended into their action. Though, a higher majority say yes to the use of sculpture as effective means of communication for change. Instead they sometimes act otherwise. Perhaps the reason why people see these sculptures and know what they communicate but yet act otherwise is they need enforcement.

4.5.7 Proposal for an increase in the use of Sculpture in communicating culture

When asked on the proposal for an increase in the use of sculpture in the communication for cultural change, while 17 of the 20 respondents are of the view that the use of sculpture in communicating culture (behaviour) to the public should be increased in the quest of social marketing for a socio-behavioural change. 3 respondents are of the view increasing the sculptures are not needed. They think using other means such as verbal communication is appropriate.

“Statues are far better and advantageous over bill boards because the billboards pose treat during stormy rains; because they easily break” (R-1, R-9, R-10 & R-11).

“The bill boards even create congestion in the city so they end up temper with the beauty of the city” (R-5 & R-10).

Table 4.14: Summary of respondents' opinion on whether the use of sculpture in social marketing communication should be increased or not.

| Response to interview question -2(vii) | Yes, should be increased | No, should not be increased | Yes nor no (Indecisive) | Total |
|---|---------------------------------|------------------------------------|--------------------------------|--------------|
| | 17 | 3 | 0 | 20 |
| Percentage (%) | 85% | 15% | 0% | 100% |

Source: Fieldwork, 2020

From Table 4.14, the interview with respondents indicates that 17 out of the 20 respondents representing 85% of the total respondents are of the opinions that suggest that they propose an increase in the use of sculpture in communicating culture to the public. Again, 3 out of the 20 respondents representing 15% of the total respondents are of the opinions that suggest that, they propose no increase in the use of sculpture in communicating culture to the public. Whereas, none of the respondents is said to be indecisive; i.e. hanging between yes and no. Impliedly vast majority, 85% of the responses suggest community leaders and social marketers should rely on sculptures to campaign for social change.

4.6 Presentation and Discussion of Results of Interview and Observation for Research Question Three: What is the perspective of community members on the use and impact of sculptures for effective promotion of culture for social marketing in parts of Accra?

This question was to assess the impact and contribution of these selected sculptures as well as sculptures in general in social marketing communication i.e. communicating social issues to the public for attitudinal change geared towards socio-cultural and national development in the long run. Again it was meant to appreciate the overall success or otherwise of these sculptures considering the intension for which it was constructed; with the perspective of the community in focus.

4.6.1 How easy or difficult it has been for respondents (community members) to get the message or meaning of sculptures.

12 out of the 20 respondents gave responses that suggested they do not find it difficult to get the message that public sculptures in Accra carry. Their responses can be equated to: no, we don't go through difficulties to get the message of the sculptures. This infers that public sculptures in Accra do not stress them before they get to understand because the compositions are self-explanatory. Thus they are not difficult

to understand. Conversely 5 out of the 20 gave responses that suggested otherwise. Their responses indicated that they get stressed to understand these sculptures because the composition of these works is not self-explanatory. 3 out of the 20 respondent are indecisive with their views and opinion. Their response connote they are of the opinion that how difficult or easy it is to get the message/ meaning of the sculptures is of equal divide. So, no, it is not difficult to get the meaning of the sculptures and yes, it is difficult to get the meaning/message of the sculptures. It all depends on your experience.

Oh I don't find it difficult to understand most of the statues I see in Accra because you can tell from the composition of figures the possible meaning. For example this one here, I can see a nurse and a baby so may they want the people to take their children to hospital. (R-15)

Not all because this one like this I can see two people that one has carried the other on the back and it is representing someone carrying a brother who is unconscious in the cause of the stadium disaster they are two friends .(R-13)

Table 4.15: Summary of respondents' response to whether public sculptures in Accra, have been difficult to get their suggestive meaning /message or they carry are self-explanatory.

| Response to interview question -3(i) | YES | NO | YES NOR NO | TOTAL |
|--------------------------------------|-----|-----|------------|-------|
| Percentage (%) | 5 | 12 | 3 | 20 |
| | 25% | 60% | 15% | 100% |

Source: Fieldwork, 2020

From Table 4.15, the results from the interview indicates 5 out of the 20 respondents representing 25 % of the total respondents are of opinions that suggest public sculptures in Accra subject them into too much thinking before they get the meaning or the actual messages they carry because they are not self-explanatory. Again 12 out of the 20 respondents representing 60% of the total respondents are of opinions that suggest public sculptures in Accra do not subject them into too much thinking before

they get the suggestive meaning or the messages they carry because they are self-explanatory. Whereas 3 out of the 20 respondents representing 15 % of the total respondents are neither saying yes or no as churn out of the interview question 3(i). The observation made by the researcher was getting a certain meaning to represent the many message the sculpture carried was not a challenge. However, getting the exact message the sculpture is meant to share to the public correct is a challenge. A possible reason for which, some think it is difficult to get the meaning of public sculptures. Perhaps is also the reason why **R-8** suggest captions are made very important aspect of public sculptures in Accra, if we are to maximize the essence of these sculptures

25% is one fourth of the sample; it is a significant proportion of the sample. This calls for attention to be paid to that challenge of viewers (the public) unable to get the right message of public sculptures meant for social campaigns. Feasibly, in the opinion of some learned individuals, this challenge can be dealt with if the compositions of sculptures meant for social marketing communication are well thought through before they are erected.

4.6.2 Community members' interest in knowing the exact messages particular sculptures they see in Accra carries to the general public

When respondents were asked if they bother or have interest in knowing what messages particular sculptures they see in Accra carries to the general public, 17 out of the 20 respondents responded yes to this question, the response indicated that they care to know the meaning of sculpture works they see and the reason for erecting them. 2 out of the 20 respondents respond suggested no. Thus they did not care to know the meaning of these sculptures. 1 out of the 20 respondents is indirect with her response. She shares opinions that suggest yes at one point and no at another. This is because according to her, she did not really care to know.

Table 4.16: Summary of Respondents' response to whether they bother or have interest in knowing what messages particular sculptures they see in Accra carries to the general public

| Response to interview question -3(ii) | YES | NO | SOMETIMES | TOTAL |
|--|------------|-----------|------------------|--------------|
| | 17 | 2 | 1 | 20 |
| Percentage (%) | 85% | 10% | 5% | 100% |

Source: Fieldwork, 2020

From Table 4.16, the response of respondents indicates that 17(85%) of the total respondents have interest in knowing what messages particular sculptures they see in Accra carry to the general public. On the contrary 2(10%) of the total respondents have no interest in knowing what messages particular sculptures they see in Accra carry to the general public. Whereas 1(5%) of the total respondents could not give a direct answer of yes or no. Because on few occasions she has cared to know the meaning of sculptures she meets. Whiles, at many times too she cares not to know.

4.6.3 Community members' ability to understand what message the sculptures carried, without assistance from people.

11 out of the 20 respondents responded yes to this question, their response indicates that they have needed the assistance of people before they got the actual message and the intensions of the sculptures in Accra. 6 out of the 20 respondents responded NO to this question; their response indicates that they didn't need assistance of people before they got the actual message and the intensions of the sculptures in Accra. 3 out of the 20 respondents are indirect with their response. They share both yes and no as answers because according to them sometimes they needed assistance to get the actual intension.

For me at many times I have needed assistance of people before I understand.

Then at many times too, I can understand on my own. So, I cannot say yes or no.

(R-6)

It depends, if there is a message written on it I won't ask.

If there is no text on it I will ask someone because I can read

(R-8)

Table 4.17: Summary of respondents' response to whether they usually needed assistance from people, before they are able to get the actual message and intent public sculptures in Accra carried

| Response to | YES | NO | SOMETIMES | TOTAL |
|-------------------------|------------|-----------|------------------|--------------|
| interview | 11 | 6 | 3 | 20 |
| question -3(iii) | | | | |
| Percentage (%) | 55% | 30% | 15% | 100% |

Source: Fieldwork, 2020

From Table 4.17, it is demonstrated that 11(55%) of the total respondents have usually needed assistance from people before they are able to get the actual message and intension public sculptures in Accra carry right. 6(30%) of the total respondents have usually not needed assistance from people before they are able to get the actual message and intension public sculptures in Accra carry right. Whereas 3(15%) of the total respondents could not give an answer that can decisively be described as yes or no. Their response suggested they linger between yes or no. Because there seem to be a balance in when they have needed assistance to when they have not needed assistance of people before they get the actual message or intension of the public sculptures in Accra.

It can be said that though majority of the respondent had agreed earlier that most of the sculptures are self-explanatory so they could interpret the composition and give meanings to the sculptures, these meanings in most cases did not represent the actual meaning of the sculpture as was intended. Perhaps, respondent could realize they are wrong upon meeting people with the authentic meaning.

4.6.4 The influence of what sculpture communicates on the culture of communities

When respondents were asked if the messages sculptures communicate, are able to influence their culture (way of doing things), It churn out that, 11 out of 20 respondents responded yes to this question, their response indicates that the message a sculpture conveys can influence the culture of the individual. 3 out of the 20 respondents responded no to this question; their response indicate that the messages sculptures convey cannot influence the culture of the individuals 6 out of 20 responses were inconclusive of yes or no. Their opinions suggest indecisiveness.

Table 4.18: Summary of Respondents' response to whether the messages sculptures communicate are able to influence their culture (way of doing things) or not

| Response to interview question -3(iv) | YES | NO | YES nor NO. | TOTAL |
|--|------------|-----------|--------------------|--------------|
| Percentage (%) | 11 | 3 | 6 | 20 |
| | 55% | 15% | 30% | 100% |

Source: Fieldwork, 2020

The response as seen in table 4.18 indicates that 11 out of the 20 respondents representing 55% of the total respondents are of opinions that suggest they agree the messages sculptures communicate are able to influence their culture (way of doing things). On the other hand, 3 out of the 20 respondents representing 15% of the total

respondents are of opinions that suggest they disagree with the opinion that messages sculptures communicate are able to influence their culture (way of doing things). Whereas 6(30%) of the total respondents could not give a direct answer of yes or no. Their response suggested they linger between yes and no. Thus they think it depends on the individual and how he/she wants to see it.

A careful observation of the interview response gives the impression that a good number of the community members are yet to come to terms with the idea that sculptures influence the culture of an individual. Which possibly suggest the position of these individuals on this subject is related to their failure to acknowledge many people act upon enforcement (motivation). Hence getting a message does not guarantee acting on message.

4.6.5 Message clarity of sculptures juxtaposed with other media

14 out of 20 respondents responded yes to this question, their response indicates that the message a sculpture conveys are clear and goes down well, just as other graphical media. 4 out 20 respondents responded no to this question; their response indicate that the messages sculptures convey are not as clear as that of other graphical media. 2 out of the 20 respondents were not direct with their response. Their response did not mean yes or no. Rather it could be interpreted to mean not much or not really clear as compared to others.

Table 4.19: Summary of Respondents' response to whether the messages sculptures has equal clarity and goes down with them well, just as those receive from other graphical arts or pictures.

| Response to | YES | NO | NOT MUCH | TOTAL |
|-----------------------|------------|-----------|-----------------|--------------|
| interview | 14 | 4 | 2 | 20 |
| question -3(v) | | | | |
| Percentage (%) | 70% | 20% | 10% | 100% |

Source: Fieldwork, 2020

From Table 4.19, respondents' response indicates that 14 out of the 20 respondents representing 70% of the total respondents are of opinions that suggest the messages sculptures give them go down with them well, just as those receive from other graphical arts or pictures. Among these 14 respondents, 2(14.3%) of the 14 respondents were even of the opinion that the sculpture even does the communication better than the two dimensional graphical composition or media like billboards. On the other hand, 4 out of the 20 respondents representing 20% of the total respondents are of opinions that suggest that the messages sculptures give them does not go down with them well, as compared to those received from other graphical arts or pictures. Whereas 2(10%) of the total respondents could not give a decisive answer of yes or no. Their response suggested that the messages sculptures give them does not go down well with them to that extent which can be compared with picture and graphical images/media like billboards.

Majority of the responses seem to put the clarity of sculpture and two dimensional graphical works at par. Although respondent five (**R-8**) strongly disagrees with this assertion. Interestingly, **R-8** has part of his responds suggest that he will agree with the assertion of the majority only if the sculptures are accompanied with caption or text explanation. This opinion is equally in sharp contrast with that of **R-9s opinion** that suggest that she places sculpture ahead of other graphical media because she cannot read.

4.7 Presentation and Discussion of Results of Interview and Observation for Research Question Four: How can the use of sculptures in promoting culture in social marketing be improved in parts of Accra?

This question was intended to solicit the views of the community members on how the use of sculpture for social marketing communications can be improved and made effective in Accra.

4.7.1 Ways to improve/make the use of sculptures in communicating culture in social marketing effective in Accra?

9 out of 20 respondents representing 45% of the total respondents are of the view it can be improved by enhancing its attraction by addition of pools, fountains and lightening. 7 out of 20 respondents representing 35% of the total respondents are of the view that it can be improved by adding caption or text inscriptions on or by the side of the sculpture to further tell its meaning and intension for construction. 4 out of the 20 respondents representing 20% of the total respondents had nothing new input to make. They feel the sculptures as they are now, are effectively communicating and need no improvement. 16 out of the 20 respondents representing 80% of the total respondents are also of the opinion more sculptures should be erected in Accra to add to the aesthetics of the city. Contrary the responds of these 16 respondents on why they think sculpture works in Accra should be increased did not suggest they place the educative function of sculptures ahead of its aesthetic functions; for which reason they think it should be increased rather their focus was largely on beautification.

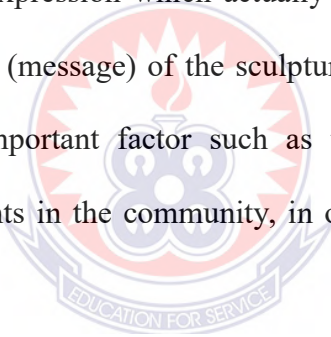
On how to improve the sculptures for effective communication; below are some opinions as expressed by respondents.

They should add lights and water to it So that it makes it nicer and attract the public as the water flows. Then the light will also make it look very nice at night when switched on **R-1**

For me as it stands I just see most of the statues to be decoration because there is no text boldly written on it to tell the story behind them or the purpose for their construction or the actual message they are meant to spread. No education to tell me what it is. So I just see it as object of beautification **R-8**

If they do it like the one in a hotel at my area at Agege, Dansoman-Accra or the former Kwame Nkrumah Circle it will be fine. The way the water used to gush from the art work with lights on it is nice and attractive paaa” **R-9**

The inputs of respondents seem to focus much on attraction of the public’s attention. Leaving behind the features of the real composition i.e. movement, flexibility and the body expression which actually carries both the symbolic and expressive meaning (message) of the sculpture. Their suggestion could not also emphasis on important factor such as the need for placing the sculptures at vantage points in the community, in order to increase exposure for viewership.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter is dedicated to the summary of the outcome of the study, out of which conclusion is drawn and the necessary recommendations made for onward improvement of the role of sculpture as a social marketing tool in communication and promotion of specific culture (behaviour) to the public. It also presents some suggestions which may be of help for further studies.

5.2 Summary

5.2.1 Which sculptures in selected parts of Accra portrays social marketing role of communicating to promote culture?

The first research question sought to identify and locate sculptures in Accra which consciously or unconsciously portrayed and played a social marketing role of communicating to promote culture.

The findings from the study revealed that several sculptures in Accra portrayed and played a social marketing role. Though Accra in general did not have enough sculptures as compared to some cities in Africa, not to talk of cities in Europe. . Example of such sculptures can be found in front of Accra Main Post office, in front of Accra Sports Stadium, at Ridge round about closer to Electoral commission and Accra psychiatric hospital, Kawokoudi Junction near Accra Girls Senior High School and near university of Ghana business school.

However, majority of these sculptures that portrayed social marketing role of communicating to promote culture are cement sculptures; with a few being assemblage and construction sculptures. Relief sculptures were on a low patronage

when it comes to sculpture for social marketing communication, worst of all many of the relief sculptures on the Accra environment were equally cement works and played more of decorative role, instead of it been crafted to serve a multi- purpose of decoration and communication to promote culture. Some of these sculptures also nonetheless though played a social marketing role were not constructed with this motive. This is because respondents' responses suggested they were constructed for commemoration and beautification of the spaces or streets they were sited.

5.2.2 What are the perspectives of the community members on the sculptures that portray a social marketing role of communicating to promote culture in parts of Accra?

The second research question sought to collect the views of the community members on the sculptures the researcher has identified to portray a social marketing role of communicating to promote culture and have selected for the study in order to find out if they share a common view or otherwise with the researcher. It also meant to test the art the community members abilities do in good interpretation of sculptures.

All the respondents have seen at least one of the sculptures selected for the study before. There was clear indication that respondents have all seen the sculptures selected from their very community before. Majority of the respondents have seen at least half of the sculptures and can identify with the communities in which they are located (sited) in Accra. All the respondents were able to suggest a theme for the sculptures and in addition give inventory of them. None was either completely or incompletely unable to identify or give inventory of the sculptures selected for the study; comparing their response to the information researcher had already gathered about the sculptures.

Vast majority of the respondents are of the opinion that sculpture can be used in the campaigns for addressing cultural (behavioural and social) issues. Though a few think otherwise. Majority of the respondents are of the opinion that the selected sculptures communicate a culture (a certain way of life) which is of social importance.

Again, none of the respondents out rightly mentioned that, sculptures do not appeal to people's conscience. To the extent that majority of the respondents are of the opinions that suggested that, they propose an increase in the use of sculpture in communicating culture to the public. Hence, they propose an increase in the use of sculpture in communicating culture to the public. Few of the respondents are also of a firm believe that we don't need an increase in sculptures for communicating culture to the public

5.2.3 What are the perspectives of community members on the use of sculptures as a tool for effective promotion of culture for social marketing in parts of Accra?

The third research question was meant to assess community members' opinion on the use of sculpture as a tool for effective social marketing promotions in Accra drawing comparisons, examples and experience from sculptures in Accra.

Few of the respondents are of opinions that suggest public sculptures in Accra set them thinking before they get the meaning or the actual messages they carry because they are not self-explanatory. On the other hand Majority of the respondents are of opinions that suggest public sculptures in Accra do not set them thinking before they get the suggestive meanings or the messages they carry because they are self-explanatory; Few of the respondents opinion do not suggest they find it difficult nor easy to get the meaning of the sculptures. Vast majority of the respondents have interest in knowing what messages sculptures they see in Accra carry to the general public. Few of the respondents have no interest in knowing what messages particular

sculptures they see in Accra carry to the general public. Insignificant number says on few occasions she has cared to know, but on many occasions too she has not cared to know the message sculptures carry. A little over half of the respondents have usually needed assistance from people before they are able to get the actual message and intension public sculptures in Accra carry right. Less than half of the respondents have usually *not* needed assistance from people before they are able to get the actual message and intension public sculptures in Accra carry right. Whereas few of the total respondents say sometimes YES other times NO. A little above of the respondents are of opinions that suggest they *agree* the messages sculptures communicate are able to influence their culture (way of doing things). A quarter of the respondents are of opinions that suggest messages they receive from sculptures do not influence their culture (way of doing things). Few of the respondents could not give a direct answer of YES or NO.

Their response suggested that, they think it depends because it is not always they get influenced. Majority of the total respondents are of opinions that suggest the messages sculptures give them go down with them well, just as those receive from other graphical arts or pictures. Even within this majority some of the respondents were even of the opinion that the sculpture even does the communication better than the two dimensional graphical composition or media like billboards. A little below a quartile of the total respondents are of the opinions that suggest that the messages sculptures give them does not go down with them well, as compared to those received from other graphical arts or pictures. Only two of the respondents could not give a decisive answer of YES or NO. Their response suggested that the messages sculptures give them does not go down well with them to that extent which can be compared with pictures and graphical images/media like billboards.

5.2.4 How can the use of sculptures in promoting culture in social marketing be improved in parts of Accra?

The fourth research question sought ways to improve and increase the use of sculpture as a tool for promoting sculpture in Accra.

Close to half of the respondents are of the view sculptures can be improved by enhancing its attraction by addition of pools, fountains and lightening. A little above quartile of the respondents are of the view that sculptures can be improved by adding caption or text inscriptions on or by the side of the sculpture to further tell its meaning and intension for construction. A little below quartile of the total respondents had nothing to say they felt the sculptures as they are now, are effective and needs no improvement. 80% of the total respondents are also of the opinion more sculptures should be erected in Accra to add to the aesthetics of the city.

5.3 Conclusions

In conjunction with the findings that emerged out of the four main research questions through interview and observation, it can be said that, in conclusion of research question one:

5.3.1 Public sculptures in parts of Accra that portrays a social marketing role of communicating to promote culture

The city of Accra, as a capital city does not have enough public sculptures compared to some popular cities in popular cities in Africa. Majority of the sculptures in Accra are statues. Out of these statues many are realistic human figures primarily meant to serve commemorative purposes; and they have usually served political purposes. However, it was also noticed that a few of the statues also primarily served educative purposes. Some of which suited and served social marketing purposes (selling of

ideas which are meant to cause a change in culture/behaviour). For instance literature reveals that, the statue at Accra Post Office, the statue at Ridge Hospital round about, the statue at Kawokudi Junction, N1 Highway, Accra are constructed to help preach against the culture of gender disparities. (Essel & Opoku-Mensah,2017). Likewise the sculpture in front of the Accra Sports stadium was constructed to preach against stadium violence, according to the current chief security of Accra Sports Stadium and public knowledge. On this premise the study also revealed that majority of the respondent know of the art form sculpture, those who did not know of it were less than one fourth. Interestingly majority of these respondents who knew of the art form sculpture did not have adequate general knowledge of the art form sculpture and the major branches it comprises of. For this reason majority of the respondents saw sculpture to mean statue, which is woefully inaccurate.

Again it emerged that majority, over three-fourth of the respondents did not know statues only to be realistic figures, rather they knew some were also animals and abstracts. Surprisingly only a few, one-fourth (1/4) of the respondents have adequate knowledge of other uses of sculpture apart from the common uses of sculpture such as commemoration and beautification, of public spaces or the streets. A little below two-fourth (2/4) of the respondents had some knowledge apart from the common ones listed above where as a little above one-fourth (1/4) of the respondents had no knowledge at all apart from common uses of sculpture such as commemoration and beautification, of public spaces or the streets. So it can be realized that though many of the respondents see the sculptures every day and are able to give inventory and some interpretation of these sculptures, little have they concluded it is purposefully educating them.

5.3.2 The perspective of community members on public sculptures in parts of Accra that portrays a social marketing role of communicating to promote a culture.

It was evident from the findings under this question that all respondents (community members) who were interviewed have seen the sculptures in their community before. They are able to identify the works both physically and in pictures. This suggests these sculptures are strategically well positioned and so are at the full exposure of respondents, viewers and community members. Upon interaction with respondents, the findings brought to light that almost three-fourth (3/4) of the respondents response indicates that sculptures can be used to communicate ideas(message) in the campaign and social marketing of a culture (a way of life or a behaviour) for a social change. A little above the three-fourth (3/4) of the respondents response also suggest that the sculptures selected for the study communicates a culture (a certain way of life) which is of social importance. More importantly these respondents also believe and agree that sculpture can appeal to people's conscience. Far above three-fourth (3/4) of the respondents' forming a vast majority of respondents response also suggest that the use of sculpture in communicating culture to the public should be increased. This outcome defeats the general public knowledge and misconception that Sculptures is fetish. It is therefore an unfounded outmoded knowledge.

5.3.3 The perspective of community members on the use and impact of sculptures in effective communication of culture in Accra.

Few of the respondents are not happy the way they have to stress themselves to get the suggested meaning of the sculptures they see in Accra. This is however in contrast with the a little over two-fourth (2/4) of the respondents whose response suggest they do not go through any stress to get the message these sculptures carry because they are mostly self-explanatory. Despite the above response, vast majority of the

respondents' far above three-fourth response also suggested that they have the interest in knowing what messages sculptures in Accra communicate to the general public. It is therefore fair to say that majority of the respondent have interest in sculpture. This finding can be capitalized on to encourage the use of sculpture in selling certain culture to a community. Sculptors have not find creative ways to improve the self-explanatory quality of their public sculptures so as to attract public interest, if they are meant for social marketing campaign purposes such as found at Accra Post Office; because the findings of this study indicates more than half of the respondents have always needed assistance to get the actual message the sculptures carried. This is not encouraging because they form a good portion of the respondents. Again a same proportion of the respondents i.e. a little above two-fourth (2/4) of the respondents believes that the message sculptures communicate are able to influence their culture (way of doing things). This goes to affirms that the role of sculpture in social marketing campaigns is inevitable; and communities in Ghana need to tap into it for behavioural change and community development. Some of the respondents also believe that sculptures even communicate messages better than billboards; though these respondents are a few.

5.3.4 Ways to improve the use of sculptures in promoting culture in parts of Accra for social marketing.

It was also evident from the findings of research question four that, few of the respondents suggest fountain and lightening system should be incorporated into all the social marketing campaign public sculptures so as to enhance attraction. Some also strongly believe captioning must be made an important part of public sculptures if we are to achieve maximum output from these sculptures. Interestingly, though the

research did not target sculpture for beautification. It emerged from respondents that they really would love to see more sculptures erected to beautify the city of Accra.

5.4 Recommendations

5.4.1 Recommendations on public sculptures in parts of Accra that portrays a social marketing role of communicating and promoting culture

Sculptors need to push or intensify the need to engage all other forms of sculpture in social marketing campaigns; Such that there is a balance in the use of both outdoor and indoor sculptures serving the purpose of social marketing campaigns. Since the observation made suggest majority of the sculptures that served social marketing communication purposes are outdoor public sculptures. Besides they are also cement-sculpture dominated. This somehow affects portability and mobility of these sculptures where the need be, due to weight of cement. Sculptors are encouraged to explore other lightweight materials and easy to transport materials. For social marketers to have that luxury of moving the sculptures around, as and when is needed elsewhere for similar task (campaign).

Sculptors need to begin engaging potential clientele of the sculpture industry such as individuals, organizations, District, Municipal and Metropolitan Assemblies, Non-governmental Organization and social marketers who usually find themselves preaching acceptable and unacceptable behaviour to communities, societies or the public at large need to begin adopting sculptures, just as they have considered other pictorial media such as billboards to carry their message around. The content of the blue print for the beautification of Accra and education of the citizenry of Accra must seriously incorporate sculpture in it agenda to help give sculpture its rightful position in the physical environment.

5.4.2 Recommendations on the perspective of the community members on public sculptures in parts of Accra that portrays a social marketing role of communicating culture

Currently, most of the sculptures in Accra, which have been used to communicate culture under social marketing are realistic and self-explanatory which is encouraging in the opinion of community members hence that aspect of sculpture for social marketing/ campaign in Accra should be encouraged even as sculptors look for ways to improve it probably through a closer observation or study of the community in question. This will enhance a proper understanding of the communities' culture of communication. So that they can appropriately decode the messages the sculptures erected in their communities are meant to carry to the public.

It is also not appropriate for sculptors to assume that once a sculpture is erected it will communicate an intended message to the public without any barrier. Instead the necessary checks and studies should be undertaken for that assurance of effective communication devoid of ambiguities. Especially, if it is meant for social marketing purpose.

5.4.3 Recommendations on the perspective of the community members on the use of sculptures for promoting a culture in parts of Accra for social marketing.

The time has come social marketers keenly considered sculpture as a useful media for selling behaviours and sharing their campaign messages. Social marketers have got to understand that studies attest that the public is attracted by sculptures very well just as they may be attracted by other graphical media, to the extent that in many cases sculpture even draws the public's attention better than the other forms of graphical media for this reason; social marketers are encouraged to place all other factors that might have hinder their use of public sculptures for their campaigns second to the

reason above and seriously tap into the exploits of sculptures for effective communication and selling of the intended culture/behaviour.

5.4.3 Recommendations on how the use of sculpture in Promoting culture can be made improved in Accra.

Sculptors should consider the addition of caption or explanatory text to educative public sculptures as a necessity. Considering that it was evident from the opinions of the respondents of this study that if the actual message(behaviour) public sculptures intend to be shared are to be easily grabbed by the public then the addition of a caption or brief text explanations to these sculpture for further insight should be seen as a necessity and encouraged.

Sculptors and social campaigners should consider involving members of the community in the designing and the construction of social campaign public sculptures. The best way to get the public (community) patronize the message an art is meant to share is to engage the community members in the execution of that art work. If community members are consulted and involved in the execution of a public sculpture such as sculpture grants them a sense of ownership and respect. Eventually this serves as a boost to canvassing community support for the artwork and the achievement of its objective or agenda there after (Qadri,2016). For which reason sculptors and social marketers are encouraged to take advantage of this insight.

Individuals, institutions and Governments who decide on the construction of sculptures for memorial and aesthetic purposes, must also focus on the social importance of these sculptures; even as they equally focus on the memorial and aesthetic values of these sculptures. This will eventually, see these sculptures

simultaneously beautify and help educate the publics through their emotions and thoughts as evident in respondents' response.

Sculptors and clients should see fountain and lightening as an important aspect of sculptures if they are to be meant for social marketing campaigns. The study revealed that the presence of fountain and lightening in a sculpture offers it a lot of attraction and attention for massive viewership. It is therefore imperative to recommend and encourage the addition of fountain and lightening to public sculptures which are purposefully meant for social marketing campaigns. Especially, when this puts the sculpture in a favourable position to carry out that, informal learning that occurs in public spaces, as is engineered by curiosity, observation and activity which are usually preceded by attraction (Charman & Ryan, 2015).

The general public especially, two dimensional art advertisers should desist from mounting their signboards, bill boards, banners etc. at points where they disadvantage sculptures by blocking them from their viewers. A classic example is seen at Kawokudi Junction; where bill boards have been erected all round to totally obscure a sculpture purported to promote feminism. This challenge can also be curbed by enacting and enforcing a by-law that prohibits such unwarranted attitudes.

Most importantly, sculptors should ensure that sculptures for communicating to promote culture are well thought through from designing to execution stage before they are erected to make comprehension for the right or exact message easy.

5.4.4 Limitations

This study set out to investigate how sculpture can be used as a tool to improve social marketing promotion in Accra. However the study encountered the limitations outlined below.

Researcher realised many of the sculptures in Accra were statues and in addition in-the-round cement sculptures for which reason the sculptures selected for the study had to be cement statues dominated it therefore created that sense of imbalance in the selection of the sculptures.

Majority of the respondent who were purposively qualified for the interview were traders so getting them to interview was quiet stressful. They usually gave the excuse of not having time for the interview because they are at work; and considering that the study was not ethnographic and so the researcher had to commute to the sites for the interviews on daily basis, it was sometimes a challenge.

Language barrier, for the intervention of Wisdom, my *Ga* to English and *Twi* interpreter it would have been a huge challenge for me gathering the data from the respondents because some of them spoke *Ga* fluently than English and *Twi* which I spoke and understood very well.

Another challenge was of the few sculptures in Accra those that portrayed the role of social marketing were negligible, so researcher got the impression that sculpture for social marketing has not been duly exploited.

Nonetheless, these limitations did not take away the credibility of the study as it forms the basis for further studies and followed the protocols of academic research.

5.4.5 Areas for further Studies

The Researcher discovered from the studies that Sculpture is of enormous importance so long as educating the Ghanaian society is concern. However, it was also visible that the use of sculpture for this purpose has not been duly exploited. I therefore suggest future studies consider investigating why sculpture has not been duly exploited for this purpose.



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APPENDICES

APPENDIX A

INTERVIEW GUIDE, I FOR RESPONDENTS

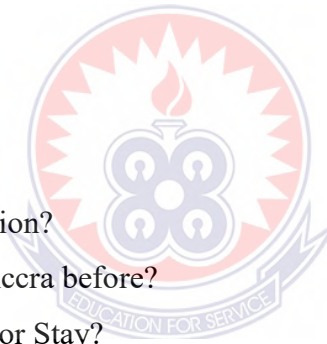
Dear Respondent,

This Interview guide has been put together purposely to solicit your genuine opinion on the position, role or impact of Sculpture in communicating acceptable cultures (behaviour) to a group of people. All responses shall therefore be used to serve just the above purpose and nothing else. Hence be assured your responses will be kept secret and not used against you in anyway. The responses from all participants shall be treated collectively and not in singles.

SECTION A

General Information

- i. Gender
- ii. What is your age?
- iii. Level of Education?
- iv. What is your profession?
- v. Have you stayed in Accra before?
- vi. Where do you reside or Stay?
- vii. How long have you stayed in Accra?
- viii. Do you know of the art form sculpture?



SECTION B (Objective one)

To identify and describe some sculptures used by social marketers to communicate culture in parts Accra.

- i. Do you know of non-traditional sculpture such as teeth with gum?
- ii. What forms/types of sculpture do you know about?
- iii. Are all the sculptures you know human being or realistic figures or abstracts?
- iv. Which other use of sculpture do you know apart from it being used to beautify public spaces or send message to the general public on the streets?

To assess the perspective of the community members on the sculptures social marketers have used to communicate culture in parts of Accra.

- i. Have you seen these sculptures before? (with pictures of sculpture in respondents community and others in other parts of Accra).
- ii. Is there any of these sculptures you can identify apart from what is in front of you? What do you see in the composition of the sculpture?
- iii. What does the sculpture (statue) represent (meaning)?
- iv. What can you say about these sculptures, do you think sculptures can be used in the campaigns for addressing cultural (behavioural and social) issues?
- v. Do you think these sculptures communicate culture or have got a place in communicating culture?
- vi. Can sculptural artifacts appeal to people's conscience or emotions enough so as to cause a change in culture (behaviour)?
- vii. Will you propose an increase in the use of sculpture in communicating culture?

To assess the perspective of community members on the use/ impact of sculptures in the effective communication of culture in Accra.

- i. Do public sculptures in Accra set you thinking before you get the suggestive meaning or the messages they carry are self-explanatory?
- ii. Do you bother or have interest in knowing what messages particular sculptures you see in Accra carry to the general public?
- iii. Do you need any assistance from people before getting the actual message and intention public sculptures in Accra carry right?
- iv. Are the messages sculptures communicate, able to influence your culture (way of doing things)?
- v. Do the messages sculptures give go down with you well, just as those receive from other graphical arts or pictures?

To determine how the use of sculptures in communicating culture can be made effective/ improved in Accra?

- i. How can the sculptures in Accra be made effective or improved in communicating culture to the public or the community?

THANK YOU

APPENDIX B

OBSERVATIONAL GUIDE/CHECK LIST FOR INTERVIEW GUIDE, I

1. What was the mood of Respondents during the interview?
2. How long does it take a respondent to provide an answer to a question?
3. How passionate is the respondent with his/her answers?
4. What are his facial expressions?
5. Did respondent voluntary opt for the interview or had to be invited before accepting interview?
6. Is taking respondent a long time to get convinced before agreeing to partake in interview?
7. Is the respondent friendly?



APPENDIX C

INTERVIEW GUIDE, II FOR RESPONDENTS

Dear Respondent,

This questionnaire has been put together purposely to solicit your genuine opinion on the position, role or impact of Sculpture in communicating acceptable cultures (behaviour) to a group of people. All responses shall therefore be used to serve just the above purpose and nothing else. Hence be assured your responses will be kept secret and not used against you in anyway. The responses from all participants shall be treated collectively and not in singles.

SECTION A

General Information

- i. Gender [.....]
- ii. What is your age? [.....]
- iii. Level of Education? [.....]
- iv. What is your profession? [.....]
- v. Have you stayed in Accra before? [.....]
- vi. Where do you reside or Stay? [.....]
- vii. How long have you stayed in Accra? [.....]
- viii. Do you know of the art form sculpture? [.....]

SECTION B (Objective one)

To identify and describe some sculptures used by social marketers to communicate culture in parts Accra.

- i. Do you know of non-traditional sculpture such as teeth with gum?
YES [] / NO []
- ii. What forms/types of sculpture do you know about?
[.....]
- iii. Are all the sculptures you know human being or realistic figures or abstracts?
[.....]

- iv. Which other use of sculpture do you know apart from it being used to beautify public spaces or send message to the general public on the streets?
[.....]

To assess the perspective of the community members on the sculptures social marketers have used to communicate culture in parts of Accra.

- i. Have you seen these sculptures before? (the physical sculpture in respondents community and others in other parts of Accra).
YES [] / NO []
- ii. Is there any of these sculptures you can identify apart from what is in your community? What do you see in the composition of the sculpture?
YES [] / NO []
- iii. What does the sculpture (statue) represent (meaning)?
[.....]
- iv. What can you say about these sculptures, do you think sculptures can be used in the campaigns for addressing cultural (behavioural and social) issues?
[.....]
- v. Do you think these sculptures communicate culture or have got a place in communicating culture?
YES [] / NO []
- vi. Can sculptural artifacts appeal to people's conscience or emotions enough so as to cause a change in culture (behaviour)?
YES [] / NO []
- vii. Will you propose an increase in the use of sculpture in communicating culture?
YES [] / NO []

To assess the perspective of community members on the use/ impact of sculptures in the effective communication of culture in Accra.

- i. Do public sculptures in Accra set you thinking before you get the suggestive meaning or the messages they carry are self-explanatory?
YES [] / NO []
- ii. Do you bother or have interest in knowing what messages particular sculptures you see in Accra carry to the general public?

YES [] / NO []

iii. Do you need any assistance from people before getting the actual message and intension public sculptures in Accra carry right?

YES [] / NO []

iv. Are the messages sculptures communicate, able to influence your culture (way of doing things)?

YES [] / NO []

v. Do the messages sculptures give go down with you well, just as those receive from other graphical arts or pictures?

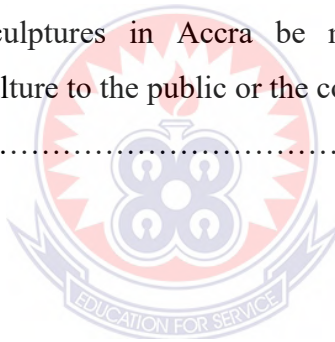
YES [] / NO []

To determine how the use of sculptures in communicating culture can be made effective/ improved in Accra?

i. How can the sculptures in Accra be made effective or improved in communicating culture to the public or the community?

[.....]

THANK YOU



APPENDIX D

OBSERVATIONAL GUIDE/CHECK LIST FOR INTERVIEW GUIDE, II

1. How long does it take a respondent to provide an answer to a question?
2. How consistent is respondent with his answers?
3. How passionate is the respondent with his/her answers?
4. Are the response of respondent overly disjointed?
5. Did respondent voluntary opt for the interview or had to be invited before accepting interview?
6. Is taking respondent a long time to get convinced before agreeing to partake in interview?
7. Is the respondent friendly?



APPENDIX E

PARTICIPANT INFORMATION SHEET

THE ROLE OF SCULPTURE IN SOCIAL MARKETING COMMUNICATION OF CULTURE IN SELECTED COMMUNITIES IN ACCRA: THE PERSPECTIVE OF COMMUNITY MEMBERS

Several studies attest to the undoubted integral position of sculptures in everyday lives of the Ghanaian (African). Anthropology and History has proven the essential role of sculpture in our society. It is for this reason the study intends to investigate the position of public sculpture in the impartation of specific cultures to selected communities in Accra.

Participants' Rights:

The study is and shall be strictly for academic purposes, hence participation is strictly voluntary. No participant is coerced to participate in the study or give out information unwillingly. If the participant has concern about any aspect of the study, he /she has the right to contact the researcher for clarity. The researcher shall therefore do his best to bring to clarity all concerns of the participant in relation to any ambiguity, doubts, secrecy or personal safety of the participant, before agreeing to participate. The participant may decide to stop being a part of the research at any given time without any explanation, however his/her full commitment will be very much appreciated. All participants reserve the right to answer/respond or ignore/refuse to answer questions asked him/her. The participant has the right to have his/her questions about the procedure answered. No circumstance should and will warrant a participant being forced to give out information unwillingly.

Confidentiality:

All collected information about participants during the course of the research will be kept strictly confidential, and pseudos' replace all names. If the participant withdraws from the study the researcher will destroy all his/her tape recorded interviews.

APPENDIX F



Researcher with respondents



Researcher with respondents



Researcher with respondents and resource person.

