

**UNIVERSITY OF EDUCATION, WINNEBA**

**THE IMPACT OF CHALE WOTE STREET ART  
FESTIVAL IN JAMES TOWN, ACCRA**



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**THE IMPACT OF CHALE WOTE STREET ART  
FESTIVAL IN JAMES TOWN, ACCRA**

**ISAAC BUTIAS YAKUBU**



A Thesis in the Department of Music  
Education, School of Creative Arts, submitted to the School of  
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of the requirements for the award of degree of  
Master of Philosophy  
(Arts and Culture)  
in the University of Education, Winneba

**JANUARY, 2020**

## DECLARATION

### Candidate's Declaration

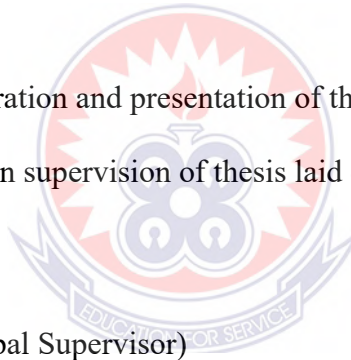
I, ISAAC BUTIAS YAKUBU declare that this thesis, with the exception of quotations and references contained in the published works which have all been identified and acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

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**Date**.....

### Supervisors' Declaration

We hereby certify that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Education, Winneba.



Dr. Ebenezer K. Acquah (Principal Supervisor)

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**Date**.....

Dr. Emmanuel K. Amissah (Co-Supervisor)

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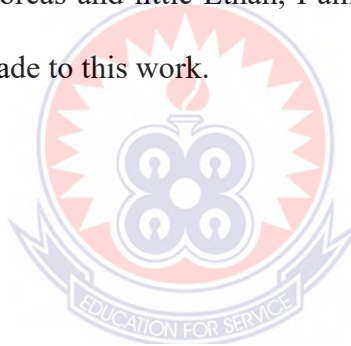
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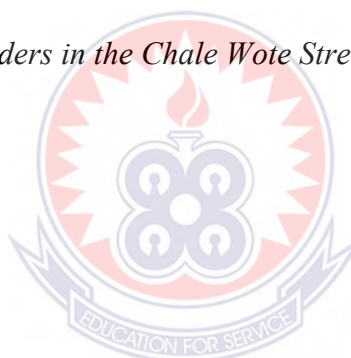
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## ABSTRACT

This study examined the impact of the Chale Wote Street Art festival in James Town in the Accra Metropolis of Ghana. A descriptive case study design was employed for the study and purposive sampling technique was employed to select the respondents consisting of 14 people: 2 festival Organizers, 4 Members of the Host Community, 2 Participating Artists, 3 festival Attendees, 2 Sponsors and 1 official from the Centre for National Culture were drawn for the study. The instruments used in collecting data were semi- structured interview and participant observation and data obtained was analysed thematically. The study revealed that Chale Wote festival had a positive impact on the host community of James Town and the other stakeholders. It is however recommended that indecent public exposure should be checked while encouraging participants to exhibit more realistic art forms to the public. Also volunteerism and efficient planning as a conduit to sustain the festival should be upheld.

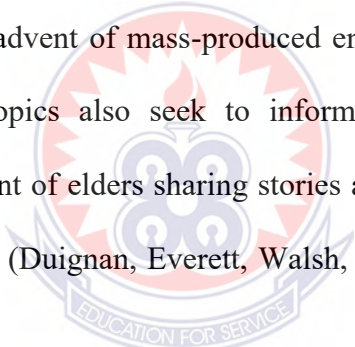


## CHAPTER ONE

### INTRODUCTION

#### 1.0 Background to the Study

Festivals are events ordinarily celebrated by a community and centres mostly on defined characteristics of that community and its religion or cultures (Jepson & Clarke, 2014). Generally, festivals are celebrated world-wide and often serve to fulfil specific communal purposes, especially with regard to commemoration or thanksgiving (Ndubisi, 2018). The celebrations offer a sense of belonging for religious, social, or geographical groups, contributing to group cohesiveness. They may also provide entertainment, which was particularly important to local communities before the advent of mass-produced entertainment. Festivals that focus on cultural or ethnic topics also seek to inform community members of their traditions; the involvement of elders sharing stories and experiences provide a means for unity among families (Duignan, Everett, Walsh, & Cade, 2018; Robinson-Wood, 2016).

The logo of the University of Education, Winneba, is a circular emblem. It features a central sun-like symbol with rays, surrounded by a wreath. Below the wreath, the motto "EDUCATION FOR SERVICE" is inscribed on a banner. The entire emblem is set against a light blue background.

There are many types of festivals in the world and most countries celebrate important events or traditions with traditional cultural events and activities. Some of these types of festivals are science festivals, literary festivals, and music festivals. Art festivals are also celebrated and mostly to showcase creative intellectual achievements. One unique art form within the Art festivals is Street Art. Street art is a visual art created in public locations, executed outside of the context of traditional art venues (Gold, 2016). Street art is often motivated by a preference on the part of the artist to communicate directly with the public at large, free from perceived confines of the formal art world. Street artists sometimes present socially relevant content infused with esthetical values, to attract attention to a cause or as a form of art provocation

(Eldridge, 2014). Street artists often travel between countries to spread their designs. Some artists have gained cult-followings, media and art world attention, and have gone on to work commercially in the styles which made their work known on the streets.

The Chale Wote Street Art Festival also known as Chale Wote is an alternative platform that brings art, music, dance and performance out into the streets of James in Accra –Ghana (accradotalradio.com, 2019). The festival targets exchanges between scores of local and international artists and patrons by creating and appreciating art together.

Since 2011, Chale Wote has exhibited street paintings, graffiti murals, photography, theatre, spoken word, interactive art installations, live street performances, extreme sports, film shows, fashion parade among several art forms held annually at the historical James town of Accra Ghana. (accradotalradio.com, 2019). This research work sought to analyse and document the impact the Chale Wote festival has on the immediate community and stakeholders at large.

## **1.1 Statement of the Problem**

Art festivals have countless impacts (socio-cultural, environmental, political and economic) on stakeholders and on one of the most important stakeholders is the host community. Studies documented several festivals and the impact they have on the economic, environmental and sociocultural status of the host community. Since its inception in 2011, Chale Wote in Ghana has drawn many art lovers to the streets of James Town in the Accra Metropolis each year (Adipa, 2017). Information on the Chale Wote festival focuses basically on the art forms and practices that are presented during the festival as well as the people from all walks of life who throng the place to

enjoy the occasion ((Nortey, Bodjawah, & Ampratwum, 2018; Quinn, 2006), modernghana.com, 2013; Daily Graphic, 2013; Accra[Dot]Alt, 2015). Comprehensive studies have not been conducted on the relevance of this festival, especially to the host community of James Town-Accra. Festivals engender different levels of impact on participants and host communities either positively or negatively (Delgado, 2016; Povey & Van Wyk, 2010). In spite of the annual celebrations of this festival in Accra-Ghana, little research has been carried out to analyse the impact it has on the host community and other stakeholders. Secondly, the level of participation by key stakeholders such as festival organisers, attendees and chiefs of the area has not been subjected to extensive research. It was therefore important to analyse and document how the Chale Wote festival has impacted the local community and the stake holders at large. This is designed to help festival organizers and other stakeholders to get feedback on important issues that will help to improve on future planning of the festival.

Finally, though the researcher observed during a cursory study, (that motivated the study in part), that section of the public critique aspects of the festival is absent. Studies on the future prospects of the festival are yet to be researched.

## **1.2 Purpose of the Study**

The purpose of this descriptive case study is to examine the impact of Chale Wote Street Art festival on the host community of James Town, Accra. This study will use in-depth interviews to explore the positive and negative effects that emanate from the celebrations over the years. The descriptive case study is appropriate because it is primarily concerned with the analysis of qualitative evidence in a reliable manner. The location for this study will be James Town in the Accra Metropolis, Ghana.

### **1.3 Objectives of the Study**

The objectives of the study are:

1. to examine the relevance of the celebration of Chale Wote street art festival in Accra, Ghana.
2. to analyse the impact of the Chale Wote festival on the host community in James Town, Accra.
3. to analyse the level of participation of stakeholders and the host community in the celebration of the Chale Wote festival.
4. to analyse the future prospects of the Chale Wote Street Art Festival.

### **1.4 Research Questions**

1. What is the relevance of the Chale Wote Street Art festival in Accra, Ghana?
2. How has the Chale Wote Street Art festival impacted the host community in James Town in Accra?
3. What is the level of participation of stakeholders in the Chale Wote Street Art festival?
4. What are the future prospects of the Chale Wote Street Art Festival?

### **1.5 Importance of the Study**

The study is significant for many reasons. First, it was designed to highlight the positive and negative effects the Chale Wote festival has on stakeholders in James Town, Accra. Although there have been documented positive and negative effects of other festivals, Chale Wote festival is an art festival which brings a new trend with some of the participating groups from other countries with diverse cultural backgrounds. Documenting the positive and negative effects of the Chale Wote

festival will be important for the stakeholders and the host community as a whole to understand what kind of impact the festival has on the people.

Secondly, it is an opportunity to provide the festival organizers with the necessary feedback for improvement. The feedback includes the level of participation from stakeholders and the public's perception of the festival. This is intended to create further awareness and project the prospects of the celebration of the festival as far as art and culture promotion are concern.

In furtherance to the above mentioned, the documentation of the festival will serve as a useful reference material for scholars or academicians. There is paucity of academic literature pertaining to the Chale Wote festival. Since its inception in 2011, information about this festival is found through the media scripts with little or no citable literature for academic reference. It is therefore imperative to document it.

## **1.6 Delimitation**

The study was limited to the impact of the Chale Wote Street Art festival in James Town in the Accra Metropolis, Ghana. It focused on the impact on the stakeholders and the host community. A list of participants has been presented in chapter three of this thesis.

## **1.7 Definition of Terms**

DotAlt	It is a unique name for Organizers of the Chale Wote Street Art festival.
DWAP	Dance with a purpose (DWAP) is a dance which seeks to nurture and grow young talents in the art of dancing.
Junkanoo	It is a festival that originated from Ghana in West Africa particularly among the Ahanta, Fanti and Akan people. It is also called the Fancy Dress Festival.

Kakamotobi This refers to a scary dressing and physical appearance of masqueraders.

### **1.8 Abbreviations Used**

A.M.A	Accra Metropolitan Assembly
DWAP	Dance With A Purpose
NAFAC	National Festival of Arts and Culture
PAMA	Poetry, Animation, Music & Fine Arts in Ghana
PANAFEST	Pan-African Festival - originally known as Pan African Historical Theatre Project.
SCIE	Socio-cultural Impact Assessments
USA	United States of America

### **1.9 Organization of the Rest of the Text**

Chapter Two, deals with a review of related literature. The third chapter encapsulates the methodology employed by the researcher to accomplish the study. Chapter Four presents and discusses the results of the study and finally, Chapter Five summaries and concludes the study, and makes recommendations based on the findings. This is followed by a list of references and appendices.



## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

#### 2.0 Overview

The chapter focuses on literature that relates to the main topic in this study. It covers to some extent, findings and articles of scholars and experts in festivals in relation to the study. Key topics reviewed in the chapter encompasses the theoretical framework and conceptual framework aims and objectives for the celebration of street art festivals, the level of participation of stakeholders and the host community in the festival, the impact of the festival on the host community and the future prospects of the festival.

#### 2.1 Theoretical Framework

##### 2.1.1 *The Social Exchange Theory*

The theoretical framework of this study is guided by the Social Exchange theory. This is a social psychological and sociological perspective that explains social change and stability as a process of negotiated exchanges between parties. Social exchange theory suggests that all human relationships are formed by the use of a subjective cost-benefit analysis and the comparison of alternatives. The theory has roots in economics, psychology and sociology. Social Exchange Theory features many of the main assumptions found in rational choice and structuralism (Cropanzano & Mitchell, 2005). Social Exchange theory was introduced in the 1960's by George Homans. Homans's primary concern within this field was focusing on the behavior of individuals when interacting with one another for example during festival celebrations. He believed characteristics such as power, conformity, status, leadership and justice within social behavior was important to explain within the theory.

Although there are various modes of exchange, Homans focused his studies on dyadic exchange.

### ***2.1.2 Basic Concepts of the Social Exchange Theory***

Costs are the elements of relational life that have negative value to a person, such as the effort put into a relationship and the negatives of a partner. Costs can be viewed in terms of time, money, effort etc. Rewards are the elements of a relationship that have positive value. (Rewards can be sense of acceptance, support, and companionship, development etc.) This cost and rewards according to Homan can be likened to impacts when it comes to festivals. Festival celebrations have associated impact to the host community. These impacts range from social, economic, environmental or even political. The Social Exchange Theory perspective argues that people calculate the overall worth of a particular relationship by weighing the cost and benefits it derived from that event. If the impact is positive, then it's a good relationship, event or celebration.

On the contrary, a negative impact indicates a negative relationship. The worth of a relationship influences it's outcome, or whether people will continue with a relationship or terminate it. Positive relationships are expected to endure, whereas negative relationships will probably be terminated (Cropanzano & Mitchell, 2005). George Homan developed five key propositions that assist in structuring individual's behaviors based on rewards and costs. The first proposition, the Success Proposition states that behavior that creates positive outcomes is likely to be repeated. The second Proposition, the Stimulus Proposition believes that if an individual's behavior is rewarded in the past, the individual will continue the previous behavior. The third Proposition, the Value Proposition believes that if the result of a behavioral action is considered valuable to the individual, it is more likely for that behavior to occur. The

forth Proposition, the Deprivation- satiation Proposition believes that if an individual has received the same reward several times, the value of that reward will diminish. Lastly the fifth Proposition, discusses when emotions occur due to different reward situations.

### ***2.1.3 Relevance of Social Exchange Theory to the Study***

Many social researchers have applied the Social Exchange theory to explain residents' perceptions, attitudes and participation towards festival planning and development (Lind & Tyler, 1988). Most of these studies evaluated local community perception and participation of festivals and tourism development, and their support for further tourism development on their particular regions. Social exchange theory involves the trading and sharing of tangible and intangible resources between individuals and groups where resources can be material, social, or psychological in nature (Pongponrat, 2011).

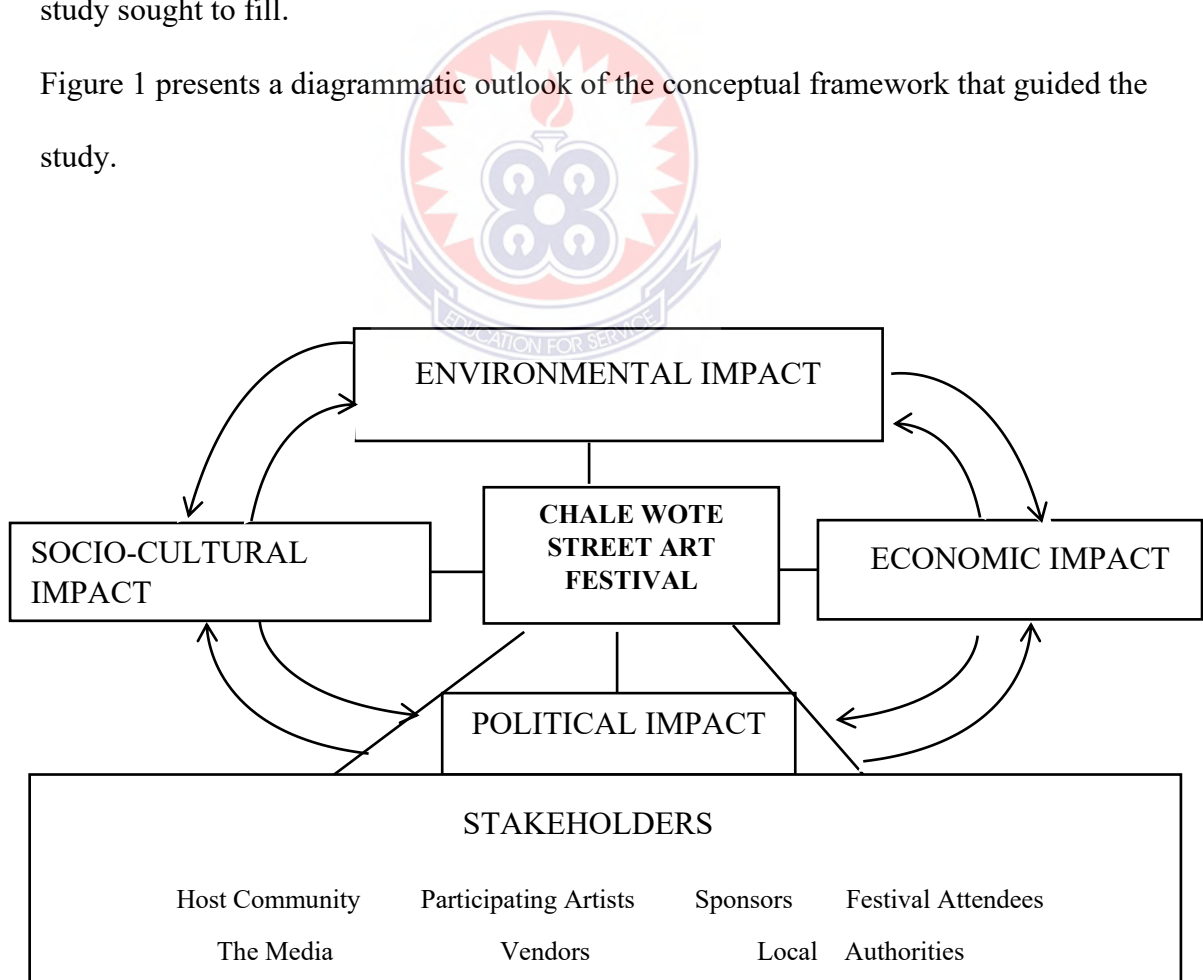
For the purpose of festival celebration and tourism sustainability in a community, a certain exchange must occur. Participation of community residents, governments and the attraction of tourists to their community events or festivals are mainly driven by the desire to improve the economic and social conditions of the area (Andersson & Lundberg, 2013). That is, residents' or stakeholder's participation in festival planning and developing stage, and the celebration of festivals could contribute to the wellbeing of the community by maximizing benefits to be gained from the celebration returns.

## **2.2 Conceptual Framework**

The conceptual framework for the study hinges on art as a cluster concept postulated by Berry Gaut, an art educator and critic. Art as a cluster concept implies

that there are a host of properties known as criteria that define the concept of art and the term itself is defined within context. The world today is influenced by diverse forms of activities/practices from people from all walks of life. Some of the forms of activities are found in artistic expressions through festival, known as art festivals which are organized in the street, in the air, on/in water, in the forest, and the like. This implies that people are confronted with decisions to make as they encounter these forms of artistic practices. In Ghana, the Chale Wote Street Art Festival is organized annually but its impact on the host community, James Town, is yet to receive a comprehensive study to unpack the effect on the people and opportunities that emanate from the celebration over the years. This was the main gap that this study sought to fill.

Figure 1 presents a diagrammatic outlook of the conceptual framework that guided the study.



**Figure 1:** Conceptual Framework on the impact of the Chale Wote Street Art Festival

The conceptual framework in Figure 1 shows symbiotic relationship between the various forms of impact such that, an economic impact in terms of revenue accrued from the sale of art works can be used to enhance the environmental landscape of the host community. Alternatively, consistent enhancement of the landscape can provide an avenue for tourist attraction, thereby having a ripple effect on economic returns, all other things being equal.

### **2.3 Festivals and Events Defined**

Many researchers have attempted to define the concept of a festival, but there was still not an agreed upon definition. In early studies, scholars considered religious and ritual events to be festivals, and also thought of cultural-anthropological events that celebrated the community's culture, beliefs, values and identities as festivals (Getz, 2010).

Getz (2005,2010) define festivals as themed public celebrations which were held regularly or annually in the same location or different locations (Getz, 2010). The themed public event was mentioned as the main feature of festivals. In addition, Arcodia and Whitford (2007) stated that festivals were emerging as growing and vibrant sectors of the tourism and leisure industry, and were seen to have significant economic, environmental, social, cultural, and political impacts on tourism destinations and host groups (Arcodia & Whitford, 2007). Getz (2010) also mentions that there were numerous forms and themes of festivals around the world, and the term festival was often misapplied. Different researchers emphasized different characteristics of festivals. Therefore, festivals became an important subfield within event studies and the essence of the current study. Due to the universality of festival celebrations and particular festival experiences, the nature of festivals was being

explored (Getz, 2010) . For example, most festivals covered only a short period of time which indicated a transitory nature (Waterman, 1998) . Recently, festivals have emerged as an appealing research field because they cover all cultures and have the function of: attracting visitors and investments, creating city identities, generating social consequences, and improving the well-being of host communities.

Festivals and other cultural celebrated events including carnivals, religious events, concerts, and art festivals have thrived in recent years. Festivals in particular are examined with respect to the community life, urban development, cultural heritage, tourism and social changes (Wang, 2015). It has been observed that festivals including music festivals, wine festivals, and food festivals provide a significant boost to the social cohesion, the development of communities, as well as the enhancement of local cultural identities. There are relationships between the cultural and social order in festivals and other cultural celebrations, whether those events operate the cultural order from the top down or the bottom up, or whether they foster the social order or are oppressive, tourism festivals and cultural celebrations have profoundly implicated people's lives (Waterman, 1998).

## **2.4 Types of Festivals**

Festivals are classified in different ways. According to Cudny (2013) , the first classification was made by Emile and Durkheim, who distinguished between two basic types of festivals - secular and religious (Durkheim, 1965). According to Falassi (1987), festivals are divided into rural and urban; another division may be based on social class structure, power and social roles.

Several studies have discussed the types of festivals as distinguished on the basis of their themes (Atkinson, 2012; Cudny, 2014; Rouba, 2012). These include festivals whose themes are related to religious beliefs, festivals devoted to the

countryside and farming or art festivals (film, music, theatre etc.). Recent years have also brought many publications regarding wine and food festivals, as well as migrants and the multicultural character of contemporary society, which are reflected in festival themes (Cudny, 2013).

Festivals attract visitors from all over the world ranging from small street festivals to regular events. Some people claim that meetings with family and friends to celebrate someone's birthday, are also festivals. But then, Gold (2016) explains festivals as occasions for cultural spectacles, ritual observances, and social entertainment.

To most Ghanaians, according to Kemevor, (2017), festival is that chain of activities, celebrations, ceremonies, and rituals which mark the continuity of culture in an environment. Different types of festivals are celebrated in the Ghanaian society to mark such historical seasons as the 'ohum' (name of a spirit) as celebrated by the Akyem; 'dwira' (purification) by the Akwapem; 'bakatue' (opening of lagoon) by the Edena; 'akwambo' (path-clearing) by the Gomoa, Ajumako, Ekumfi and Agona; 'aboakyer' (deer hunting) by the Effutu; 'homowo' (hooting at hunger) by the Ga; 'kotoklo' and 'nmayen' (eating millet) by the Krobo; 'agbeliza' (honouring cassava) by the Avenor; hogbetsotso (migration) by the Anlo; and 'damba' (birth and naming of the Prophet Mohammed) by the Dagomba and Mamprusi (Ayesu, 2015; Donkoh; Osei, 2011).

## **2.5 Importance of Festivals**

Festival plays a significant role in the life of a community. People have understood and used festivals to lift spirits, transfer knowledge and enhance neighborliness. The celebrations of festivals have sustained collaborative effort over long periods and have seen the strengthening of communities. This can be observed

from the levels of community activities, economic growth especially in terms of cultural tourism and the quality of life and wellbeing of residents. Apart from making people happy, festivals serve other purposes; they are occasions for moral sanctions against social and traditional authorities. They are also catalysts for peace and unity among the people. Through festival the life of a community is renewed, people are entertained and their tensions find an outlet.

Festivals can be organized for reasons that include the preservation of culture and history and the provision of recreation and leisure (Irshad, 2011) or for their ability to give an area a competitive advantage by targeting special interest markets that may lead to the meeting of social, economic, and environmental goals. An example is the 'ohum' festival (name of a spirit) as celebrated by the Akyem; and 'dwira' festival (purification) by the Akwapem; Enhancement of appearance for an annual celebration have year-round benefits and can create stimulus for improved retailing and service industries. Festivals and community events have the ability to revitalize, reimage, and expand existing markets and in most cases bring economic benefit to the destination that stages them (Irshad, 2011). The National Festival of Arts and Culture and Pan-African Festival of Art and Culture (PANAFEST) attract people from all walks of life to celebrate which brings economic benefits. During festivals, people reflect and determine a sense of community and place, represent their image and identity and contribute to cultural tourism (Irshad, 2011). Community festivals involve local population in a shared experience to their mutual benefit by providing both social functions and symbolic meanings. To Ghanaians, the beauty of a color symbolizes visual value and its symbolic function (Meyer, 2010). For instance, the wearing of white clothes and the application of clay on the arms and forehead are expressions of joy for the success of the occasion. The Akan, Ewe and Ga decorate



their chiefs in gold ornaments and predominantly yellow ‘kente’/‘kete’ clothes to symbolize prosperity, royalty, power, kingship, wealth and long life. Green and white are Ga Homowo colors that signify bountiful harvest. Green patterns decorate the body as signs of rejoicing over the year’s harvest. Community-based festivals celebrate community’s social identity, its historical continuity and its cultural resilience. In short, the resilience that characterize festivals provide an avenue for social cohesion (Derrett, 2008) .

According to (Yaya, 2015), festivals are celebrated to honor the ancestors, known also as the “Living dead”, and also to remember the great events of the state (Yaya, 2015). For instance, the Odwira festival of the Akwamus is celebrated in remembrance of the ancestor who helped to establish the Akwamu state. (Ofosu-Mensah & Ansah, 2012) also noted that festivals are celebrated to offer thanks to the supreme God for His care and protection and also to the ancestors and other spirits for their care throughout the past year. Festivals are celebrated to give the youth the opportunity to know one another and sometimes choose their life partners (Hart, 2013).

Jago, Dwyer, Lipman, van Lill, and Vorsteral. (2010) suggest that events are seen as creating income and jobs in the short term and generating increased visitation and related investment in the longer term Benefits of festivals to communities can be extensive, particularly when visitors throng the host community. Local vendors, artisans, craftspeople, restaurateurs, hoteliers and innkeepers are kept busy and may indeed make a large portion of their annual income during the course of a weekend. Main street revitalization can also be a positive economic spin-off from festivals and special events. Festivals provide a forum for creativity, custom, heritage and cultural practices for both residents and guests. Each participant contributes to the programme,

traditions, cultural practices, impact and reach of events with differing voices and emphases (Irshad, 2011).

Festivals as described by Kemevor (2017) are important cultural activities in Ghana and are very significant and indigenous to the very people who celebrate them. Real life experience and art for contemporary festivals become pillars while the events organized create a significant connected pattern to give education to the public (on history, culture, economy, politics, health, knowledge, fashion, music and technology) to develop audience awareness as well as provide avenue for artists to interact and exchange knowledge (A. Kemevor & Duku, 2013).

Moreover, experiences and art derived from art and culture festivals presented as performance become aesthetically configured as heightened modes of communication showcased for an audience other than the traditional owners of the arts and culture (A. K. Kemevor, 2017).

## **2.6 Arts Festivals in Ghana**

### **2.6.1 *The Chale Wote Street Art Festival***

The Chale Wote Street Art Festival also known as Chale Wote is an alternative platform that brings art, music, dance and performance out into the streets (Serumaga & Serumaga-Musisi, 2016). The festival targets exchanges between scores of local and international artists and patrons by creating and appreciating art together. Since 2011, Chale Wote has included street painting, graffiti murals, photography, theatre, spoken word, interactive art installations, live street performances, extreme sports, film shows, a fashion parade, a music block party recyclable design workshops and much more (Bills). It is the first to be organized in Accra, Ghana and has inspired similar events across the country.

The Chale Wote festival is held in August annually, a week after the Homowo festival of the Ga people at the historical James Town, Ghana on the High Street in Accra. With continuous improvements and reviews, the festival has moved on from the open street gallery that is Jamestown to other art spaces, such as the Nubuke Foundation, the Museum of Science and Technology as well as film screenings at the Movenpick Ambassador Hotel. The vibrant Street Art Festival, which gathered over 30,000 people in 2017 marks exchanges between Ghana-based artists/educators and international partners in Accra's streets. The multi-disciplinary community-based experience takes place in James Town; one of Accra's most historic communities used as a port for movement, sales and confinement during days of exploitation and systematization of colonialism. It is such a refreshing, alternative platform to reconnect with intuitive concepts engineered for free form, call-and-response expressions through performance, conversations and extensions of culture. Art festivals have countless impacts (socio-cultural, environmental, political and economic) on stakeholders and on one of the most important stakeholders is the host community. Studies have documented several festivals and the impact they have on the economic, environmental and sociocultural status of the local community. Since its inception in 2011, Chale Wote has drawn many art lovers to the streets of James Town in the Accra Metropolis each year (Adipa, 2017).

### **2.6.2 National Festival of Arts and Culture (NAFAC)**

The National Festival of Arts and Culture, (NAFAC) institutionalized in 1961 by the late Dr. Alexander Atta Yaw Kyerematen, the founder and the first Director of the Ghana National Cultural Centre now the Centre for National Culture Kumasi. His concept was to bring All Artists/artistes together to perform and exhibit their works once every year. With time, the Institute of Arts and Culture became involved and in

1966, the United States Embassy in Accra decided to sponsor the Ghana Arts Festival which opened on 25th January, 1967. It was revisited in Accra as part of the second Ghana International Trade Fair in 1971.

This biennial national festival was aimed at promoting unity and national orientation within Ghana's cultural diversity. It was also geared towards the cementing of the cultural basis of the country's development as a nation as well as providing a forum to appraise the work of the Ghanaian society and the celebration of its achievements. The Festival at the national level is preceded by District and Regional festivals. The purpose of the District and Regional festivals is to promote grassroots participation to unearth new talents and inventions that will represent the regions at the National Festival. NAFAC creates awareness and enthusiasm among the general public about our culture and the values that portray our 'Ghanaianess'.

It also showcases the natural peculiarities and economic endowments of the districts and regions photographic exhibitions, local technological inventions, and innovations to boost investments opportunities. In furtherance to the above mentioned, the festival promotes the creation of goods and services to boost our creativity and to develop and strengthen the creative arts industry for active participation in the global trade in creative goods and services and open up the districts and regions for the promotion of cultural tourism to generate income and development. Without a doubt, NAFAC has been celebrated over the years in Ghana from one region to the other.

In each celebration; various traditional groups (Arts and Craft Practitioners, performing artistes among other) are invited to perform and showcase their products. Themes are usually selected for the occasion year after year to address critical

national issues. An example of such themes is NAFAC 2010 captioned, “The potential of the creative arts industry to create jobs for the youth”. This theme was purposely carved to highlight the role of the creative arts in addressing the growing unemployment situation among the youth in Ghana. Such themes generate national discussions and eventually shape national policies or attract some other interventions. During these celebrations, the people of the host region benefit economically through the exhibition of the traditional foods, beverages and artefacts. There are also open air theatrical shows often staged to entertain or educate the public or target audience on selected socio-cultural, economic, and political issues. In furtherance of the above mentioned impacts, NAFAC programs normally have nights for international friendships which creates a bigger platform for networking.

### **2.6.3 Pan-African Festival of Art and Culture (PANAFEST)**

Pan-African Festival of Art and Culture (PANAFEST) showcases aspects of historical and cultural legacy and endowment. PANAFEST was started by Efua Sutherland in the mid-1980s as a project to influence homecoming for Africans all around the world. It was first held in 1992 (J. Collins, 2012). The idea of this festival is to promote and enhance unity, Pan-Africanism, and the development of the continent of Africa itself. Activities that occur at this festival are performances and work in the areas of theatre, drama, music, and poetry, among other things. Also, there are viewing of the durbar of chiefs, and tours to various places of interest, such as slave castle dungeons.

PANAFEST celebrates the strengths and resilience of African culture and achievements of Africans in spite of the transatlantic slave trade and its aftermath. It is designed to help Africans to reconnect with their strengths and thus be inspired to

eternal vigilance, rededicate themselves to fully assuming the reigns of their own destiny in recognition of the lessons of history. There are today urgent developments making this proudly Ghanaian initiative a vital and relevant platform that provides members of the African family with the opportunity to engage with each other in forthright communication.

Among these are social vices such as human trafficking from the continent, the brain drain, and marginalization of Africans in a global knowledge economy, the renewed surge of external pursuit of African natural resources and the slowness of African unification. There are also positive factors including enabling global conventions and coalitions and African initiatives to establish transnational businesses, add value to community initiatives, take advantage of technologies and mobilize the strength of Africans around the globe.

Since its inception in 1994, PANAFEST has attracted several patrons from the Americas, Caribbean's, Europe and other parts of Africa to Ghana with appreciable economic impacts on the local economies in Accra, Cape Coast, Elmina, Assin Manso, Assin Praso and all transit cities and towns visited throughout the PANAFEST season. This makes Ghana a key attraction for Africans and people of African descent in the Diaspora to retrace their steps to the Motherland-Africa. Ghanaians renew their bonds with their diasporian brothers and sisters during this period. During the celebration period, all hotels, restaurants, commercial transport operators, super-markets and souvenir retailers among others, do brisk business. Thus the benefits derived from the continuous existence of PANAFEST are enormous and impacts positively on the local people (Malaquais & Vincent, 2016).

Besides the opportunity to bond with fellow Africans from the diaspora, PANAFEST also provides business and networking opportunities. The foregone

pointers are testimonies to the fact that PANAFEST and Emancipation Day are worth their continuous celebration, <https://www.modernghana.com/news/21/7/19>. There are proposals to establish PANAFEST Village /Bazaar and Expo site for exhibition and sale of goods, refreshment services and performances. Most of such Bazaar/Expo features a business forum which bring entrepreneurs together with financiers and other business service providers to promote greater inter-business links among Africans.

In addition, Artists Workshops, Jam Sessions and Community Workshops are usually organized throughout the festival to ensure sharing among participating artists and also to integrate the local community (<https://www.panafestghana.org,21/7/19>)

#### **2.6.4 Winneba Fancy Dress Festival**

The Fancy Dress Festival (known locally as *Kakamotobi*) is a masquerade festival held from Christmas (December 25) to the first day of January every year by the people of Winneba in the Central Region of Ghana. It is a colorful festival that features brass band music and parade featuring five groups/troops clad in different costumes. Dutch and British traders at the Winneba seaport began the tradition of the festival in the 19th century (Micots, 2012) .

Wearing assorted masks, people danced and drank in white-owned bars celebrating Christmas. The members of the Nobles would gather before dawn on Christmas Day, dressed up in costumes, such as garb of doctors, nurses, teachers, ministers, pastors, farmers, fishermen, prostitutes, pastors, drivers, cowboys, sailors, angels, or even the white colonial masters. The idea was to imitate the various town professions and parody the Europeans. The troop would then parade through the streets of Winneba, backed by *adaha* music, and would continue all day into the evening.

According to Micots, Ghanaian Fancy Dress has become an integral part of local celebrations such as Easter, Christmas, New Year's Day, Harvest festivals, and at member funerals. Street parading incorporates periods of intense dancing in front of chief's palaces, hotels and public squares. The Winneba township competition known as Masquefest, is held on New Year's Day (Micots, 2012). More than 400 participants in four different groups compete with three judges chosen each year by the centre for National Culture-Central Region for a trophy and a share of the admission proceeds. Street parading has ties to local rituals performances by the *asafo*, an old Akan institution consisting of paramilitary troops with religious and civic responsibilities. During performance rituals designed to appease local ancestors and deities, *asafo* members parade through the older streets in town. Fancy Dress members similarly parade down the same streets, yet they wear masks and costumes, dancing freestyle to traditional *adaha*, or *atwim*, music provided by the brass bands to collect dashes, or tips. Characters (physical facial appearance) such as the Red Indian were borrowed from Fancy Dress for *asafo performances* from the 1950s to late 1970s. Fancy Dress participants comprised young men and sometimes women between the ages of three and forty-five, the majority are in their teens and twenties, with leaders in their thirties and forties while most identify themselves as Fante, an Akan subgroup who dominate Ghana's Central Region, members from Effutu, Ahanta, Ga and other coastal communities are involved.

Many people of African origin in the Bahamas come together every year on December 26<sup>th</sup> and January 1<sup>st</sup> to remember their history through music, dance and costume in what is known as the Junkanoo festival. Ever since it started, the festival has caught the attention of many tourists due to the traditional music and elaborate costume. For the people of the Bahamas and other Caribbean and American cities, the



festival is not just a time for good music, food, dance, parade and merrymaking, but a time to celebrate the triumph of holding on to the cultures of their ancestors who were brought into their new homes through slavery and passing it on from generation to generation.

The Junkanoo festival originates from Ghana in West Africa particularly among the Ahanta, Fanti and Akan people who call it the Fancy Dress Festival. In Ghana, the Fancy Dress festival is celebrated every year during Christmas and New Year season. The festival has been likened to Halloween in recent times as it is the similar style of dressing using fancy costumes, but many cultural elements do not make it as similar to Halloween as expected (Francis, 2015). For one, the people that dress up in these costumes were selected groups of young warriors in the making or 'followers' of John Kenu, who the festival is celebrated in honour of. John Kenu is known to the Germans and Dutch as John Cani and to the British as John Conny.

On December 25, 1708, John Kenu defeated the Dutch who were taking control over the Ahanta land and selling its people into slavery. According to oral history, after taking control over Fort Fredericksburg and weakening the Dutch rule over his people (Pincus, 1992), he was made a ruler and he protected them by winning several battles against the Germans, Dutch and British for over 20 years. Every year, they dressed up and paraded the streets followed by dancers and musicians mocking the westerners and mildly harassing them to depict the defeat of the Dutch, Germans and British to John Kenu, the powerful chief, warrior and merchant who was once an ally of theirs.

The masqueraders were harmless and never attacked the westerners but caused laughter and celebrations among the locals. Their hideous masks were made to depict the whites who for a long time had mocked the Black race. A few years down the line,

however, the festival has allowed both young men and women from different clan houses to dress up in the fancy masks and costumes to compete for prizes which are often in monetary forms from admirers who find their costumes more attractive. The masqueraders' masks often scared children who referred to them as "kakamotobi"(KWEKU, 2016). The success of John Kenu, the warrior, chief and merchant who could not be defeated spread through the whole of Ancient West Africa and finally reached the West Indies through slaves who had been captured and taken into the West Indies. Many enslaved Africans in the West Indies were from West Africa, particularly Ghana and some parts of Nigeria and are noted to have continued practicing their culture despite several bans and restrictions from their masters (Byfield, Denzer, & Morrison, 2010; Craton, 2009).

In honour of John Kenu, the Fancy Dress festival was started in the Bahamas and parts of Jamaica in the same fashion as it was started in Ghana. In recent times, the festival is marked without the tradition of disturbing Westerners. The name of the festival in the Bahamas is an adulteration of the name John Kenu. The festival also found its way into the USA in the late 18<sup>th</sup> century and it's celebrated in parts of Miami and Key West where many African Americans of Caribbean origins settled. The significance of this festival is that it demonstrates the resilience of the Africans towards Western culture and also shows how the Africans who were forced into slavery stood by their culture with pride and felt no shame displaying it. It also demonstrates that culture and pride cannot be killed or taken away from the Black race. (face2faceafrica.com, 21/7/19).

### **2.6.5 Nkabom Literary Festival**

Nkabom Festival is a contemporary Ghanaian literary festival that brings together group of young artist who use ink, voice, music or mixed media to share stories that connect histories, perfecting the present to rediscover the future. Nkabom Literary Art Festival was established in 2016 and celebrated by artist in Ghana (Paulding, 2017). The festival is based on creative interactions and collaborations and generates a focal point on the potential to create new artistic forms (Lartey, 2015). The festival extends its wings to cover non-traditional spaces and alternative concepts that do not get mainstream appeal. The idea is to explore ingenious uncorrupted work and to provide a platform for artists from all walks of life who have an interest in using text or language (be it visual languages/symbols, spoken, musical) in their work. Nkabom engage multidisciplinary frameworks and furthered the grid of sustainable ideas through workshops, readings, recitals, performances, screenings, digital applications, in collaboration with cultural provocateurs asking the right questions to inspire social change.

Nkabom Literary Festival also goes out to network poets, novelists and spoken word artists with photographers, DJs, painters, illustrators, theatre artists, musicians, among others with the inter-weaving of diverse content magnifying the perimeters that literature in commonplace is thought to accomplish. The event helps a new generation of writers, griots, lyricists, performers, designers, coders and artists from across the world to gather and share their art with academics, historians and local weavers of the oral and written word. The festival also rethinks the use of space in narratology, performance, presentation and marketing of the writer and artist's products and projects. "The festival welcomes international artists and is open to the disabled and people from marginalized communities (Yankah, 2011).

It maximizes the potential and also engagement with people in the society that receive less attention with regards to reading and writing and other art works. It also sustains the monumental effects of knowledge acquisition through alternative means like making literature accessible through local language and, symbols Nkabom also promote cross-cultural connections and collaboration between artists and writers from diverse spheres of West Africa and the diaspora (kwameaidoo .com, 21/7/19).

#### **2.6.6 PAMA festival**

PAMA festival is a distinct creative arts event instituted to celebrate Poetry, Animation, Music & Fine Arts in Ghana (PAMA). The annual creative arts festival provides a platform for the creative industry players to exhibit their works, expand their scope and expose them to opportunities to develop their potentials, while exciting and entertaining over 3,000 creative art lovers (www.pamafestival.com 21/7/19). The festival is organised by BEKOFI a registered Ghanaian project management and creative company established in 2013. The firm provides audio visual production services and manages projects including Hope 4 Life Tour, PAMA Festival and Ignite Accra. BEKOFI also facilitates marketing communication activities for clients. As a thriving company, BEKOFI has a clear mission to build companionship with great levels of originality, creativity and innovations that will cause a positive revolution worldwide. The company envisions becoming recognized as a world class creative firm guided by dynamism and a unique approach of ideas, nurturing people and building nations. PAMA festivals attract people of all walks of lives including government officials, creative sector stakeholders and entrepreneur's scouting for new talents to invest in. The 2019 edition of PAMA festival held at the Afua Sutherland Children's Park in Accra, was characterised by activities such as poetry recitals, animations and art exhibition, gaming, Open Mic Acoustic Sessions

and climaxed with a Live Music Concert with Ghanaian US-Based Saxophonist Steve Bedi and other sensational Musicians in Ghana.

The PAMA festival organisers have received commendations for splendid organisation and coordination of the festival from government and a pledged to support such initiatives aimed at uplifting the creative arts industry in Ghana. (pamafestival.com, 21/7/19).

### ***2.6.7 The Ghana Theater Festival***

The Ghana Theater Festival is organized by the National Theatre (NT) and Ministry of Tourism Arts and Culture. The mission of NT is to develop and promote the Performing Arts in Ghana through cost effective production of classical and contemporary live stage and televised performances which project positive National values and the African personality. The Governments of the Republic of Ghana and the People's Republic of China signed an agreement on 5th July, 1989 for the construction of the National Theatre Complex and the reconstruction of the University of Ghana Drama Studio, which was formerly sited on the present location of the National Theatre.

The National Theatre Festival is a week-long celebration of the performing arts and showcase events and performances from both established and amateur production houses like the National Symphony Orchestra, National Drama Company, National Dance Company, Ehalakasa, Village Minds, University of Ghana's School of Performing Arts (Dance Department). Events from these production houses include Theatre Programmes for Schools, Fashion Shows, Art Exhibitions, Dance- Drama, Drama, Symposiums, Film Shows, Poetry Nights, Music including a special evening of Classical Music and Comedy. Food Bazaar and made in Ghana Fairs are held

alongside the performances as side attraction. These selected activities have been well orchestrated to create a festival euphoria at the premises of the Theatre where all the performance take place. Main productions are held at the weekend from 4pm and 8pm each day and all other events take place between the hours of 9am to 10pm. The food Bazaar and Made in Ghana Fair are held throughout the week with varied food stalls, artisans and designers showcasing their wares.

The Ghanaian theatre has gained some prominence in recent times. With good structures and regulatory frame work in place, this festival and the creative arts industry as a whole will reap overwhelming benefits and stimulate growth in the Ghanaian economy. Theatre has been used not just as a tool of entertainment but for communication and development in so many parts of the world. The therapeutic effect it has on its audience has been exploited as an alternative source of healing in some places. It also plays a major role in people's health because in every theatre is a bloodless surgery where our emotions are operated on.

As people frequent to the theatre, they get the opportunity to live longer because every session relieves them of stress. It is must be acknowledged that theatre is not a thing for the low-class but belongs to anyone who has blood running through their veins. Theatre is an intellectual experience no one should ever be denied in their lifetime as it stimulates the mind.

## **2.7 Stakeholders in a Festival**

Festivals are usually held among a certain complex network of people or entities that influence an organization's actions, these people or entities are called stakeholders (Brugha & Varvasovszky, 2000; Freeman & McVea, 2001). According to Freeman and Mcvea, stakeholder is "any group or individual who can affect or is

affected by the achievement of the firm 'objectives (Freeman & McVea, 2001). Because festivals or events could meet diverse social, cultural and economic roles, many stakeholders become involve to cooperate and share one or more common goals for the festival (Getz, Andersson, & Larson, 2006) .

Festival organizers need to find out who the key stakeholders are while planning a festival because the key stakeholders may directly affect the success or failure of a festival (Getz et al., 2006). The most important stakeholders are the ones on which festivals depend for resources or other kinds of support. Festival organizations need to be skilled at finding stakeholders and managing the relationships among them to ensure the success.

Scholars have classified stake holders into two broad categories: that is strategic stakeholders who affect the organizations' performance, and moral stakeholders who are affected by the achievement of organization's' objectives (Freeman & McVea, 2001). Additionally, six major stakeholders are commonly classified: festivals/events managers, employees, sponsors, the community, visitors, and the public sector (the government, the state) (Andersson & Getz, 2008).

In accordance with their importance to festivals or events, stakeholders can be stratified into primary stakeholders and secondary stakeholders (García, Gómez, & Molina, 2012; Reid & Arcodia, 2002) . The former one include those on whom the festival depend on namely the employees, sponsors, spectators, attendees, and participants. These stakeholders have a strong relationship with festivals. Even to some degree, their decisions and behaviors decided the success or failure of a festival. The latter one contained the host community, government, essential services, media, tourist organizations, and businesses. Generally, stakeholders have the ability to affect whether or not festivals are programed smoothly and implemented successfully. Ried

and Arcodia (2002) considered that good collaboration among stakeholders could help to prevent the failure of a festival (Reid & Arcodia, 2002). Therefore, identifying the relationship among stakeholders within festivals will be critical for the effective management of them by the festivals' organizers, as well as for festivals' success and long-term sustainability.

Festivals depend on different stakeholders because they have critical resources. There are some that become vital partners and can influence on how to develop the festival. Some of them are so important that it is very difficult to replace them in a short or long-term time perspective. One of the most common reasons for festival failure is insufficient resources (Carlsen, Andersson, Ali-Knight, Jaeger, & Taylor, 2010; Getz, 2002). Lack of resources can be explained by a weakness of the festival management to attract sponsors or a high degree of competition for resources in the events sector. Organizing a festival is executed by a coalition of stakeholders involving public, private, and voluntary organizations; for example, the festival organization, artists, sponsors, suppliers, public authorities, tourism traders, etc. The efforts of interacting stakeholders lead to the building of a festival and its image, which is expected to attract visitors (Presenza & Iocca, 2012). Interaction among the actors is characterized by both competition and collaboration (Kapoor, 2014). In fact, they compete with each other to obtain the satisfaction of related interest and they should work together (collaborate) to reduce the conflict and to attract visitors to the festival.

Maintaining key stakeholders' support is critical to event survival (Crosby & Bryson, 2010). Therefore, in planning and managing events it is necessary for event organisers to identify and prioritise event stakeholders, and have a clear understanding of the various stakeholders' interests and their influence in events. All stakeholders



involved in events have different roles, for different reasons, and expect their interests in events to be fulfilled (Reid, 2011). For example, governments provide funding, in exchange, they expect the event to bring returns to local communities and destination promotion. Sponsors who give money to the event expect return on their investment in terms of generating market awareness or appropriate product sales (Crompton, 2004). Host communities provide the event with places and infrastructure, and in exchange, they expect events which enhance or at least do not damage their quality of life (Karadakis & Kaplanidou, 2012).

To secure their goal fulfilment, event stakeholders may use different strategies to increase their legitimacy, strengthen their power position, and gain more influence on decision-making within the event network (M. Larson, 2009). An event organiser is not independent self-determining actor to produce events alone (Bauman, 2013; Rothenbuhler, 2009) . Instead, an event organiser is usually a dependent co-producer within a network of organisations and other stakeholders. Due to the unstable and sequential nature of events, the organisers normally do not keep fixed resources but hire from others. As a result, events are created in a network of activities involving a host of stakeholders, who can affect and are affected by the event outcomes (Andersson, Getz, & Mykletun, 2013). Standard event stakeholders may include the employees, volunteers, sponsors, suppliers, spectators, participants, media, government and host community.

These stakeholders participate in both producing and consuming the event by being there and taking more or less active roles in the event. Stakeholders' contributions make the events possible as well as add value to the events (Presenza & Iocca, 2012). For example, spectators or audiences influence event revenue directly through their tickets and merchandise purchases; volunteers give their time and

knowledge; suppliers provide the material resources needed for the events; and the sponsors and media add economic value to the events. The resource exchange relationships that exist between events and stakeholders give those stakeholders leverage and influence over events.

## **2.8 Stakeholder Interest in a Festival**

Stakeholders involved in events have different roles, for different reasons. Some of their interests could be either shared with or opposed to the event's interest. Event stakeholders' may include event managers, governments, volunteers, sponsors, audiences, suppliers or local communities. Each of these stakeholders can be seen as contributing critical resources to the event; in exchange each expects their interests to be fulfilled (Parent, 2008). Governments provide funding. In exchange, they expect the event to bring returns to local communities and destination promotion. Sponsors who give money to the event expect return on their investment in terms of generating market awareness or appropriate product sales (Larson 2002). Audiences provide the event with ticket revenues and expect good event experience in exchange. Employees and volunteers contribute time, skills, and efforts, expect fair returns and adequate working conditions. Suppliers supply the event with materials, seek fair prices and reliable buyers in exchange. Local communities provide the event with places and infrastructure, and in exchange, they expect events which enhance or at least do not damage their quality of life (Sutton-Grier, Wowk, & Bamford, 2015).

Based on stakeholder theory, Hede (2008) identified the interests of special event stakeholders, conceptualised under the three TBL pillars (Elkington, 2013) – the economic, social and environmental domains. A stakeholder might have an interest in one, two or all three domains. In event tourism context, the majority of event

stakeholders' interests are economically oriented (D. Getz & S. J. Page, 2016) . For example, governments are clearly interested in the visitor spending, tourist receipts, urban renewal and job creation that events will bring to the destination (Andersson, Getz, Mykletun, Jæger, & Dolles, 2013). Local tourism businesses are often interested in how events will impact on their commercial viability. Similarly, local vendors who pay fees to rent a place at the event aim to earn profits and make themselves visible to event visitors (Luonila, Suomi, & Lepistö, 2019). Likewise, local residents are interested in the tourism enterprise and employment opportunities arising. The local community at large will be concerned about the costs and revenues as a result of hosting the event (Gursoy & Kendall, 2006).

As event stakeholders, sponsors are interested in their return on investment, which can be measured via a number of variables, including brand exposure, purchase intent or product sales (D. Getz & S. J. Page, 2016). Destination marketing organisations often view events as destination promotion and image-making tools (Mariani, Di Felice, & Mura, 2016) generating free publicity and media coverage, as well as expanding visitor numbers and spending (Hoppen, Brown, & Fyall, 2014).

In terms of social interest, Hwang et al. (2012) found that local communities think events improve their quality of life, instil community pride and reinforce collective identity (Hwang, Stewart, & Ko, 2012). Events provide social opportunities for locals and create positive social relationships (Hoppen et al., 2014; Laing & Mair, 2015). Volunteers participate in events to acquire experience or training, develop new skills or interact with locals (K. A. Smith, Baum, Holmes, & Lockstone-Binney, 2014) or for the opportunity to socialise and connect with a hobby .

Festival visitors are motivated by social/cultural opportunities, and at the same time having fun or being entertained is particularly valuable to them (S. Smith & Costello, 2009). Local associations or institutions including sponsors may see events as an opportunity for network building, hospitality, outreach and community development, cultural and heritage conservation (Jones, 2017). However, due to the differential effects of event tourism on local hosts, there are potentially some variations in perceptions of and reactions to tourism activity among the subgroups of the community, highlighting the complexity and diversity of host community social interest and value in event tourism (B. W. Ritchie, Shipway, & Cleeve, 2009).

The review of event literature shows that only in recent years has there been an increased environmental interest in festivals and events (Laing & Frost, 2010; Mason & Paggiaro, 2012; Mykletun, Bartkeviciute, & Puchkova, 2014) particularly in the context of the Olympics (Samuel & Stubbs, 2013) and mega sports events (A. Collins, Jones, & Munday, 2009). Large music festival organisers are also found championing in greening their events (Mair & Laing, 2012). However, the lack of support from various key stakeholders is found to be the main barrier to greening of music festivals. Fewer stakeholders appear to be environmentally-oriented, but those environmentally concerned include governments, local residents and community groups (Hede, 2008). Governments are more concerned with the macro-level environmental stewardship associated with events, focusing broadly on biodiversity and habitat, water and air quality, and the conservation of natural or built areas (Ponsford, 2011).

## 2.9 Festival and Event Stakeholder Management

Event-stakeholders' relationships have been characterised as political (Larson, Getz, & Pastras, 2015) and hegemonic (Jepson & Clarke, 2014), where power struggles and competition among stakeholders inevitably occur in achieving their desirable goals in events. Researchers have explored how event managers work with stakeholders and what stakeholder management processes and strategies could be used to achieve their mission and improve event viability (Morrison, 2013). A study by Savage et al.'s (1991) offers four different stakeholder strategies – involve, defend, collaborate and monitor (Savage, Nix, Whitehead, & Blair, 1991).

It is evident that a combination of stakeholder involvement and collaboration is a common strategy used in events to deal with cost-saving and resource dependency (Andersson & Getz, 2008; Donato, 2016). Convincing other stakeholders such as media and suppliers to become official partners or sponsors of the event, and developing a formal marketing partnership with other stakeholders were found to be successful strategies (Andersson & Getz, 2008; Presenza & Iocca, 2012). However, lobbying for government financial support is found to be less successful, and practical and political barriers hindered tangible resource-sharing with other festivals (Andersson & Getz, 2008). Initiating community outreach programs that can gain public support and increase a festival's legitimacy (Larson et al., 2015; Presenza & Iocca, 2012) and bringing sponsors together for networking and mutual benefit, is suggested to be an effective relationship management strategy (Johnston, Dawson, De Souza, & Stewart, 2017).

Event leadership and the composition of an event team (Reid, 2011; Sanders, Laing, & Frost, 2015), and cultural and political differences (Yaghmour & Scott, 2009), may affect stakeholder relationships and collaborative partnerships. Studies by

Frost and Laing (2015) discovered that a problem with volunteer and festival burnout was common in rural tourism festivals (Frost & Laing, 2015). Their study suggested that strategies such as delegating organising work to a series of sub-committees; getting new and younger people to join the committee; and maintaining the festival size, were ways of resolving the succession and leadership issues in festival organisation. Yaghmour and Scott (2009) found that stakeholder relationships were universally positive and collaborative in the Jeddah Festival, as all stakeholders participated in an orientation programme (Yaghmour & Scott, 2009).

It was found that governance and trust were the two important collaboration characteristics for achieving festival outcomes (Yaghmour & Scott, 2009). Stakeholder collaboration can also lead to increased media coverage and spectator participation, and may be expected to further impact on destination promotion on a larger scale (Robertson & Rogers, 2009). Another stakeholder management strategy focuses on innovation and branding (Carlsen et al., 2010; Gyrd-Jones & Kornum, 2013), which takes place in cooperation with different stakeholders within event networks, as a means of increasing event viability (Karlsen & Stenbacka Nordström, 2009). Cooperation is the least formal form of partnership and also less risky than most (Long 2000).

Innovation often takes place when new partners enter the network and cooperative efforts bring about information sharing, and an exchange of knowledge and learning (S. Larson, 2009). For successful event branding, ideally organisers and stakeholders need to come to a consensus, set clear goals and define the core values of their events that could provide a unique selling point and basis for differentiation (Carlsen et al., 2010). Stakeholders cooperate and coordinate their activities to promote such shared values, and work toward mutually desirable goals (Karlsen &

Stenbacka Nordström, 2009). It is critical to build a sense of belonging and event ownership in host communities through involving and delegating responsibility (Capriello & Rotherham, 2011). Similarly, stakeholder engagement strategies such as open forums, face-to-face meetings, displays in public spaces, a system of comment cards, and organising committee-led presentations, are considered a successful engagement tool by a mega sports event. (Parent, 2013)).

According to stakeholder theory, successful organizations and their stakeholders interact to jointly create and trade value for one other in a sustainable and ethical manner (Parmar et al., 2010). Stakeholders' support for and involvement in the events determined the survival and success of those events (D. Getz & S. J. Page, 2016; Zavyalova, Pfarrer, Reger, & Hubbard, 2016) besides resulting in the creation of various types of value, benefiting all stakeholders at the destination as well as the host organization (Presenza & Iocca, 2012). Therefore, understanding stakeholders' perceptions of and attitudes toward events is important, and many studies have analyzed how effectively the needs or expectations of each stakeholder group are being met by the event organizations (Rust, 2019).

## **2.10 Stakeholder Participation in Arts Festivals**

Hiller (2011) suggested that most events and festivals had little tangible, direct benefits for the average residents, as such the key point to understand the success or failure of an event/festival was lying in the opinions of residents. Residents' reactions to community festivals were highly associated with their experience, preference, and enjoyment of the festival (I. Lee, Arcodia, & Lee, 2012). Ritchie and Lyons (1987) undertook a study based on the Calgary Olympics to demonstrate various forms of resident participation and highlight the level of resident satisfaction with the overall

experience (95% of respondents were satisfied) (J. B. Ritchie & Lyons, 1987). Higher level of resident satisfaction not only created the acceptance of the festivals, but also indicated that residents feel comfortable becoming involved.

Stakeholder's participation depended largely on the perceived interest and certain benefits. For example, Rao (2001) suggests that festivals had good public aspects that went beyond pure entertainment because they provided a specific time and place for people to show their collective practices. By actively participating in a festival, people demonstrated their commitment to the community and built trust and relationships with others. In summary, the level of community involvement in a festival may be strongly related to the perceived benefits for participating in it. Social exchange theory supports the analysis of levels of community involvement in festivals (T. H. Lee, 2013).

Community participation in events is more and more common, and often a response of social, political, demographic and economic realities (Picard & Robinson, 2006). The participation of communities in events depends on the community purpose and also on the type of event. Therefore, it is necessary to understand what means an event, and understand the type of events that communities participate. There are different meanings attached to events, especially because of the wide variety of events such as mega events, festivals, carnivals, concerts, political events, awards ceremonies, business conventions, trade shows, conferences, seminars, sports competitions, private events, just to mention few. The different meanings of events is relevant for this study because according to the definition, the studies of events adopt different approaches, sometimes prioritizing the management and marketing approach of staging an event (D. Getz & S. Page, 2016). For example, when events are understood as “any form of public display put for the entertainment and benefit of a



large crowd of spectators” (Gold, 2016) events does not include the interactions between people behind the event; the main purpose is entertainment and the benefits are for the spectators (D. Getz & S. Page, 2016). Similarly, understanding events as tourism potential emphasizes economic or political goals- a destination is looking to meet and create and marketing a type of event according to the amount of tourists needed to fulfill those goals (D. Getz & S. Page, 2016). Some practices may constitute limitation on the sustainability of events because usually, stakeholders stress different aims and concerns (Getz, 2008). In fact, Stokes pointed out the emphasis on mega events. He argues that event-related strategy, and decisions are made in the state level (Stokes, 2008). Therefore, event’s networks were based on public agencies and private companies for producing the events, leaving aside the community organization.

## **2.11 Impact of Arts Festivals on Community and Stakeholders**

Literature reveals that festival impacts can be analyzed from different perspectives: socio-cultural, environmental, political and economic among others.

### ***2.11.1 Social-Cultural Impact***

Social impact assessments of festivals measure the changes in the communities and in social relationships resulting from hosting the festival, paying attention to factors such as the roles that age, race and gender play in the community. While this dimension of assessment is critical to attaining a broader holistic understanding of festivals, social impact assessments can be considered challenging given their more intangible nature and the corresponding perceptions that intangibility cannot be measured. Fredline, Jago, and Deery (2003) defined social impact as any potential impact on the quality of life for a people of community. Crouch and Ritchie

1999 also described social impact as the changes in social and cultural aspects, which can be directly and indirectly related to a public or private activity (Crouch & Ritchie, 1999).

It is the socio-cultural impact assessments that determine the ‘quality’ of the festival and attest to the true ‘value’ the festival adds to a society. The socio-cultural impact assessments can be employed as tangible markers to determine a festival’s success rating, highlighting the socio-cultural impact that the festival has on the community and speaking to the patronage of the festival-goer, thereby enabling the festival to secure funding. Socio-cultural benefits include awareness, appreciation, family bonding, community pride, stronger cultural identity, and more certain sense of ethnic identity (yu Park, 2010). Lee, Arcodia et al. (2012) are also of the opinion that presenting one’s culture to outsiders strengthens the idea of what it means and feels to live within a community, and so increase pride and identity (I. Lee et al., 2012). Generally, festival boosts the social and cultural status of the people (Yolal, Çetinel, & Uysal, 2009). Festivals are not just times of enjoyment and merry making, but they are also platforms for social, religious and economic development of the society in which they are celebrated (Gyan, 2018).

During a festival, a number of social problems emerge including traffic congestion, parking problems, crowding and overcrowding to more serious cases of social dislocation, crime and vandalism (Douglas & Derrett, 2001; Dwyer, Mellor, Mistilis, & Mules, 2000). Research on the socio-cultural impacts has examined festival impact on the host community and local residents’ perceptions (Mihalik, 2000; Small, 2007) the formation of social capital ((Arcodia & Whitford, 2007) community development in rural areas (Gibson & Stewart, 2009) has shown that festivals encourage the participation of indigenous host communities and help to preserve

traditions (Gursoy, Kim, & Uysal, 2004). Festivals in the first place offer the natives of the communities/Towns the celebration is taking place opportunity to visit their home at least once in a year. An example is the Asogli Yam festival which brings many gathering during its celebrations (Selase, 2013). In the course of these visits, outstanding disputes and misunderstandings are settled (Selase, 2013). Therefore, socially, festival promotes unity and peace within the family system and the society as a whole.

Culturally, the festival are platform where people recount their historical past (Jenkins, Ford, & Green, 2018). Festivals also serve as periods where past histories of people are remembered for the young ones. In as much as festivals are used to remember the past, the annual celebration helps to pass on, conserve and project the culture of the people. Festival also creates a platform for natives to learn about their traditional dances, songs and folklores (Matory, 2009).

Festivals break the monotony in the life of people with their daily routine of going to the farm, work or other form of activity every blessed day. An example is the yam festivals. This brings a sort of relieve and joy to the people most especially, the farmers from a continuous period of hard work and labor.

### **2.11.2 Economic Impact**

Events can impact host community positively in a number of ways. Events attract visitors from outside of a region and so they may stay longer at a destination, and therefore spend more (Swarbrooke & Page, 2012). These revenues in turn can provide new employment opportunities, and taxes associated with these revenues can be used to pay for some projects and infrastructural development (Abdel Aziz, 2007). Tourism often induces improvements in public utilities such as water, sewer, sidewalks, lightning, parking, public restrooms, litter control, and landscaping, which

all benefit tourists and residents alike (Kreag). Same author added that tourism also encourages improvements in transport infrastructure resulting upgraded roads, airports, and public transportation. Events can also develop businesses in a destination, thanks to the media exposure, and improve business relationships for non-tourism businesses (Pike & Page, 2014).

According to Andereck et al. (2005) positive economic impacts also include improved standards of living, improved quality of life and more profit to local businesses (Andereck, Valentine, Knopf, & Vogt, 2005). Large events are also highly publicized events, which means that they are often shown by electronic media, and mentioned and discussed in print media (Altheide & Schneider, 2013) . This helps to raise awareness of the destination among potential visitors and perhaps even create interest in visiting this destination (Altheide & Schneider, 2013). For example, the Edinburgh Festival is thought to be the world's largest arts festival. In 2013, 1,943,493 tickets were sold, representing 4.6% more than in 2012 and 3.5% more than in 2011. However, these administrative data do not include attendance at the many free events. Average tickets per event in 2012 were 42.75, down from 44 in 2011. Another example is the New Zealand's Ministry of Business, Innovation and Employment cost-benefit, evaluation of festivals/events. New Zealand has a Major Events Development Fund, but individual events adopted different forms of evaluation.

In response, the government developed a national approach and applied it retrospectively to 18 events which took place between 2010 and 2012. They decided to adopt a cost-benefit approach due to concerns about economic multipliers and because Treasury guidance assumes full employment as a pre-existing condition, and so all employment 'creation' is instead a substitution of one job for another. The

method does not treat all international tourist participants spending as ‘additional’ but only those who explicitly came to the country for the event. The calculation also includes a specific 20% consumer surplus reflecting a perceived ‘willingness to pay’ more than the event ticket price, as identified in ‘contingent valuation’ studies mentioned in this paper. It also includes 25% of tourist airfares which have been identified by New Zealand’s Tourist Satellite Accounts as contributing to the national economy. The results suggested: There was a net economic benefit to the country of US\$32 million, in contrast to the US\$143 million benefit claimed by event organizers. All but one event covered costs. The Major Events Fund achieved a return to the national economy of almost double its investment. Longer events might encourage tourists to stay longer, based on a slight correlation between these two factors. Larger events led to larger benefits, suggesting a strategy to invest in larger events.

### **2.11.3 Political Impact**

The political perspective of festival has both positive and negative impacts. Positively, the image of a city will increase (Andereck et al., 2005; Getz, 2008; Nunkoo & Ramkissoon, 2011); the economic status of the area will be improved, and the local community will take ownership of the festival (Nunkoo & Ramkissoon, 2011). On the negative side it is seen that public funding is misused (Andersson & Getz, 2009) and can be better used for other more important and life benefiting activities.

Festivals create public spaces for discussing contemporary political and societal developments. An example is the Hay festival which brings thousands of people to Hay-on-Wye to discuss East/West relations. The Hay, Berlin and Borderlands Festivals are all festivals with a political mission related to critical

inquiry. None shams political and social debate and all are keen to promote openness in relation to internationalization and multiculturalism. This situation is not left out in Ghana, according to B.A.R. Braimah (1989), during festival periods, people of a community get the opportunity to renew their loyalty to their traditional leaders and chiefs by paying homage to them. For example, the local chiefs pay homage to the paramount chief (Omanhene) and the Asante Omanhene to the Asantehene. Government ministers even take advantage of the festival which has brought a lot of people (Citizens) together to announce development projects, government policies to the people and to educate them on important issues affecting the locality, town or an area. Ahithophel (1982), states that during these periods the paramount chief, sub-chiefs and the elders come together to discuss political issues affecting the welfare of the community. The presence of political leaders during this period is also reassuring to festival attendees of their commitment to meeting their needs.

Festival periods are times people get the opportunity to assess the efficiency of their chiefs. Most citizens who left the town for so long a time return to see whether the traditional ruler (the chief) had implemented development projects agreed upon in the previous celebration. ([touringghana.com](http://touringghana.com), 21/7/19).

#### ***2.11.4 Environmental Impact***

There is the environmental perspective of festivals and how it impacts positively or negatively on people. Focusing on the negative impacts of festivals, studies have shown that communities will have difficulty finding parking lots during the festival; noise levels and waste will increase; the natural and the built environment will be damaged; traffic congestion will increase; there will be too many people in the local community; and it will be very difficult for the local community to find a quiet

location within the city (Fennell, 2014; Nunkoo & Ramkissoon, 2011). Positively the festival will assist with the maintenance and improvement of the facilities in and around the festival terrain and public transportation during the festival will increase (Murphy, 2013; Nunkoo & Ramkissoon, 2011).

The literature rarely measures the political, environmental and social impacts of festivals. One possible reason for this vacuum stems from the overwhelming focus on the positives of festival impacts, which overshadows festival data on environmental and social impacts. For instance, data from a recent European Festival Report on 'green issues' (2009) reveal that, while approximately 36% of festival organizers believe that their festival's environmental credentials influenced ticket buyers, most still engaged in practices that are likely to harm the environment. Literature tends to shy away from data on such issues apart from (Hede & Rentschler, 2007) and Fredline, Jago and Deery (2003), who offer empirical evidence of environmental impacts. Discussions on environmental impact generally center around conceptual analyses of 'green' issues and programmes, particularly within the context of tourism management (Getz, 1997). Some statistics on potential negative impacts of festivals can be culled from the press reports on the Munich Oktoberfest 2012, which recorded 4,500 items of lost property, including 1,000 items of clothing, 950 identity cards, 480 phones and 400 keys. There were 111,000 attempts to steal glasses (one-half the number of 2011). Some of these were used in 66 attacks on other people, medical assistance was given to 827 people, and there were 2,031 calls to police.

## **2.12 Summary**

This chapter describes the various types of festival and its importance to the community. Festival plays a significant role in the life of a community. People have understood and used festivals to lift spirits, transfer knowledge and enhance

neighbourliness. It further explains the theoretical framework the study is guided by a Social Exchange theory. This theory is a psychological and sociological perspective that explains social change and stability as a process of negotiated exchanges between parties. Social exchange theory suggests that all human relationships are formed by the use of a subjective cost-benefit analysis and the comparison of alternatives.

The chapter also tries to explain the impacts of festivals on the economy of a community as well as identify the environmental, social and political impacts of festivals. It explains the role of festivals in cultural and social development. The role of festivals is very important in Socio-economic transformation of the region is also important in development of the region. Festivals have direct and indirect impacts on communities. They provide opportunities for participation, skills development, volunteering and social, cultural, economic and environmental developments. Community festivals can attract tourists and visitors at regional, national and international level.

It further explains the major art festivals in Ghana. These festivals start from NAFAC, PANAFEST, Nkabom and finally the Chale Wote Street Art festival. The National Festival of Arts and Culture, (NAFAC) is a biennial national festival which is aimed at promoting unity and national orientation within Ghana's cultural diversity. Pan-African Festival of Art and Culture (PANAFEST) also showcases aspects of historical and cultural legacy and endowment. The concluding part of this chapter explains the impact of festivals on community and stake holders. Generally, festivals are usually held among a certain complex network of people or entities that influence an organization's actions, these people or entities are called stakeholders. Local involvement in festivals the level of community involvement in a festival may be strongly related to the perceived benefits for participating in it.



## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.0 Overview**

The chapter presents the methodology that was adopted in conducting the research. The design is based on the qualitative research approach, with emphasis on the description of the population, sample, sampling technique, and procedure and data analysis. The chapter also provides information on libraries visited and the research instruments employed for gathering the data needed to answer the research questions.

#### **3.1 Research Approach and Design**

Research design according to Given (2008), is a research idea transformed into a research project or plan that can then be carried out in practice by a researcher or research team (Given, 2008). This encompasses decisions about how the research itself is conceptualized, the subsequent conduct of a specific research project, and ultimately the type of contribution the research is intended to make to the development of knowledge in a particular area.

The researcher employed the qualitative research approach for the study based on a case study of an art festival. The qualitative inquiry according to (Ary, Jacobs, & Razavieh, 1990) seeks to understand human behavior, institutions, events, customs and the like, and give interpretation of what is being studied. Bell, Bryman, & Harley also states that research studies that investigate the quality of relationships, activities, situations or materials are referred to as qualitative research (Bell, Bryman, & Harley, 2018).

The researcher chose the case study because it provides avenues that can lead to the discovery of deeper levels of meaning into the subject studied as it investigates the quality of relationships, activities, situations or materials.

The qualitative research approach according to Osuala, helps the investigator to gain insider's view of the field (E. Osuala, 2005; E. O. Osuala, Oluwatosin, Osuala, & Ibe, 2016). It has the advantage of generating awareness in terms of history, capability of understanding trends in development in programmes, and an approach to enquire the course of occurrences; and enables the researcher to gain new insights, develop new concepts and discover problems that exist within the phenomenon.

Qualitative research mostly allows a researcher to view behaviour in a natural setting with influences often associated with experimental or survey research, and offers a unique and rich approach to understanding what, how and why of events in relation to the particular setting (Hancock & Algozzine, 2016). It also involves directly observing and notifying as well as the use of video devices to supplement and enhance data collection and analysis. In qualitative research, data is described in narrative form as close as possible to the form in which data is collected.

The researcher's choice of the qualitative research method was to enable him describe the levels of impact of the Chale Wote Art festival on the various stakeholders, to generate ideas for improvements of future celebrations and to record the strengths and weaknesses of the Chale Wote Art festival.

### **3.2 The Descriptive Research Method**

The descriptive research method involves recounting data and characteristics about the population or phenomenon being studied. Under this method, in-depth descriptions of the impact of Chale Wote Street Art Festival on the host community and other stakeholders from the beginning of the festival to the present time was studied and further highlight the prospects of the festival.

### **3.3 Case Study**

Case study according to Yin, Wang, An, Yao, and Liang (2014) is an empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. Given this definition, from Yin et al's point of view, case study is an empirical inquiry that investigates the case or cases that addresses the "how" or "why" questions concerning the phenomenon of interest. This is particularly instrumental for programme evaluation.

The descriptive case study research methodology was selected to investigate the impact of Chale Wote Street Art festival. This strategy provides an "all - encompassing method" for systematically studying and describing a phenomenon (Yin, 2017) (in this case, the Chale Wote Street Art festival and its impact on the host community – James Town, Accra) within a real – life context. In this study, the researcher solicited information on the impact of the Chale Wote festival on the host community, highlighting the positive and negative effects of the festival on stakeholders. This research resorted to participant observation, in-depth interviews as well as the use of documentary data source.

### **3.4 Population for the Study**

Population in research means the aggregate or totality of objects or individuals regarding inferences that are to be made in a study. It comprises all those people who are proposed to be covered under the scheme of study. Fraenkel and Wallen (2000), defines population as any group of individuals that have one or more characteristics in common that are of interest to the researcher (Fraenkel & Wallen, 2000). A heterogeneous population with dissimilar attributes was used for this study and was

made up of members of the host community at James Town, Accra, participating artists, festival attendees, festival organizers and sponsors.

### **3.5 Sampling Technique**

Generally, it is cumbersome to study a very large population over a wide geographical area. Researchers instead rely on sampling to get a section of the population to perform an experiment, interview or conduct an observational study. The researcher used simple random sampling technique, a basic sampling technique where a group of subjects are selected for a study from a larger group or population. In this case, participants in the study were chosen entirely by chance such that each member of the population had an equal chance of being included in the sample (Albuquerque, de Lucena, & Neto, 2014).

Some of the advantages for the simple random sampling are that, it is free of classification error and it requires minimum advance knowledge of the population other than the frame. Its simplicity also makes it relatively easy to interpret data collected in this manner. For these reasons, simple random sampling best suits situations where not much information is available about the population and data collection can be efficiently conducted on randomly distributed items, or where the cost of sampling is small enough to make efficiency less important than simplicity. The Researcher also used purposive sampling to sample some of the stake holders like the representative from the Centre for National Culture, Accra.

Data is crucial in research since it is meant to contribute to a better understanding of a theoretical framework (Bunkhumpornpat, Sinapiromsaran, & Lursinsap, 2009). It then becomes imperious that in the manner in which the data is obtained and from whom the data will be acquired be done with sound judgment, especially since no amount of analysis can make up for improperly collected data

(Etikan, Musa, & Alkassim, 2016). The purposive sampling technique, also called judgment sampling, is the deliberate choice of a participant due to the qualities the participant possesses. It is a non-random technique that does not need underlying theories or a set number of participants. Generally, the researcher decides what needs to be known and sets out to find people who can and are willing to provide the information by virtue of knowledge or experience (Etikan et al., 2016). It is typically used in qualitative research to identify and select the information-rich cases for the most proper utilization of available resources (Palinkas et al., 2015). This involves identification and selection of individuals or groups of individuals that are proficient and well-informed with a phenomenon of interest (Koch, Niesz, & McCarthy, 2014; Rivera, 2019). In addition to knowledge and experience, the availability and willingness to participate and the ability to communicate experiences and opinions in an articulate, expressive, and reflective manner. Unlike random studies, which deliberately include a diverse cross section of ages, backgrounds and cultures, the idea behind purposive sampling is to concentrate on people with particular characteristics who will better be able to assist with the relevant research.

### **3.6 The Sample**

The sample was drawn from a heterogeneous population with a sample size of 14 respondents, comprising 4 members of the host community, 2 participating artists, 3 festival attendees, 2 festival organizers, 2 sponsors and 1 official who was purposefully sampled from the center national culture in Accra. Each participant was chosen randomly and entirely by chance because each participant had the same probability of being chosen as any other member of the subset of the population.

### **3.7 Data Collection Instruments**

Three data collection techniques that are commonly used by qualitative researchers include: observation, interviews and retrieval of data from documents. The research instruments employed for gathering the primary data for the study were by observation and interviews. The secondary data was obtained from sources such as journals, reports, published and unpublished articles and internet sources.

#### **3.7.1 Participant Observation**

Observation is recognized as the most direct means of studying people when one is interested in their overt behavior. It is a more natural way of gathering data. Data collection through observation may yield more real and true data than by any other method. As a scientific tool, observation may range from the most casual to the most scientific and precise, involving modern mechanical and electronic means. The degree of observer participation can however, vary considerably (Cerin, Nathan, Van Cauwenberg, Barnett, & Barnett, 2017).

The researcher participated in every stage of the festival. This approach adopted enabled the researcher to observe key features about the festival. Pictures and videos capturing scenes of various activities; street paintings, graffiti murals, theatre, interactive art installations, live street performances and film shows were taken.

#### **3.7.2 Interviews**

Interviewing is a conversational practice where knowledge is produced through the interaction between an interviewer and an interviewee or a group of interviewees. Unlike everyday conversations, the research interview is most often carried out to serve the researcher's ends, which are external to the conversation itself such as obtaining knowledge about a given topic or some area of human experience.

In most cases, research interview involves a “one-way dialogue” with the researcher asking questions and the interviewee being cast in the role of respondent (Brinkmann, 2014). An important advantage of research interviews is their adaptability. A skilled interviewer is able to follow up the thoughts, feelings and ideas behind the responses given, in a way that other data collection instruments cannot capture. Again, responses to interview questions can be clarified and expanded on the spot. In-depth interviews allow for more exploration and understanding of responses.

In-depth interviews were conducted with 4 members of the host community, 2 participating artists, 3 festival attendees, 2 festival organizers, 2 sponsors and 1 official from the Centre for National Culture

Simple random sampling technique was used to select these respondents from among other respondents. These respondents had adequate information regarding the impact of the Chale Wote Art festival since they were very important key stakeholders. Respondent’s willingness to participate in the study was another factor considered for the sample selection. The questions administered were open ended questions which allowed respondents to express and explain themselves in the questions asked. Each category had different questions which were administered.

### ***3.7.3 Data from Documentary Sources***

Data gathered from documents were obtained from journals, reports, published and unpublished articles and internet sources. This study describes document as a written, printed or electronic substance that bears the original, official, or legal form of something and can be used to furnish decisive evidence or information (Sequeira, 2010). Selected documents were read through thoroughly, analyzed and summarized with the aim to produce concepts that provide concise description of the phenomena in question.

### **3.8 Data Collection Procedure**

Relevant documents of introduction and participant informed consent were obtained from the School of Creative Arts as supporting documents to the participants. The researcher took part in all stages of the festival where he observed key features of the festival. A series of meetings were arranged for interviews with participants. They were interviewed on the various issues regarding their participation, contributions and how they benefited from the festival. The participants were categorized into four groups. These groups were randomly selected to include festival organizers, the host community members, festival attendees and participating artists. Verbal consenting was done since most respondents were not willing to sign or thumb print for fear of been traced for any comments made. Data collection was done during the Chale Wote festival period, thus during 21<sup>st</sup> to 25<sup>th</sup> August, 2018.

### **3.9 Data Analysis**

The data collected was analyzed using thematic analysis, for primary data, and documentary analysis for the secondary data. Thematic analysis refers to a detailed examination of dialogue or ‘talk’ on the subject of interest (Muncie, 2006). This method was therefore useful in analyzing the information obtained from the interviews with the various stakeholders of the Chale Wote festival.

Documentary discourse is essentially a desk study or an analysis of documents that contain information about the phenomenon being studied (Mogalakwe, 2006). These sources may include books, journals and articles among others. This method was thus useful for analyzing the data that was gathered from secondary sources during the research process. Responses that were obtained from the interview were grouped into pre-identified themes and discussed.



### **3.10 Ethical Considerations**

Some basic ethical considerations were made to protect the rights of respondents. Firstly, a letter of introduction from the Department of Music Education of the University of Education, Winneba, indicating the researcher's intention to conduct a study was sent to the organizers and selected stakeholders in James Town (see Appendix A). The intention of this letter was to seek the cooperation of the organizers and stakeholders during the study. During the first visit, the respondents were briefed about the study and their consent sought prior to their participation, and assured them of the necessary confidentiality on the information to be gathered. In effect, pseudonyms were used in order not to disclose the real names of the participants in the study.

### **3.11 Ensuring Trustworthiness**

There were no other risks and participants were assured of confidentiality at the consenting stage of the study. Transcribed data are kept confidential on a password-protected computer and are accessible to only the investigators. Again, data obtained from the study was solely from recognized organizers and stakeholders of the Chale wote festival. Information obtained from participants were matched against each response to ensure that credible information was obtained.

## CHAPTER FOUR

### DATA ANALYSIS AND DISCUSSION OF FINDINGS

#### 4.0 Introduction

This chapter provides the analysis and discussion of findings of the study. It has two main sections; the first section provides the analysis of the data while the second section presents the discussion of the findings according to the research questions. The study aimed at investigating the impact of Chale Wote Street Art Festival in James Town, Accra. The study sought to answer the following research questions:

#### 4.1 Research Question 1:

What is the relevance of the Chale Wote Street Art festival in Accra Ghana? The focus of this research question was to examine the importance of the Chale Wote street art festival, the level of awareness among major stakeholders and its impact on residents, the host community thus, James Town. Research question one was analysed based on the themes that emerged from the responses from participants and these are discussed below:

##### *4.1.1 Importance of the Chale Wote Street Art Festival*

The Chale Wote Art festival as perceived by most of the respondents is a popular festival organized yearly and aims at bringing artists together to exhibit their talents and art works in the streets of James town. About 83% (5/6) members of the host community interviewed knew of the art festival and said that the festival brings artist together to celebrate creativity and show case their talents. In a personal interview with Mike G, in August 20/08/18 a stakeholder from the host community articulated that; ‘the Chale Wote Art festival brings artists together to exhibit their

works and to promote our culture.” He cited an example, “that celebrants adorn themselves with traditional clothes and accessories to show their identity to the world.”

It is evident from the interview above that the Chale Wote art festival is popular with the residents of James Town and that they knew why it is celebrated. That is, bringing artists together to promote culture and exhibit artistic talents.



**Figure 2:** A group of artists exhibiting their skills at the festival. (Source: field work, 2018)

The vibrant street art festival is held in August every year, a week after the Homowo festival and brings both local and international artists together to James Town, Accra.

Figures 2 and 3 describe painting activities executed by groups of artists taking part in the Chale Wote festival in the streets of James Town.



**Figure 3:** A group of artists exhibiting their skills at the festival. (Source: field work, 2018)

These activities give real meaning to the objective of the Chale Wote festival thus bringing people together to exhibit their talents whilst celebrating creativity. Mensah K. in a personal interview in August, 20/08/18 expressed delight in seeing artists from different backgrounds working together in harmony. ‘It is heart-warming to see all of these people coming from different places and working happily together.’ An Artist taking part in the festival for the third time revealed his excitement taking part in Chale Wote each year. He explained that ‘it is exciting connecting and working with people from different background and experiences.’ (Max D, personal interview, 10/08/2018). This brings to the fore the ability of the arts to unite people and bring out the best in them.

The Chale Wote festival, characteristically, thrives on the collaborative effort of stakeholders. Thus, members of the host community, festival organizers, artists, festival attendees, sponsors and so on. Collaborations among various stakeholders in the Chale Wote festival is symbolic of social cohesion and growth. An interviewee

from the community observed that “Unity is strength, so coming together with a common purpose strengthens the bonds of friendship and loyalty to one’s society” (Oko J.B, personal interview, 01/08/2018).

Figure 4 projects the collaborative effort behind every artwork produced at the Chale Wote festival. In the picture, artists from different backgrounds pull their strength and skills together to execute each project.



**Figure 4:** A collaborative work between local and international artists. (Source: field work, 2018)

Figure 4 objectively captures both local and international artists in the spirit of co-operation as they paint murals on selected walls from the community together. Amongst them are young artists contributing their bit to the project. The young artists in this illustration are imparted with artistic and social skills. Artistically, they learn to use the elements and principles of design by direct observation and practice. By participation, they acquire social virtues including patience, perseverance and the spirit of volunteerism directly from their adult compatriots. These skills are all

important in shaping the future of the young people who will take up the mantle of leadership.

The objective to bring artist together to exhibit their talents in an open studio by festival organisers are made manifest once again in Figure 4. Art done in open spaces provide opportunities for non-artists to see what happens in a traditional art studio. This brings the artists closer to the people where concepts are explained and appreciated well hence art concepts and art products are no longer despised or interpreted with ambiguities.



**Figure 5:** A cross section of the public appreciating art works at the festival (Source: fieldwork, 2018)

Figure 5 reveals the level of interest showed by the public and festival attendees in the art works on the walls along the streets. They capture the beautiful scenes and artefacts on display at vantage points with their cell phones.

An open air gallery art gives opportunity to budding artists to learn from experts. They also get the necessary exposure and cult following at the end of the festival. Exposure of budding artists to open space exhibition is necessary to get them sponsorship or mentors towards successful carrier lunch. An interviewee remarked

that Chale Wote offers a wide range of various opportunities for good artists who are very hungry for success.

Aspects of the performing arts thus music and dance, featured at the festival, to entertains expectant festival attendees. Figure 6 captures a sensational dance performance by a youthful dance academy, Dance With a Purpose (DWAP) performed to the admiration of the audience. DWAP nurtures and grows young talents in the art of dancing. The art of dancing in all forms have several benefits. Dancing generally contributes to good health. Dancing also contributes to the preservation of indigenous arts and culture. Dance, as an art has a therapeutic power to defuse all forms of social pressures and keep the body fit. Another interesting spectacle in the festival was cycling sport. The researcher observed amazing performances by a group of young people in figure 7. The young cycle riders took turns to exhibit very uncommon skills that attracted cheers from the excited audience standing on their feet for a considerable length of time. Cycling is a common means of transport in both rural and urban areas of Ghana. The sporting angle of this household simple vehicle is very rear therefore; the festival provided a very good opportunity for the youth particularly to learn something different. By watching these, astounding display of skills some youth would get inspired to venture into that sport. Another benefit of this sport is training of the youth in the community so they can set up businesses over a period.



*Figure 6: Dance lessons from a youthful dance academy. (Source: field work, 2018)*

Through observation the researcher could best describe Chale Wote as an all-inclusive festival. This also goes to echo the relevance of the festival. However, one may observe that cycling sport is popular sport in developed countries in the Western world and the youngsters see it very often on television and social media platforms such as YouTube.



*Figure 7: Extreme Cycling sports at the festival. (Source: field work, 2018)*



#### ***4.1.2 Perceptions about the Chale Wote Street Art festival***

Expressing their opinions, expectations and frustrations about the festival in James town, it became evident that the nature and scope of a "street art festival" was misconstrued for "visual art" festival among some stakeholders.

A respondent from the community in an interview intimated that he considered the festival as one meant to show case visual art talents and products and not in the wider sense of the arts. He strongly believed the organisers had deviated from the original plan into things he termed "non-art." The position of the respondent was shared by others who had similar reservations about the kind and form of art on display.

Van der Wagen and White (2018) have clarified the issue about nature and scope of the Chale Wote festival. Van der Wagen & White have stated that an arts festival encompasses a wide range of art genres including music, dance, film, fine art, literature, street theatre, poetry among others and not solely focused on "visual arts." they explained further that arts festivals are often held in venues over a period ranging from as short as a day or a weekend to a month. This is clearly different from Visual Arts Festivals, which concentrates on the visual arts or specific fields of visual art such as new media art festivals or photography festival.

Characteristically, an art fair is a subgenre of arts festival. Typically, an art fair has a wide range of artists, art dealers, collectors, and curators who buy or sell artwork in a venue, or gallery that is open to the public. Conversely, art fairs are market-oriented shows where art dealers exhibit and sell the work of the artists they represent.

Some respondents have expressed reservations about some of the works and performances presented at the festival. A respondent, K. Agnes in a personal

interview on 28th August, 2018 remarked that "some of the performances in my viewpoint have no relations with art whatsoever. They appear like those cultic scenes in African movies." Citing the Centre for National Culture, Accra as a case study, the respondent observed that in the case of Chale Wote people are allowed to do anything.

From the narrations by respondents, the researcher observed that most attendees did not have any understanding about conceptual art as being expressed at the festival. One conceptual art performance that was widely spoken about and described as weird forms of art with moral and cultural implications is captured in figure 8. It involves two male artists, a Ghanaian and a German-based conceptual artists fully naked and parading the streets of James Town. An aggrieved respondent remarked that, "the festival is great, but some aspects are very alien to our culture. I was disappointed to see some artist naked themselves this way in public gathering like this. These ones can corrupt our youth." (E. Tetteh, personal interview, 28th June 2018).

From the interviews conducted, it is very clear that conceptual art is not very popular with Ghanaians. Perhaps it could be reduced and more realistic art encouraged. It is very important for artists to consider the culture of the host communities in their concepts. Art is subject to different interpretations therefore it was not out of place to hear such critique from stakeholders of the festival about the concepts and performances presented by various artists.

Yet some of the respondent's irrespective of the concepts and issues arising, they perceived enormous benefits of the festival to the community. In their varied opinions and expectations, they hoped the festival would encourage residents to develop new

economic activities, increase the residents' income and standard of living, attracts investment in the community and promote communication and social interactions.



**Figure 8:** Conceptual art on display at the festival: (source: Peje media, 2018)

## **4.2 Research Question 2:**

### **How has the Chale Wote festival impacted the host community?**

This research question sought to ascertain the kinds and levels of impact of the host community of James Town.

#### ***4.2.1 Impacts of Chale Wote Festival on local community***

The impact of the Chale Wote Festival on the local community is analysed from the results of data collected from participant observation and in-depth interviews.

#### ***4.2.2 Positive Socio-Cultural Impacts***

For Socio-cultural benefits of festival, Driver et al, (1991) as cited in Besculides et al., (2002), identified awareness, appreciation, family bonding, community pride, stronger cultural identity, and more certain sense of ethnic identity. One of the interviewees among festival organizers acknowledged that the Chale Wote festival had many positive socio-cultural impacts, especially those related to local identity and culture. About 55% of interviewees from the community intimated they feel proud when their local culture is showcased at the Chale Wote festival. An example is this is captured in figure 9 and 10 a graphically illustrating cultural display in diversity. The observation from the interviewee gives credence to the suggestions of Rollins et al. (1999) that pride is an important festival related social benefit and that it serves to underscore the significant contributions that festivals can lead to civic pride. Besculides et al. (2002) have shared ideas of what it means and feels to live within a community, and so increase pride and identity. Some community members in an interview consented that the festival gives them the opportunity to communicate with other visitors and tourists. Some of the interviewees also acknowledged that events and festivals are good places to spend time with family and friends. This opinion from the interviewee is consistent with the views of Rao (2001) that when participating in an event, a family demonstrates its commitment to being an active member of the community, which can help to develop strong relationships with other families. One of the interviewees observed also that:” People enjoy the change in their routine and visit events with the company of their friends. It is a very good way to spend time together and I think this makes people happier.” (Nii Armah, personal interview, August, 2018).

One very positive impact that a respondent from the festival organizers mentioned was voluntary work during Chale Wote festivals. The Interviewee was emphatic that ‘the festival provides a good opportunity for younger people from the community to get an insight of how events are planned and organized’ (S. Larbi, personal interview, August, 2018). This observation is very true because by volunteering, people don’t only show their support to the on-going event but they become part of it. Ralston et al. (2005) acknowledged that volunteers play very important roles in events, especially in the areas of visitor satisfaction.

With the spirit of voluntarism inculcated in the youth through participation in the festival, a strong workforce is being prepared and it thus becomes easy to mobilize and execute self-help projects for the benefit of the community, Kemp (2002), as cited in Gallarza et al. (2013) volunteers at events are “the hidden workforce”, because their contribution is very important.



**Figure 9:** A traditional dance group performing at the festival: (Source: fieldwork 2018)



**Figure 10 :** Bawaa dance troupe performing (Source: fieldwork, 2018)

#### ***4.2.3 Negative socio-cultural impact***

Opinions about negative socio-cultural impacts resulting from the festival were varied. One of the biggest concerns for local residents as stated by one of the respondents was the fact that the festival created an increase in traffic and overcrowding in the town, which according to him makes it difficult for residents to go about their normal works. Figure 11 clearly describes the level of congestion and traffic in the streets of James Town during the Chale Wote festival and the possible noise emanating from such a crowd to the residents. This situation confirms the viewpoint shared by Fredline and Deerey (2005) that tourists who are visiting events may disrupt the normal lives of residents. Contrary to this opinion, the length of a festival makes a difference regarding the degree of impact on residents. A relatively short festival that lasts a day or two would have very minimum impact on residents.

Residents have also indicated that the festival creates a lot of disturbing noise when it is in the advanced stage. Some residents however, claimed the noise did not disturb them much because similar events often produced same level of noise and therefore it was normal to them. This contrary view is consistent with the one expressed by Gursoy et al (2004). They have suggested that other explanation could be that people are used to this – they have lived there long time and during that time the event has taken place. Of course it also depends on what kind of event or festival it is. One of the interviewees commented that “I am not sure if the noise is disturbing for the locals or if they are already used to it. I think most community events or festivals create excitement among residents and because of that the noise is not that disturbing. They don’t pay attention to that.” (K.P Modesta, personal interview, August, 2018).

One of the interviewee among event organizers also brought out the problem of events disturbing the normal routine and everyday life. She stated that in the early years they started to organize this festival, a lot of people were upset because some parts of the community were closed during the festival and traffic jams occurred. Through observation, the researcher can confirm the difficulty residents go through in accessing the streets with ease during the festival. Some respondents however had contrary views. In their opinion, it does not really affect their everyday life, while interviewees stated otherwise. This could have many different reasons, why they differ. Firstly, residents and event organizers may see events differently one side is organizing and the other side is coming to enjoy that event. The way residents perceive the impacts could be different of how event organizers think their event impacts residents. Secondly, the contradiction could also come from the experience locals have had with the festival.

Maybe with the passage of time, they have stopped noticing the negative impacts and problems it could cause. Thirdly, the length and the nature of the event make a big difference especially if it is a one-day event or a two weeks long event. The longer the event, the more impact it may have on locals and their everyday life. If we take the Chale Wote Festival for example that is one-week long event, it is no surprise that the interviewee raised this concern.



**Figure 11:** Overcrowding in James Town during the festival: (Source: fieldwork, 2018)

#### ***4.2.4 Positive Economic Impacts***

Interviews conducted with various stakeholder revealed positive economic gains resulting from hosting the Chale Wote festival. One of the positive impacts identified by interviewees is the fact that the Chale Wote festival has helped to develop new businesses. Respondents agreed strongly that the festival has brought more profit to local businesses. Gursoy et al. (2004) have shared same opinion that events provide incentives for businesses to get involved because they provide promotional



opportunities for businesses. From observation, several businesses ranging from African clothes, assorted tech products, foods and confectionary are displayed at vantage points alongside the celebrations.



**Figure 12:** Vending at the Chale Wote festival: (Fieldwork, 2018)

Thoughts about the economic benefit of the festival to the host community, was deepened by an interviewee from the organizers. He explained that during the festival, all the businesses surrounding or connected to the Chale Wote festival (restaurants, hotels, shops, waste management, transport companies etc.) benefit from it. The interviewee echoed the importance of these services should be considered when planning and hosting an event. Businesses connected with the festival usually recruit more employees to help. So it can be said that some of these events increase employment opportunities which in turn boost the local economy. Figure 12 and 13 depicts some economic activities at the festival grounds. Figure 12 captures food vending activity and others at the background. Figure 13 on the other hand captures a budding artist advertising his skills for clients. Alves et al. (2010) noted that even

though the jobs provided are mostly temporary, festivals and events have some effect in creating jobs, whether they are related to events. It is worth noting that the size of an event affects the level of job opportunities it offers.

The bigger the event, the newer job opportunities there would be, since the event will require more products, services and people in order to succeed. The Chale Wote Art festival attracts several thousands of people locally and internationally to the streets of James Town. Some of the interviewees in their response gave credence to the claim made by (Kim & Petrick, 2005) that events help to develop new businesses and through that create more job opportunities as a result of media exposure. Chale Wote has a huge media presence and which promotes and raises awareness about James Town as a tourist destination. Since the festival gains a positive reputation and enhanced image, it puts the destination on the map. Alves et al. (2010). Shone and Perry (2005) also note that major events might significantly alter the image of the place in the long-term, which can be a useful outcome especially for destinations that might have endured economic decline or social drift. That way a special event could transform visitor perceptions of the place. During the years some of the events have developed to a brand that contributes to a regions' image. Josing et al. (2012) are of an opinion that when the events' brand is well known (internationally), it helps to save some money on advertising.



**Figure 9:** A budding artist advertising his skills and service (Source: fieldwork, 2018)

The budding artist captured in figure 12 is taking advantage of the opportunity provided by Chale Wote festival and proudly displays his skills in drawing. He also puts up his contact for would be clients to call. Having acquired some level of skill and provided with a very big platform through Chale Wote the young artist is inspired to empower himself economically by advertising for clients and other opportunities.

#### ***4.2.5 Negative Economic Impacts***

Negative economic impacts that were identified by respondents are related to increased prices and rates, which are relevant because every event destination wants to get as much profit as possible from the visitors. Dwyer et al. (2005) pointed out an example about accommodation – an event will lead to a higher accommodation demand and the local accommodation supply will be tightly constrained. During the Chale Wote festival in James Town each year, there is excess demand for accommodation and because of that prices are increased arbitrarily. Hotels, guest houses and business owners see this as an opportunity to get extra incomes.

Some interviewees had different opinions about the increases in prices of goods, services and rents. This phenomenon could be due to the fact that participants have different incomes – some of them may have higher income compared to the others. People with higher incomes may not pay that much attention to the prices during the events than the people with lower income. Sims and D’Mello (2005), in their research, have found that people with different incomes have different opinions about prices. Lower and middle-income groups felt that there would be a rise in the cost of living, while the high-income earners disagreed with that reasoning.

The people of James Town directly or indirectly bear the brand of the negative impacts of the Chale Wote festival. The cost of living increases during this period as a result of the increase in the prices on regular goods and services. This implies that, people with low income in the James Town community would have to pay more for the same services they enjoy during off festival seasons and that are a huge strain on their budgets. This certainly disrupts their normal lives – accessing regular goods and services, eating habits, access to healthcare and many more. To curb any negative impacts Lauristin and Vihalemm (2013) advocated that event organizers must commit to start planning their events a year before or even much earlier.

#### ***4.2.6 Environmental Impact***

There is the environmental perspective of festivals and how it impacts positively or negatively on the host. Interviewees from the community affirmed the positive impact of the Chale Wote festival with the maintenance and improvement of the facilities in and around the festival area. Notwithstanding the positive environmental impact, the festival also impacts the community negatively. Respondents have commented that residents usually have difficulty finding parking lots during the festival as a result of overcrowding. There is always an overflow of

enthusiastic festival attendees on every available space. This situation causes a lot of inconveniences to the residents of James Town. Generally, the rapturous noise produced from enthusiastic crowd and sound systems, exceed acceptable levels and so very unbearable to residents. Respondents have indicated that though waste management companies have always been involved in collecting waste on the streets, the spill over litter in their homes and compounds becomes their trouble. Traffic congestion in James Town increases during the Chale Wote festival season; There are usually too many people in the community and residents often have difficulty finding a quiet place to rest the during the festival. These effects are consistent with (Fennell, 2014; Nunkoo & Ramkissoon, 2011) about the impact of events and festival on host communities

#### ***4.2.7 Political Impact***

Over the last eight years, the Chale Wote Art festival has transformed the City of Accra into the most active cultural hub in the West Africa Sub-region. It has inspired possibilities in public space design. Through community supported cultural production, the festival has some political impact on the local community and other stakeholders.

The 2018 edition of the Chale Wote Street Art Festival attracted the maiden visit of a sitting President of the Republic of Ghana, Nana Akufo Addo in the company of other high profile dignitaries. The head of Accra DotAlt, the organizers of the festival took the President on a guided tour of the James Fort Prisons as well as some artistic installations and creative exhibitions which were on display at the fort. He visited the Brazil house and other art exhibition locations. The visit by the President of the Republic made a significant impact on the image of James Town community, the Chale Wote festival and for the arts and culture industry as a whole.

The President of the Republic visit to the Chale Wote festival in James Town, together with the sector Minister for Tourism and Culture, and the Mayor of Accra further enhanced the image of James Town making it a symbolic star among other communities.

Another positive political impact that directly affects the image or profile of the Chale Wote festival is the strong signal it sends as the President and his government's commitment to the success of the celebration. This is seen as a high profile visit and is hardly happens in other festivals celebrated. It is also reassuring to the organizers and all stakeholders of recognition for their hard work and contribution to tourism. Besides the image creation, government also commits resources through the sector agency to Chale Wote organizers with firm assurance to provide security to safeguard the safety of patrons at the festival. Intents and Statements made from political actors demonstrate government's commitment towards the arts and culture industry. <http://motac.gov.gh/chale-wote-arts-festival>

The Mayor of Accra in an interaction with the media stated that the Chale Wote festival was an event the city considers as an opportunity to exhibit its smartness and vibrancy. He assured that, the Accra Metropolitan Assembly in collaboration with organizers will provide enough security to ensure public safety adding that personnel from the police Motto Transport Traffic Division, and Accra Metropolitan Assembly Metro Guards would be present to ensure effective traffic coordination. The Mayer reminded city dwellers to exhibit high sense of commitment to a clean environment whiles participating in activities at the festival and urged the organizers to sustain the festival. As pointed out by Nunkoo and Ramkissoon, 2011, the economic status of local community improves as a result of political impact on the festival because of governments continues support for the celebration of the festival

and thriving business opportunities created to the locals. On the negative side it is seen that public funding is misused (Delamere et al., 2001; Tomljenovic and Faulkner, 1992) and can be better used for other more important and life benefiting activities.

#### **4.3. Research Question 3:**

What roles do respective stakeholders play in this festival?

This research question focused on assessing the level of participation of stakeholders in the Chale Wote Street Art festival.

##### ***4.3.1 Participation of Stakeholders in the Chale Wote Street Art festival***

To ensure the successful outcome of events, various parties or role players are involved. These role players (stakeholders) do not only play roles but also have interest in the successful outcome of the event (Yukl, 2013).

The key stakeholders in the Chale Wote Art festival include the festival Organizers, members of the host community, participating Artist, festival attendees, and sponsors. In line with, Yukl's thoughts, these groups (stakeholders) in their respective roles have interest in the success of the Chale Wote Art festival

The researcher observed that stakeholder participation is not limited to the key stakeholder groups identified in this festival. Public sector development agencies, professional event organizers, venue managers, and promoters, contribute in diverse ways at the background (Hjalager, 2010).

### **4.3.2 Festival Organizers**

Organizers of the Chale Wote Street Art festival Accra DotAlt primarily have played a pivotal role in the festival acting as an intermediary between the spectators and the performers, as well as between the local people and festival attendees as observed by (Prezenza & Iocca, 2012).

Festival organizers work diligently to attract as many volunteers as possible to become festival staff and to play some other roles. Beyond that, they create the feeling of belonging and a sense of loyalty (Jenkins et al., 2018). Consequently, organizers are responsible for the actual hosting and leadership of the festival. Taking leadership roles as described by Kotter, 2008 means being able to create a vision of the event so that strategies and goals are set to inspire others to follow that vision (Kotter, 2008).

Today, the festival and events industry has been transformed by the media because of its commanding influence on how spectators experience an event. As such, Organizers of the Chale Wote festival collaborates with other media groups as stakeholders as suggested by Morgan (2008), to ensure effective coverage and communication of the festival. The Internet and other mediums focusing especially on advertising the festival is deployed (Winer, 2009).

The Organizers dutifully work to ensure that, participating artists in the Chale Wote festival are properly cared for, including providing appropriate accommodation, meeting technical and logistical requirements, facilitating good communication between the artists and staff (Morgan, 2008). All of these factors contribute, to promote a good image of the Chale Wote festival.



#### 4.4 The Host Community

James Town has been the proud host of the Chale Wote Street Art festival since its inception in 2011. It was revealed from interviews conducted that James Town was selected over others because of its rich historical position and receptiveness. Ofori Andrew explained that “James Town holds very important relics of the colonial past of Ghana and its inhabitants are very accommodative,” a position expressed by Savitz, (2013) that, event organizers ought to have a good understanding of a community’s receptiveness to an event style and characteristics. Besides having a good understanding of a community’s receptiveness, (Gu and Ryan, 2008) have indicated that tourists attending events often go in search of more than artistic performance. The viewpoint espoused by Gu & Ryan gives credence to the reasoning and eventual choice of James Town as host to the Chale Wote festival by the Organizers.

Beyond playing host to the Chale Wote festival, the people of James Town are contributing significantly to the development of the festival through the provision of hospitality services to festival attendees. The weeklong arts festival records a high attendance from people around the world. Some of these patrons especially those from far stay in hotels and guest houses days before the festival and some stay on several days after the festival.

During this period, some members of the community voluntarily provide tour guide services to visitors who wish to explore cultural heritage sites and very important colonial relics in the community. Visiting artists intending to part take of the festival are assisted to identify and procure local materials such as bamboo, scraps, sea shells and so on, in preparation for the festival. Another significant contribution from the people of James Town is the provision of space to guest

businesses to pitch stands to display their goods and services at vantage points to serve festival attendees.

Home owners along the streets of James Town consent to the use of their walls for graffiti which sets the tone for the celebrations and sustained attraction throughout the festival season. People in host communities usually play different roles in a festival beyond accommodating visitors and spectating events. The youth in James Town volunteer their energy and time serving in designated areas as support staff to the Chale Wote festival. These actions afford the festival organizers some opportunity to work with a considerable low budget. Food vending is a common feature among very important services accessible to visitors at festivals. Young girls and older women from the James Town community carry food and pastries around on the festival grounds.

These services could be overlooked but nonetheless they contribute substantially because hungry festival attendees who would have left or wondered about in search of food in the neighbourhood would be served and eventually prolong their stay and participation.

The enthusiastic youth from James Town undoubtedly have contributed to sustaining interest and active participation of attendees in the Chale Wote festival. through the exhibition of their talents in boxing, cycle sports, painting and other creative art disciplines. These roles from a host Community are in harmony with the views expressed by (K. Allen, 2003; Schneider, 2009).

#### **4.5 Festival Attendees**

The Chale Wote festival is celebrated in the month of August every year after the homowo festival. During this period, several thousands of people throng the streets of James Town to join in the celebration. These people (festival attendees) are

considerably a very important stakeholder group in the festival. They throng the festival grounds essentially to spectate. As Kietzmann and Canhoto, 2013; Seeger, 2006 have stated, attendees are the people for whom the event is intended and for that matter are able to influence the success or failure of the event.

Attendees in the Chale Wote festival characteristically contribute to the success of the festival with their presence and active participation that consequently goes to fulfil the objectives for the festival thus to bring people together to appreciate art and celebrate creativity.

Attendees at the Chale Wote festival provide very useful feedback to Organizers and other key stakeholders on various aspects of the festival through their comments and moods or emotional expressions. The comments and moods they unveil are blue prints to help improve the festival. In the wake of social media craze attendees taking part in the Chale Wote festival unofficially extend the publicity stance of the festival by their vigorous social media presence. During this period, they flood their page walls with beautiful pictures from the festival. Their presence as spectators increases the morale of participating artists and thus inspires them to give out their best in their designated roles. Whatever the activity, whether mural paintings on walls, roller-skating, kid boxing and so forth it is always refreshing to note that someone is happily watching.

Businesses and food vendors at the Chale Wote festival, often target attendees as their core business patrons during the celebrations. Consequently, their patronage to the goods and services on display, boost the local economy of area and further encourage the continuous participation of other stakeholders.

#### **4.6 Participating Artist**

Different categories of artists taking part in the Chale Wote festival are a very critical group of stakeholders without whose contribution, the festival would not succeed. It is their handiwork and creative skills on display that attracts thousands of attendees to the streets of James Town each festival season since 2011. The 2017 edition of Chale Wote for instance brought together hundreds of artists from Ghana and across the globe including 50 feature artists who unveil new works. Artists from LeSotho, Kenya, Nigeria, Poland, France, Germany, South Africa, Canada, U.S., Argentina, UK, and Brazil presented feature pieces in graffiti art, performance and theatre, processions, spoken word and creative writing, installations and interventions, photography and film, digital art and music.

Over the years, the artists though from diverse backgrounds and expertise collaborate to present amusing creative works to their expectant audience. During these period artists inspire each other as they share ideas, philosophies and techniques. Novice artists also get the opportunity to learn the rudiments of various aspects of the arts through appropriate platforms to appreciable stage of mastery.

A collaborative effort of the participating artists, with other stakeholders in presenting their creative works and performances at festivals helps to explain artistic concepts to the audience. All of these factors are, ultimately, what help to cultivate a good image of the event (Morgan, 2008).

#### **4.7. Festival Sponsors**

Events and festivals thrive on the availability of resources hence sponsorship becomes a key aspect in order to succeed. Sponsors for that matter are a major stakeholder in an event or festival. They provide of resources in the form of money, people, equipment etcetera, directly to an event, cause or activity in exchange for a

direct association to the event, cause or activity and in return achieve either their corporate, marketing or media objectives (Lee, Sandler & Shani, 1997).

In an interview with one of the organizers, he observed that the Chale Wote festival started from a low beginning and had grown in size and image to become the biggest arts event in West Africa. The phenomenal growth of the festival in his view means continuous investment of resources to alleviate any difficulty. This kind of investment must go beyond cooperate to state sponsorship since the festival has become a national pride and a strong platform for the promotion of Ghanaian arts and culture through creativity.

Putting the matter in perspective, the interview indicated the festival was yet to receive the much needed support from state institutions with vested interest in tourism, arts and culture. He hinted that, Chale Wote, is run on the resources, innovation and commitment of fellow artists in a 'Do It Yourself' culture. He argued further that Art is not one of those things that has to wait for sponsorship before it happens. The Accra Metropolitan Assembly (A.M.A) had been commended for its immense support over the years to the Chale Wote festival.

#### **4.8 The Media**

The media has played very significant roles in promoting the activities and image of the Chale Wote festival. A personal interview with some of the festival attendees revealed that they got information about the festival from various media platforms. Adoma Martin and Mingle Boachie disclosed that they heard about the Chale Wote festival first from a television advertisement. Some foreign attendees indicated they subscribed for the festival through advertisements on Eventbrite. Eventbrite is one of the world's largest event marketing media platform which powers millions of events. It is a global platform for live experiences that allows anyone to

create, share, find and attend events that fuel their passions and enrich their lives. This mega platform is promoting the cause of Chale Wote through advertisement and sale of online tickets on discounted price.

Alex Kuma, one of the organisers of Chale Wote explained in an interview that that though they have official media partners, they also grant accreditation to recognized media organizations wishing to document and produce news content on the festival. This includes: TV stations, radio stations, print media, and new media thus websites, blogs, podcasts, youtube channels, and so forth. An accredited media outfit gets access to photograph and report on the festival as well as interact with participating artists and producers of the festival.

#### **4.9 Vendors**

The Chale Wote annual festival provides a major and most diverse vending space in Ghana and the West African sub-region to showcase goods and services. Each festival season is preceded with an open call for vendors to the festival, offering flexible vending and marketing opportunities for businesses of any scale in arts, crafts, food, drinks, fashion, design, technology, outdoor and adventure activities and much more. According to Benjamin Kusi, a crafts vendor, the festival provides such a unique platform to showcase their products as well as get connected to prospective customers from across Africa and around the globe.

Vendors' at the Chale Wote festival usually line-up in the streets, to draw attendees closer to their stands. Locally made Ghanaian products including beverages, pastries etcetera is displayed beautifully and patronised alongside festival activities. Sandra Noel, a first time attendee in very high spirit expressed satisfaction at vending and other activities as 'one-stop shop of everything pleasurable.'

In spite of their crucial role in providing a variety of services to patrons of festivals, (Lee & Beeler, 2009), observe that vendors are a powerless group of stakeholders because they applied for their space at the event and needed to abide by the rules and regulations set by the organizer and venue supplier. Opinions sheared by some vendors suggest they are generally passive in voicing their interest within the festival. Some chose to leave the event if they felt little direct benefit from it.

#### **4.10 Local Authorities**

As the political and administrative authorities in festival destinations, Metropolitan, Municipal and District Assemblies have a very important stake in arts and cultural festivals in their jurisdictions as per the Local Government Act of 2016[4]. One of the core functions is to promote and support productive activity and social development in the district and remove any obstacles to initiative and development. In line with this function, the Accra Metropolitan Assembly (AMA) has worked closely in partnership with Accra DOT [ALT] in the promotion of the Chale Wote festival in James Town. This has resulted in the signing of Memorandum of Understanding (MoU) between the two parties.

Another core function enjoins AMA to co-operate with the appropriate national and local security agencies, be responsible for the maintenance of security and public safety in the metropolis. Through observation and interviews with relevant stakeholders including the organisers the researcher upholds that AMA in collaboration with the security agencies does provide adequate security at the Chale Wote festival and ensuring safety of human life and properties of patrons at the festival grounds.

It is enjoined also to act to preserve and promote the cultural heritage within the district. By supporting the effort of Accra ALT [dot] to sustain the Chale Wote

festival, the AMA by extension is helping to preserve and promote the cultural heritage of the people of Ga Mashie where Chale Wote is being celebrated. Chale Wote is celebrated soon after the Homowo festival that makes it easier for visitors to have a feel of both festivals in the space of about few days. Besides some elements of the local culture feature prominently in the Chale Wote festival. Pouring of libation for spiritual cleansing for a successful festival and the royal procession, are some of the practise that visitors love to watch.

#### **4.11 Volunteers**

The Chale Wote festival is purported to be the largest arts festival in the West African sub-region with over 30,000 patrons in attendance across the globe each year. To make the festival happen with this huge numbers Chale Wote employs the services of many volunteers as observed by Monga, 2006 that festivals and special events generally rely on volunteer labour, where volunteers help to create the whole festival, run it and become an indispensable part of it.

From the data gathered, Chale Wote recruits volunteers every year through announcements on the official festival web page and via social networks, where detailed description of how person can apply for volunteering and other relevant conditions.

Prior to the festival, volunteers are given some orientation or training and assigned duties or roles to play. With some of them undertaking multi- faceted roles from event leadership through to operations and ensuring that the celebrations are made possible in the absence of big budgets (Karl et al., 2008:73) a very important gesture for independent community based festival with limited resources.

One important observation made was the fact that participating artists and other categories of volunteers come to the festival from across the globe, contribute to



the festival in different ways with their own resources: covering travel, lodging, food, transportation, production costs and insurance, an act that affirms the role of a volunteer as one who offers help or service, personal time and own skills in order to benefit others (Beighbender, 1991).

#### **4.12 Research Question 4:**

##### **What are the future prospects of the Chale Wote Street Art Festival?**

This research question sought to elicit views of stakeholders about the future or sustainability of the Chale Wote Art festival. The data gathered were further analysed and put into themes

##### ***4.12.1 Sponsorship and good planning***

Good planning together with sponsorship for events usually give a win, win outcome. The Chale Wote festival has a large audience and hence needs a lot of sponsors to help promote, advertise and sell it well to achieve a cost-effective program objective. From interviews with stakeholders, sponsorship and good planning were identified as two major determinants for the sustainability of the Chale Wote Street Art festival. “The Chale Wote festival is growing bigger with a strong global recognition. It will take adequate sponsorship and good planning to sustain it going forward into the future.” (S.B. Edwards, August 2018) “The Organizers have to set their priorities right, mobilize the necessary resources and use them prudently.

That is the only way to sustain this festival in the coming years.” Nancy White., July, 2018). The opinions expressed by the interviewees are in line with the thoughts of Myburgh, 2017; and Stevenson, 2016 that inadequate funding and a failure to set clear objectives for the event as major pitfalls to event.

#### **4.12.2 Consultation & collaboration**

Continuous consultation and collaboration is deemed to be the key to the success of putting together and implementing any festival plan. The Chale Wote Art festival from the account of a stakeholder has thrived on consultations and collaborations. He affirmed that “we do wide consultations on key issues as well as collaborate with likeminded organizations and state agencies. We have done this over the years and hope to do more in order to sustain the festival.” Obeng Samuel, July 2018). Members of other stakeholder groups of the Chale Wote festival have expressed same views about the need to continually consult experts on relevant issues linked to the creative arts or event management. Other interviewees highlighted good collaboration among stakeholders, between festival organizers other agencies that promote the creative arts.

#### **4.12.3 Encouraging Volunteerism**

Volunteers, according to Chelladurai and Kerwin, (2017) constitutes a very important part of events or festivals because of their valuable contributions in assisting to satisfy inadequate staffing demands, and providing local support for the event, and extra skills. The Chale Wote festival has thrived over the years on the wheels of volunteerism as characteristic of non-profit. J.B Allen and Shaw, have intimated that a well-organised and motivated team is, ultimately, what makes a difference in making the festival happen (J. B. Allen and Shaw, 2009).

Member of stakeholder groups, sharing their opinions on the future prospects of the Chale Wote festival, recognised volunteerism as very important part of events and festival organization. Their viewpoints on volunteerism go to support the claim that collaboration of volunteers is very crucial for the success of events and festivals. (Andersson & Getz, 2008) Putting the discussion in perspective, a respondent was

absolute in his submission that, “the future of Chale Wote, will revolve largely on the wheels of volunteers.” (Oduro 20/08/2018). The respondents agreed that the Chale Wote festival had grown bigger in few years on the back of committed volunteers playing significant roles as festival staff, etc., in agreement with the views of Andersson & Getz, 2008; Doherty, 2009.

Some respondents hoped that the organizers would keep to the trajectory of volunteerism into the future because volunteers are willing to work under stern budgetary conditions. With “different volunteering skills and level of involvement they can help to create and shape the festival and make it more successful.” (Alberta, 22/08/2018)

#### **4.12.4 Stakeholder Involvement**

Organizing a festival is executed by a coalition of stakeholders involving public, private, and voluntary organizations. The Chale Wote Art festival for instance is celebrated through the collaborative effort of organizers, artists, sponsors, attendees as well as the residence of James Town community. The efforts of interacting stakeholders lead to the building of a festival and its image, which is expected to attract visitors. Interaction among the actors is characterized by both competition and collaboration (Gummesson, 1996). In fact, they compete with each other to obtain the satisfaction of related interest. Here is what a respondent commented during an interview. “This program really attract a lot of visitors to James Town. Because of the Chale Wote festival, I have been able to sell a lot of the goods.” (Lucky Korttey, 23/08/2018).

However, actors complement each other: they link complementary products and services to add further commercial value (Cunningham & Culligan, 1990). A

festival offering a broad supply of activities is expected to attract more visitors, also from different market segments.

Because of the presence of many traders who sell diverse indigenous goods, the place has become so colourful and interesting. So we enjoy art works as well as shop local products from the festival grounds (Mensah, 2018). This opinion expressed by the respondent is in line with Andersson & Getz, 2008 who considered that the good collaboration among stakeholders could help to prevent the failure of a festival (Andersson & Getz, 2008). It is important therefore that, identifying the relationship among stakeholders within festivals will be critical for the effective management of them by the festivals' organizers, as well as for festivals' success and long-term sustainability.

Sponsorship is a major challenge in event organizations, From the interviews with some of the organizers, only some of the media groups partnered with them but there have been promises of sponsorships from other agencies which has not really seen the light of day. An organizer said this during an interview "A few of the media partners and the local authorities support us mostly with the publicity and other internal arrangements during the organization of the festival celebration". (Organizing Team Member, 2019).

#### ***4.12.5 Cultural Policy Challenges and Prospects***

In Ghanaian society, the promotion of the nation's values (self-reliance, communality, respect for authority, and hard-work) among diverse groups of people is quite challenging due to the heterogeneous nature of the country coupled with the forces of globalization. Ghana therefore remains at the cross roads between societal values and international choices.

However, the 2004 Cultural Policy of Ghana presents provisions that specify the objects and the preservation and promotion of Ghana's culture (National Commission on Culture, 2004). The National Commission on Culture in Ghana, in particular, encourages a research into the "preservation and conservation" of tangible and intangible heritage of Ghana (National Commission on Culture, 2004, p, 17).

On the future prospects of festivals in general in Ghana the 2004 Cultural Policy of Ghana states in Chapter 5, Section 1 (Preservation and Conservation of Culture): "The state shall encourage the identification and conservation of the nation's tangible and intangible heritage through; I research documentation and exhibition..." (The 2004, cultural policy of Ghana 5.1.1).

Also to promote and develop Ghana culture, the policy document specifies that:

In the effort to promote Ghanaian culture internationally and foster a healthy people-to-people relationship between Ghana and other countries, Ghana shall seek and develop cultural contacts with friendly countries and external institutions through the African Union, ECOWAS, the Diaspora, the Commonwealth, the United Nations and its agencies, such as UNESCO, UNICEF, as well as any Independent Cultural Organisation by means of; a. Cultural Workshops and Conferences; b. Exhibition and Festivals; (The 2004 Cultural Policy of Ghana, 5.5.3).

Additionally, the policy document specifies that:

The state shall recognise festivals as significant events in the life of a community for the transmission of culture. It shall also recognise them, as significant events in the cultural life of the nation as a whole. The National Commission on Culture shall, therefore, encourage the study, documentation and interpretation of festivals through the universities and other research and educational institutions. (The 2004 Cultural Policy of Ghana, 9.6.1).

In view of the aforementioned provisions specified in the 2004 Cultural Policy of Ghana, the promotion, development, and recognition of the country's culture faces challenges. The researcher hopes that all stakeholders and the National Commission

on Culture, as well as district assemblies will work assiduously to promote the remarkable aspects of the Chale Wote Festival while ensuring that the negative aspects are brought to the barest minimum if not wiped out.



## CHAPTER FIVE

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 5.0 Overview

The chapter summarizes the findings and conclusions of the study and recommends solution to address the problems identified in the study.

#### 5.1 Summary

Festivals produce different levels of impact on participants and host communities either positively or negatively. In spite of the annual celebrations of the Chale Wote street art festival in James Town, Accra-Ghana, limited research has been carried out to analyze the impact it has on the host community and other stakeholders. The thesis sought to analyse and document how the Chale Wote festival has impacted the local community and the stake holders at large.

The objectives of the study were:

1. to examine the relevance of the celebration of Chale Wote street art festival in Accra, Ghana.
2. to analyse the impact of the Chale Wote festival on the host community of James Town, Accra.
3. to analyse the level of participation of stakeholders and the host community in the celebration of the Chale Wote festival.
4. to analyse the future prospects of the Chale Wote Street Art Festival.

The population for the study consisted festival organizers, the host community, participating artist, sponsors and festival attendees. It also included the Centre for National Culture (CNC), Accra as well as media practitioners. The methodology employed was the qualitative approach with emphasis on the descriptive case study. Data collection instruments used includes observations, interviews using interview

guide and the retrieval of data from documents. Primary data was collected from some selected people (festival organizers, the host community, participating artist, sponsors and festival attendees, personnel from the Centre for National Arts and Culture, Accra and the media) at the festival in James town. This was done through interviews and observations. Secondary data was collected from books, publications, catalogues, periodicals, brochures, journals, and the Internet. Data collected from the various sources were assembled, synthesized, critically analysed and interpreted.

## **5.2 Findings**

The main findings revealed by the study are as follows:

1. The Chale Wote festival promotes talent exploration. It was revealed that the festival is a common platform where artists converge annually and exhibit their works and talents. Through the celebrations, new talent, get opportunities for auditions, casting call-ups and other jobs opportunities from talent scouts. Another relevance of the Chale Wote festival is that, it brings people together to celebrate creativity. Artists and people of all walks of life come together in a week-long celebration in James Town, through participatory activities that are accessible for everyone to celebrate their individual talents and creativity.
2. The festival has both positive and negative effects on the people James Town and other stakeholders. Firstly, the festival provides opportunity for the people of James Town to showcase their rich culture to visitors and that gives them self-worth and pride. Another positive impact is that the festival provides opportunities for the people of James Town to generate more income as a result of increased economic activities. Two negative impacts of the festival on the community include overcrowding such that locals deprived of amenities



and packing lots. There is also unregulated noise to unbearable levels and this is a major disturbance to residents.

3. The finding revealed that there is active participation of all stake holders in the festival. It also proves that stakeholders are committed to their assigned roles and complementing each other as well.
4. There are opportunities for the festival to grow through collaborations with relevant agencies and consultations with experts in creative arts and event management.

### **5.3 Conclusions**

This thesis was designed to highlight the positive and negative effects the Chale Wote festival has on stakeholders in James Town, Accra and provide the festival organizers with the necessary feedback for improvement. The feedback includes the level of participation from stakeholders and the public's perception of the festival. In order to address the issues, four objectives were formulated.

1. The first objective was to examine the relevance of the celebration of Chale Wote street art festival in Accra, Ghana. Based on the findings in bringing people to James Town within and outside Ghana, the researcher concludes that the festival serves as a fertile ground for the promotion of tourism.
2. The purpose of the second objective was to analyse the impact of the Chale Wote festival on the host community in James Town, Accra. The researcher concludes that the festival serves as an avenue for the promotion of visual cultural imagery and self-esteem. It also serves as a platform for education, art and cultural exposition.
3. The third objective was formulated to analyse the level of participation of stakeholders and the host community in the celebration of the Chale Wote

festival. The researcher concludes that the level of participation is high as stake holders commit themselves to work assiduously by giving the festival the needed publicity year by year.

4. The fourth objective was to analyse the future prospects of the Chale Wote Street Art Festival. The researcher concludes that future prospects of the event looks promising as stakeholders collaborate with the Centre for National Culture, Accra Metropolitan Assembly and the Ministry of Tourism and Creative Arts who provide support for the event.

#### **5.4 Recommendations**

1. In spite of the current art forms practices and performances organised that promote tourism during the event, the researcher recommends that the festival is expanded to cover other places in Ghana.
2. Periodic research and evaluation should be conducted to identify the negative impacts of the festival and address them.
3. In spite of the high level of participation by stakeholders, evaluation should be conducted on the contribution of stakeholders for necessary capacity building.
4. Based on the promising prospects of the festival, the researcher recommends that consultations and collaborations by the stakeholders of the event with the Ministry of Education, and the Ministry of Tourism and Creative Arts will help establish stronger national appeal in the celebration of creativity and popular visual culture.

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## LIST OF APPENDICES

### APPENDIX A

UNIVERSITY OF EDUCATION, WINNEBA

SCHOOL OF GRADUATE STUDIES

(M. PHIL ARTS AND CULTURE)

NAME: ISAAC BUTIAS YAKUBU

INDEX No: 8161750015

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THE IMPACT OF CHALE WOTE STREET ART FESTIVAL IN JAMES TOWN,  
ACCRA

INTERVIEW GUIDE:

#### **Interview with Members of the Host Community**

1. Are you conversant with the objectives of the festival?
2. What were your expectations about the festival from its inception?
3. What changes have you observed about your life and the community as a result of the festival?
4. Are those changes consistent with the objectives of the festival?
5. Which aspects of the festival are you profoundly satisfied with?
6. Which aspects of the festival are you dissatisfied with?
7. What is your relationship with the festival organizers and other stakeholders?
8. what contributions would you do towards the improvement of the festival?
9. what improvements do you expect in subsequent celebrations of the festival?

## APPENDIX B

### INTERVIEW WITH PARTICIPATING ARTISTS

1. What attracted you to participate in Charlie Wote Art Festival?
2. What were your expectations about the Charlie Wote Art Festival as a participating artist?
3. what changes have you experienced in your line of expertise
4. how does that contribute to your wellbeing and professional advancement?
5. Are those changes consistent with the objectives of the festival?
6. What further contributions would you do to ensure improvements of the festival?
7. What aspects of the festival would you want improved?
8. What is your relationship with other stakeholders

### Interview with Festival Attendees

1. When and how did you first hear about Charlie Wote Street Art Festival?
2. What were your expectations when you first participated in the Charlie Wote festival?
3. Are you satisfied with the various aspects of the festival?
4. What aspects of the festival are you dissatisfied about?
5. What are your opinions about the conduct of festival organizers?
6. What is your relationship with other stakeholders?
7. What contributions did you make to the previous festivals you participated in?
8. what extend does the Charlie Wote festival impact the host community?
9. What would you have added to the festival?
10. What changes would you want to see in future celebrations of the festival?



## APPENDIX C

### Interview with Festival Organizers

1. When did you conceive the idea for this festival?
2. How did you come about the concept for this festival?
3. What are the prime objectives of the Charlie Wote Art Festival?
4. What is your relationship with other stake holders of the festival?
5. Are you satisfied with the outcome of the festival so far?
6. What challenges do you perceive as threats to the future of the Charlie Wote festival?
7. How do you intend to solve those challenges?
8. What are the prospects of Charie Wote Street Art Festival?



## **APPENDIX D**

### **INTERVIEW WITH SPONSORS**

1. what attracted you to sponsor the Charlie Wote Art Festival?
2. What is the relevance of the Chale Wote Street Art festival?
3. How do you relate to various stakeholders in this festival?
4. What are the future prospects of the Chale Wote Street Art Festival?
5. Are you satisfied with the outcome of the festival so far?
6. What challenges do you perceive as threats to your continuous support for Charlie Wote festival?
7. How do you intend to solve those challenges?
8. What are the prospects of Charlie Wote Street Art Festival?



## **APPENDIX E**

### **UNIVERSITY OF EDUCATION, WINNEBA (SCHOOL OF GRADUATE STUDIES)**

**M. PHIL (ARTS AND CULTURE) NAME: ISAAC BUTIAS YAKUBU**

### **THE IMPACT OF CHALE WOTE STREET ART FESTIVAL IN JAMES TOWN, ACCRA**

#### **OBSERVATION RATIONALE**

To observe the activities of sub-groups and stakeholders in the Charlie Wote Street Art Festival in James Town, Accra.

#### **OBSERVATION CHECK - LIST**

##### **1. FESTIVAL ORGANIZERS**

- Effectiveness of their plans/activities
- Reception of visitors and stakeholders
- Articulation of Concepts (concise and precise and easy to understand)

##### **2. HOST COMMUNITY**

- Availability
- Level of Participation
- Reception
- Accessing Opportunities

##### **3. PARTICIPATING ARTISTS**

- Activity/Artistic Display
- Commitment
- Skill and Expertise
- Aesthetic Display
- Value and Meaning of Work

#### **4. FESTIVAL ATTENDEES**

- Behaviour
- Contributions
- Interest
- Patronage

#### **5. SPONSORS**

- Presence
- Branding
- Promotions



**APPENDIX F**

**Copy of Introductory Letter**

