

UNIVERSITY OF EDUCATION, WINNEBA

**CULTURAL REPRESENTATION IN WORKS OF SELECTED SCENIC
DESIGNERS IN GHANA**



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**CULTURAL REPRESENTATION IN WORKS OF SELECTED SCENIC
DESIGNERS IN GHANA**



**A Thesis in the Department of Music Education,
School of Creative Arts, submitted to
School of Graduate Studies in partial fulfillment
of the requirements for the award of the degree of
Master of Philosophy
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DECLARATION

Students Declaration

I, Emmanuel Sarfo Nyame, hereby declare that this thesis, with exception of quotations and references contained in published works which have been acknowledged: this work is my original concept, and that no part of it has been presented for another degree in this university or elsewhere.

Signature:.....

Date:.....

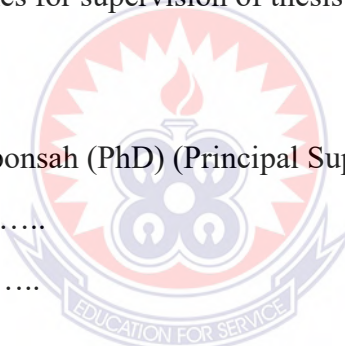
Supervisor's Declaration

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

Professor Ernest Kwesi Amponsah (PhD) (Principal Supervisor)

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Signature:.....

Date:.....

DEDICATION

This project is dedicated to all the members of Artlyns Concept, and to my mother,

Madam Grace Manu.



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I give thanks to the Almighty God for giving me the strength and knowledge to complete this project.

This research owes its success to these noblemen; Professor Ernest K. Amponsah and Professor Samuel M. Yirekyi, my supervisors, bosses, fathers, and lecturers in the Department of Theatre Arts, University of Education, Winneba, whose able supervision, criticisms, suggestions and encouragement made the completion of this thesis possible. May the Almighty God bless and strengthen them.

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ABSTRACT

Theatre as an art employs varied expertise ranging from the Playwright; who gives the blue print, the Director; the interpreter and creative artist, Actors as the performers and the Technical units thus; the Scenic Designers who served as the creator of the world of the play production. These creators create the scenery. Scenery has experienced so many stages in terms of era and location. Undoubtedly, consciously or unconsciously when telling a story, the imagery existence is the locale around which the story unfolds. This research sought to examine the varied approaches to cultural representation evident in the selected works of four Ghanaian Scenic Designers. The research approach employed was qualitative. The study employed two research designs; the case study design and the historic design. A sample size of ten (10) was selected and used in analyzing the data. Respondents were purposively selected for the study. The data was analyzed using thematic and content analysis, which reveals that cultural relies such as Adinkrah symbols happens to convey cryptic message that these Artist used in creating the world of the play production. In conclusion; the concept of portraying an African theme and African locale is the goal. The study recommends that, their background, styles and philosophies, their intent of establishing and using Ghanaian cultural elements in creation of scenic design must be upheld.



CHAPTER ONE

1.0 Overview

The study is aimed at documenting the cultural representation of scenic designs in the works of some selected scenic designers in Ghana, and to investigate the various cultural factors and trends that influenced their design philosophies and styles. This chapter focuses on the background of the study, statement of the problem, definition of terms, objectives of the study, research questions, criteria scheme for the scenic designers, significance of the study, facilities available for the study, scope of the study (delimitation) and organization of the study.

1.1 Background to the Study

The appreciation of scenery has gradually soared from the ancient classical Greek era which was characterized by minimal use of set, yet, concentrated on exaggerating costumes, masks, and elevated shoes for maximum visibility. During the Roman, Medieval and Elizabethan periods, the set designed for theatre performances was usually the rear walls of the theatre. Set designed for locales and scenes were unimportant or stated in a character's lines in the actions of the play. However, the works of Filippo Brunelleschi, Pellegrino da San Daniele, Giovan Battista Aleotti, and Edward Henry Gordon Craig set in a gradual advancement of the prowess of set artistry (Brockett, Ball, Fleming, Carlson, 2014). These above designer's works were flourished in the Renaissance era. In the renaissance era where scenic design was characterised by elaborately painted scenery that depicts comic scene, tragic scene, satiric scene, and moods.

In Africa, there is the argument of the non-existence of performing arts. Art forms prior to colonialism has been evident by some scholars; Kofi Agovi (1988), Mohammed Ben-Abdallah (1987), Ernest Kwasi Amponsah (2013) and so on, even though researchers have contemplated the specific period or date these performances began.

Agovi (1990) claimed that an art form known as Concert Party developed during the colonial era. However, the indigenous arts culture of the Ghanaian people as witnessed today came from storytelling nights, singing, dancing, children's games, rites of passage, festivals and rituals. The stance of the non-existence of theatre in pre-colonial Africa by some is probably due to the hinging of African art forms on the European meanings of "literature" and "drama" which enjoyed a comprehensive documentation (Kerr, 1995).

In Ghana, performing arts emerged from the courtyards, town squares, and under trees to the conventional theatre spaces we see in the country presently such as the National Theatre of Ghana and the Efua T. Sutherland Drama Studio. This has spurred the growth of theatre studies and has become immense part of the educational curricular from the basic school to the universities.

A study by Adjahoe (2017) revealed that Concert Party traditions of the early years, 1960-1990 (post-colonial Ghana) used minimal set which basically comprised of backdrops of cloth, painted canvases or, and bill-boards that separated the acting space from the backstage space. Deductively, the scenery in theatrical productions during this period was not well-refined as today. Brew-Riverson (2013) realised that flat painted scenery was drab, uninteresting and inappropriate for a three-dimensional actor. This period was characterized by political instability and curfews, hence, troupes resorted to traveling with minimal materials to avoid long night concerts. The performances were made against white cloth backdrops and the only things that could be seen on stage were microphones, musical instruments and few stage properties.

The establishment of the National Theatre in 1992 saw the revival of performances till date. The National Theatre revival series brought a new trend in scenic design for the performances. The scenic designs for the Concert Party during this period were inclined

towards aesthetics. By the time of the building's commissioning, the School of Performing Arts had begun training students in scenic design. This contributed to the difference in designing and presentation of scenery for performances at the National Theatre of Ghana. The scenic design for the performances followed the ideals of the concept of realism, naturalism, representationalism. For other performances, designers inculcated some elements of symbolism to communicate and add meaning to the play (Adjahoe, 2017).

Tell anybody a story, and what undoubtedly comes to mind, consciously or unconsciously is imagining the locales in which the events occur in the narrative. This inclination in us as humans only lay credence to the fact that we do not want to remain passive listeners but must feel part of what we hear, decoding them through mental images of known places, objects, costume and mood, all of a particular time in our culture. Scenery spices up any performance and contributes significantly to the overall success of performance, whether on stage or television.

Representation is the production of meaning through language. The shorter Oxford English Dictionary (2020) suggests two relevant meanings for the word;

“1. To represent something is to describe or depict it, to call it up in the mind by description or portrayal or imagination; to place a likeness of it before us in the mind or in the senses; as for example, is the sentence; “the picture of the last supper, Leonardo da Vinci's fresco”.



Figure 1: A fresco of Leonardo da Vinci's "the last supper".

Source: Internet (2021). Retrieved from; www.thelastsupperm.m.media.amazon.com. 15/03/2021

Leonardo expresses his intent in creating *the last supper* through a fresco imaginative conscience in the painting above.

The shorter oxford English dictionary (2020) also expresses on the second thoughts of the meaning by; "2. To represent also means to symbolize, stand to be a specimen of, or to substitute for: as in the sentence; In Christianity, the cross represents the suffering and crucifixion of Christ. Which the design below particularizes on;



Figure 2: The 'Holy' and 'Sinned' cross of crucifixion.

Source: Internet (2020) Retrieved from ; www.theholysinnedcrossofcrucifixion.pixy.org. 15/03/2021

Hall (2009) posited that; in reference to the Holy Bible 1st Peter 2: 24-25: Peter explained that; through Christ's death on the cross, those who turn to him are delivered from both the penalty and the power of sin. In this case the cross has a certain centralized ideology, which is crucial to all doctrine of Christianity in terms of crucifixion and his love for the lost sinners.

Macmillan Dictionary of Anthropology (2011) described culture as a; complex whole which includes knowledge, beliefs, arts, morals, laws, customs and any other capabilities and habits acquired as a member of society.

Today, in-depth knowledge of the import of various cultural elements for maximum communication between the stages and audiences has become a mainstay in scenic artistry. In Ghana, every ethnicity of people possesses unique cultures that can be readily used in identifying them. This may cover their ideas, inventions, institutions, languages, technology, art and crafts, literature, music, ways of farming, buildings and traditional symbols (Atiase, 2012).

In this event, cultural representation is symbolizing or embodying of values or norms stipulated to a design in consonance to scenery in respect to the appropriateness of principles of design, element of design and the design concept.

According to Wilson (2009), representations is the act of presenting an intent or idea conceived by designer in aid of the production concept either through a sketch, model, computer generated designs or through elevated flats of designs which situate an atmosphere of action.

Current design trends coupled with the challenges of urgency to produce unique concepts demand that a designer takes up the task of giving a distinctive design that responds to the needs of the stage/television performance. It behoves on current designers to stay current, be well-informed with changes to ensure a good artistic response when a new designing concept is discovered.

In reverence to Gillette (2000), Design scholars have given emphasis to the functionality, apart from aesthetics, of scenic designing to be an important aspect in stage performances. Also, the major focus of the scenic designer is to design and give life to an acting space as well as communicate his or her intentions and emotions, mostly in agreement with the director and the playwright's intentions. Scenic designing is not a matter of just constructing an 'impressive' design, but fundamentally an appropriate environment that will provide a significant picture to support the performance. Hence, the works of the scenic designer have their implications. In congruity with Gillette (2000) Archer, Gendrich and Hood (2010) posited that the scenic designer seeks to establish some effective understanding of the production by carefully choosing his or her working concepts to design different scenic locales. As a result, scenic design contributes to the understanding and enjoyment of the stage performance by providing visual reinforcement to the

production concept. In other words, the design creates a locale that supports the performers. These and many other functions of scenic design have contributed to the aesthetic enhancement of stage performances in Ghana that the researcher will unveil.

Additionally, any endeavour by the scenic designer to fulfil the practical requisites for stage performances in Ghana demands an effective job of providing the production with a suitable scenic locale disregarding any challenges. Thus, the creativity of the Ghanaian scenic designer is propelled by numerous ideas, concepts and cultural elements, embedded, in different personal ideologies. Fundamentally, an idea developed by any scenic designer could be similar in elements to that of other designers, while proclaiming artistic adventures in their works. Nonetheless, in pointing out the various sources of ideas that distinguishes a Ghanaian scenic designer from another, some investigations about the unique cultural elements that personalize their works are observed.

Some Ghanaian scenic designers such as Johnson Kweku Edu, Prince Kojo-Hilton, Emmanuel Sarfo Nyame and others, every stage production is based on their unique design ideology which requires some core cultural elements that depicts their ethnocentrism or nationalistic inclination. These elements are unique and embedded in the designer, and could only be appreciated in the works displayed to the observer. Popper (1974, p. 33) testified that, “we all have our philosophies, whether or not we are aware of this fact, and our philosophies are not worth very much. But the impact of our philosophies upon our actions and our lives is often important”.

With emphasis on historical and philosophical contexts of the study, the scenic designer was examined on areas such as significance of work, motivation of work, key ideas, inspiration, and impact of the works on other designers. As a result, the portrayal of a national identity through cultural representations by the Ghanaian scenic designer becomes

one paramount guiding principle that forms the values of which his works are appreciated. Thus, these cultural representation acts as authorities towards their decision making. For the audience or observer, it becomes very necessary to understand the scenic designer's philosophy and style to enable better acknowledge and appreciate to their art works.

1.2 Statement of the Problem

Ghanaian scenic designers have employed many unique cultural elements in presenting their works in various avenues as designers. Thus, set design does not only spice up any stage or film performance but it is also required to contribute significantly to the overall success of a performance as far as setting is concerned whether on stage or film. Set design for any performance should aim at reflecting the themes, the mood, and the style as well as indicating the historical or geographic context of the production and subsequently act as a communicator to the audience (Parker & Smith, 1974). In executing these functions, set designers utilize certain design elements that are relevant to the production. These elements are selected through research and constant consultations.

However, it appears that Ghanaian scenic design and designers have received little or no scholarly attention. Thus, research has not focused much on their works based on the cultural representations in the scenery of theatre and film and also the various technical skills and procedures that motivate the originality of their works. Therefore, this study sought to establish the intensity of scenic design to the cultural representational approach of Johnson Kweku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko, through documenting their design works.

1.3 Purpose of the Study

The primary intent of the study is to explore how some scenic designers represent their intent through cultural representation with the influence of their life as an artiste, artistic implementation, styles, philosophy and other factors.

1.4 Objectives of the Study

- i. To identify selected scenic design works of Johnson Kweku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko.
- ii. To examine the extent of impact of cultural background experiences on the selected works of these Ghanaian scenic designers.
- iii. To ascertain the extent of employing philosophy and styles on the scenic design works of the selected Ghanaian scenic designers.
- iv. To analyse the Ghanaian cultural heritage established in the scenic designs works of the selected Ghanaian scenic designers.

1.5 Research Question

1. What are some of the scenic design works of Johnson Kweku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko?
2. In which ways have cultural background influences the scenic design works of the selected scenic designers?
3. How are the philosophies and styles employed in the works of the selected Ghanaian scenic designers?
4. In what ways do the scenic designers incorporate Ghanaian culture in their scenic design works?

1.6 Criteria for the Selection of the Scenic Designers

The study will focus on the following criteria for the selection of the scenic designers.

Below are the schemes the researcher used in selecting the scenic designers to document on, through observations.

Significance for their work; the researcher examines the uniqueness and processes the designs went through.

Motivation of their work; the researcher assesses how the designs inspires the younger generation in emulating them.

Key ideas; the intent of their work of art and the various concepts achieved for their designs in relation to precision and the ism they are working with.

Their inspiration; it is observed that always their inspiration is no single handed but differ in relation to the design at hand and the concept they are working with.

Impact of their works on other designers; this scheme emphasizes on the relationship between the designers and their mentees, and how mentees are employing creative thinking in maintaining high performance in the scenic design field.

1.7 Significance of the Study

The study is to enlighten the general public, lecturers, teachers, arts appreciators, arts educators, students and the appreciators of indigenous art developers about the responsibility of the scenic designer as an artist for a strong national symbol for the development of culture and performing arts. Through this work, the cultural heritage of Ghanaians will be brought into focus, preserved, promoted and transmitted to the next generation for enhancement and development. Additionally, historians, cultural officers, the Performing Arts Educational institutions; Ministry of Tourism, Culture and Creative Arts, the National Commission on Culture, development agencies and stakeholders who

are directly involved in the promotion and development of the performing arts will find this work a useful resource document.

However, the results of this study will build and deepen our knowledge of theatre and culture. Moreover, the findings will serve as a reference material for researchers on the subject of Ghanaian scenery design and cultural representation of scenery.

1.8 Facilities Available for the Study

1. University of Education, Winneba Libraries
2. Balm Library of the University of Ghana, Legon
3. University of Cape Coast Libraries
4. The Internet.
5. Personal library of the researcher
6. Photographic camera, computers, audio/video recorders and printers

1.9 Scope of the Study (Delimitation)

The study focused on stage set designs for the production of plays. It also considered the set built for other purposes such as television shows, music videos, movies and other popular shows. Its basic concentration will be on the scenic designers and their works and how they represent their culture through scenery in theatre and film productions through the language of representation.

1.10 Organization of the Study

The research was structured into five chapters.

Chapter one, the introductory chapter; covered the background of the study, statement of the problem, objectives, research questions and significance of the study. It also contains

the delimitation and limitation and as well as the organizational structure of the research is contained in the chapter one.

Chapter two was structured into two broader phases. The first phase examined the historical background, development and practice of set design as well as the role and importance of set design. The other aspect of the review interrogated the correlation between culture and ingenuity in the usage cultural symbols.

The third chapter outlined the methodology used in executing the project. Chapter four constructs the analysis and the discussion of the findings collected during the study. The analysis covered brief descriptions of the four selected Ghanaian scenic designers, the design techniques, significance, artistic renderings of cultural elements of the findings situated.

Chapter five posited the summary of the findings and proffered some recommendations to the study.



1.11 Definition of Terms

Scenic: the setting, locale of a theatre drama or film. Scenic design also known as stage design or set design is the creation of theatrical, as well as film or television scenery. Scenic designers are sometimes called production designers in film design sets and scenery that aim to support the overall artistic goals of a production.

Design: is a visual language that is built on fundamental principles and elements. Principles of design and element of design are the roots of design. The principles of design are the thoughts of the design structure whilst the elements of design constitute the design composition.

Scenic Designer: A person who creates of artificial environment in which a stage, television, or film performance takes place.

Scenic Design work: The artistic piece of a scenic designer.

Theatrical form: A style of theatre presentation.

Theatre or Theatre Art: is a collaborative form of art that

Aesthetics: originally, that which pertains to be beautiful, as conceived variously by artists and especially philosophers with reference to noble aspects of experience beyond superficial appearance.

C.P.P.: Convention Peoples Party

Concert party: A popular Ghanaian comedy show on TV from the 1920s to the early 2000s.

Concept: An idea or invention to help sell or publicize a commodity

Scanae Frons: It is the elaborately decorated permanent architectural background of a Roman theatre stage.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter reviewed relevant literature about the study on:

- Brief history of theatre and film in Ghana
- Scenic Design
- History of scenic design
- History of scenic design in Ghana
- Importance of scenic design in theatre and film
- Techniques in scenic design
- Cultural representation in the Ghanaian scenic design
- Factors that influence scenic designers in cultural representation

2.1 A Brief History of Theatre in Ghana

Tracing the foundation of scenic design in Ghana would be inconclusive without the history of drama in Ghana. Theatre in Africa as we know is an art form that emanated from indigenous dramatic traditions that have been an integral part almost majority of cultures. In Ghana, the contemporary dramatic form such as the Concert Party was inspired by urbanization and westernization. Although, numerous schools of thoughts affirm that literary drama in colonial Africa were compliant to the western regiment of drama, drama in the post-colonial era drew inspiration from longstanding creative traditions (Agovi, 1990).

Under colonial rule, philosophies of African inferiority and colonial acculturation policies strengthened the cultural repudiation of developed Ghanaian heritages from the Ghanaian past. Colonialism also attempted to consciously manipulate and shape the cultural

consciousness of the Ghanaian people on western lines through its educational agencies. Master Yalley's concerts in the 1920s were patronized by the educated elites or "very big people of social standings" who were enchanted by western entertainment forms.

Notwithstanding, in the 1930s, a certain Ishmael Johnson and his Two Bobs took over Yalley's tradition, they expanded and redirected Yalley's concept to appeal to a wider and a more proletarian audience. As the tradition gained grounds in confidence, it aligned itself in the 1940s with the CPP and the growing nationalism in the country. But the professional elite did its best to ignore its existence; hence, it lacked official sponsorship. Eventually, the concert parties resorted to travelling rural and urban areas where patronage was enough for their sustenance.

However, popular theatre in Ghana spurred on to disobey its western consoles. In 1955, as part of a growing concern with the viability of Ghana's cultural heritage in the face of distressing social changes, a committee was tasked with the development of a national theatre movement. The committee realized that the people of the Gold Coast were too absorbed into other things to realise the threat to their traditional culture. It recommended that the main responsibility of restoring a dying culture lay with the people themselves. In effect, the National Theatre Movement and Ghana Film Industry Corporation, started in 1956, became a national cultural policy movement to develop theatre and film in Ghana. Its aim was to bring into existence a theatrical culture whose authenticity and viability emerged from roots firmly embedded in the true traditions of the people.

Of course, no human endeavour thrives without challenges. After ten years of its existence, Efua Sutherland, one of the founders of the National Theatre Movement realized that the enthusiasm, commitment and sacrifices in the pursuit of the ideals of the National Theatre Movement in Ghana did not match the expected results. This culminated from reasons

such as performances being concentrated in Accra neglecting greater constituents of the country, no plan of continuity in the movement's aspirations, lack of a homogenous language for a linguistically pluralistic country. This led to the establishment of a School of Music and Drama in the University of Ghana in 1962, out of which institutional organizations such as Ghana Dance Ensemble and Abibigoromma Theatre Company budded (Agovi, 1990).

Consequently, Ghana was ushered into an epoch of a growing number of literates who better appreciated literary works of playwrights and producers in both indigenous and foreign languages. The literary works of post-colonial dramatists such as Efua Sutherland, Joe de Graft, Martin Owusu, Mohammed Ben Abdallah, Kwaw Ansah, Chris Essie and Ernest Abbeyquaye, professed the richness of the African heritage and helped revive the aesthetics in traditional cultural practices. In summary, one can strongly state that the works of these dramatists have rescued Ghanaian cultural heritage and folklore which suffocated at the wrath of westernization.

2.2 Scenic Design

Scenic design, basically, is an establishment of a locale for a production. Hence, the scenic designer is responsible for the visual impression of the stage design (Edu, personal communication, 2020).

Scenic design per my studies and experience is creating the world around a story which is unfolding on stage, designs the background, create the props which is basically a representation of the world either on stage or off stage, film or event (Kojo-Hilton, personal communication, 2020). The rallies of definition or meaning of scenic design all settle on the creation of a locale or a geographical area for a performance. The imagination of the creation unfolds on the script, the directorial concept, the production concept, the

performance space and lastly the designers' design concept for the production. Edu Johnson and Kojo-Hilton communicated their thoughts based on their experiences in the convention of constructing a scenery.

2.3 History of Scenic Design

Scenery in theatre is usually appreciated through set (including props), costume, light, and sound. These components of scenery are designed for a production by a scenic designer to establish the place, time, period, and mood of the play (Adjahoe, 2017). Despite the fact that scenery in today's theatre is influenced by modern technology, the earliest theatres conveyed their designers' in-depth knowledge of the import of maximum communication between the stages and audiences. Thus, Brockett's (1999) confirmed that ancient architecture motivated initial development of scenery for stage performances from 1508 to 1638. Also, worth mentioning is the effort of a number of Italian Renaissance scenic designers who derive their motivation from architecture and whose works are acknowledged today as the product and major contributor of theatre scenery. Let us travel through time to ascertain what pertained in ancient theatrical scenery.

2.3.1 Scenic Design in Greek theatre

The Greek theatre was circular and open-air and had a flat orchestra pit located in the hollow between two hillsides (Gillette, 1996). A small wooden hut known as *skene* was erected behind the playing area where actors could easily change their costumes. The spaces on either side that lay between the skene and the auditorium served as entrances and exits. Later, the skene became a two-storey building with three doorways in front and an entrance by either side when stone structures were erected, and additionally served as the scenic background for the play. However, this development created a reduction in the seating capacity or area. So, the floor in front of the skene was elevated, with steps leading down to the orchestra, where the chorus was located.

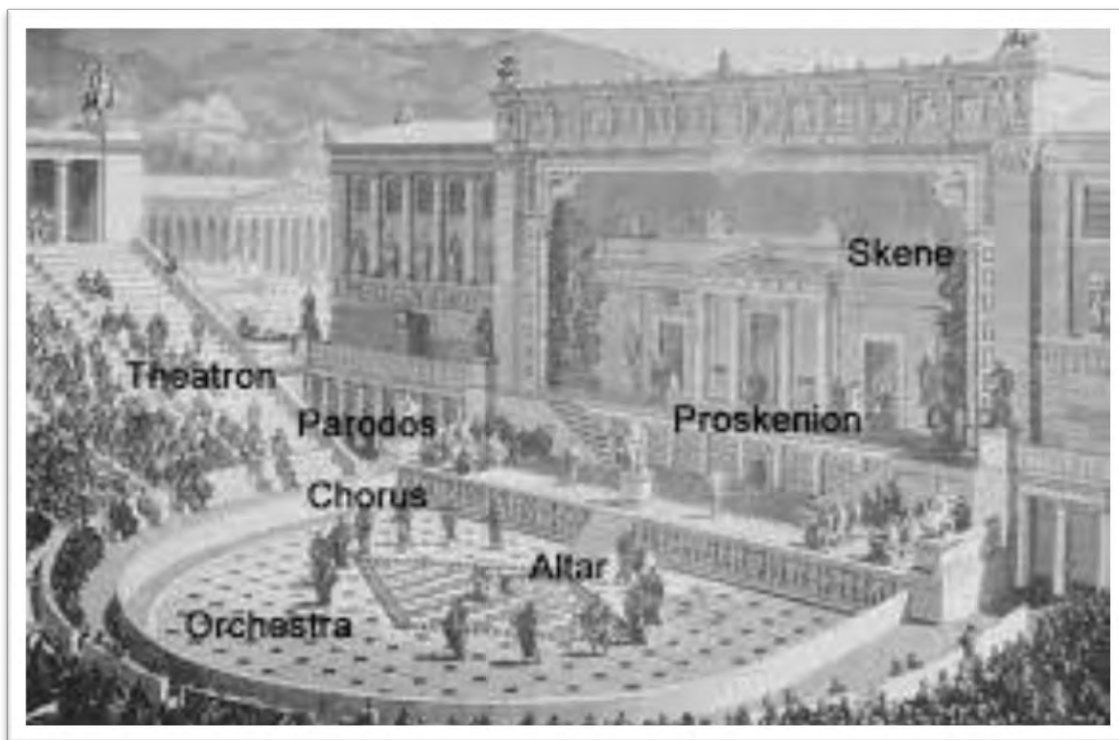


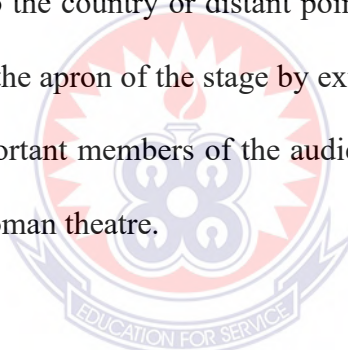
Figure 3: The ancient Greek theatre. Source: internet (2020) Retrieved from: <http://www.mlahanas.de/Greeks/LX/GreekTheater.html> 12/072020

The *proskenion* is where acting is done. There is an architectural background for all plays even when scenes are set on seashores, in the woods and even outside caves. In spite of this convention, clues of the setting were embedded in the dialogue rather than the representational scenery (Brockett, Ball, Fleming & Carlson, 2014).

In addition, Aristotle's *Poetics* (1449a) credited Sophocles as the first to introduce scene paintings (*skenographia*) in the middle of the fifth century BC. As Greek plays were performed in daylight, and the dramas were frequently designed to take advantage of the position of the sun, Sophocles employed revolving prisms with painted scenery (*periaktoi*), wagons for tableaux (*eccyclema*) and flying machines (*mechane*). Such devices were used to enhance actors' movement, audiences' imagery and meaning to the dialogue of the play. During this era, theatre sites were well-placed to gain the best effects of the natural light (Beacham, 1991).

2.3.2 Scenic Design in Roman Theatre

Beacham (1991) recounted that nearly all theatres in the earliest period of Roman theatre got architectural inspiration from the Greek theatre. The Roman theatres were of the *paraskenia* with a raised stage and *skene* building behind it. Like the Greeks, the Romans also had two projecting wings which incorporated doors on each side of the skene, with one in the middle. “The area in front of the three doors was thought of, conventionally, as an open street which the characters normally referred to as *platea*; less frequently as *via*.” (Beacham, 1991, p. 61). The theatres of Magna Graecia and Sicily are archaeological evidence to Beacham’s account. The three-door *skene*, was always a street; from the point of view of the actor facing the audience; off left indicated the town or adjacent points and off right indicated an exit to the country or distant points. The Romans inculcated some features such as creation of the apron of the stage by extending the playing area over part of the orchestra, where important members of the audience were seated. Figure 2 below presents an outline of the Roman theatre.



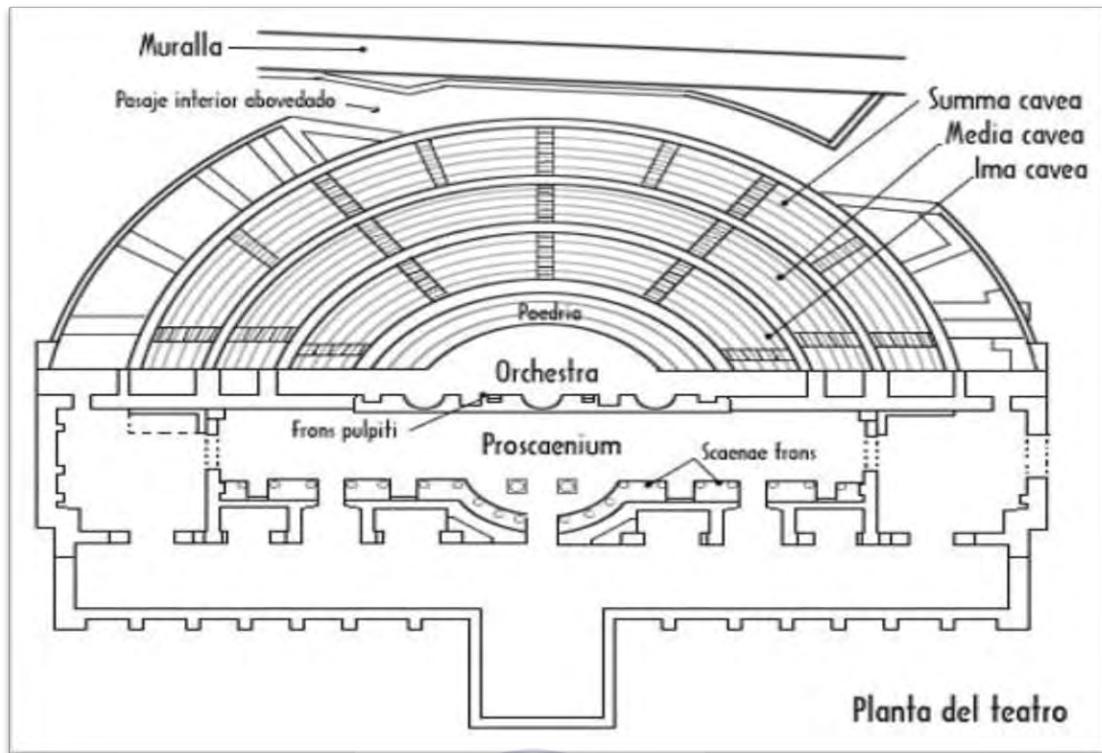


Figure 4: Model of the Roman theatre. Source: internet (2020) Retrieved from: <http://www.alamy.com/stockphoto/romantheatre-in-bosra.html> 12/07/2020

Apparently, the Roman theatre was an enclosed structure built on a levelled ground. This form of theatre architecture was later converted to a form known as the scaenae frons model. The scaenae frons had an intricately decorated background permanently erected behind the stage and had three entrances to the stage. A curtain sometimes draped the acting area and dropped into a trough as the play began. Beacham (1999) claims the Romans were probably the first to use torches and lamps at evening performances. The fall of the Roman Empire in A.D. 364 saw these theatres turn into venues of gladiatorial fights, circuses, and lion feeding (Gillette, 1996).

2.3.3 Scenic Design in the Medieval Era

The Roman Catholic Church opposed theatre performances during the Middle Ages. Since the Church's quest was to convert non-believers, theatre was pronounced to be associated with pagan festivals. The Church strove to strip Europe of as many festivals as it could and

subbed them with Saint's Days as they had done with Easter and Christmas. Despite the unrelenting effort to extinct theatre, the Church at last embraced theatre to convey the Church doctrines to the masses hence reviving an almost-dying tradition (Grange, 2013).

The religious plays of the Church were performed at first within, and later in front of the building with separate scenes organized around an open space. Platforms were constructed and mounted on wagons which were called pageant wagons. These platforms were often raised each time there was a performance, and pulled down when it ended (Gillette, 1996).



Figure 5: An example of a medieval scenic design for the Religious Plays organized by The Church. Source: Adjahoe (2017) Retrieved from: Scenery for the Valenciennes Mystery Play, 1547. <http://www.luminarium.org/medlit/medievaldrama.htm> 12/02/2017

According to Gillette (1996) the sets constructed were similar in concept if not detail and followed the patterns that had been formulated by the clergy for the church productions. The individual platform scenes became more elaborately built up, comprising of small buildings known as mansions, and there was widespread use of machinery and traps. However, information about the use of lighting in medieval theatre is uncertain, although it seems likely that torches were used (Grange, 2013).

2.3.4 Scenic Design in the Renaissance Era

Scenic design in the Renaissance theatres took inspiration from Roman architecture. Theatres were indoors and entirely enclosed. Renaissance drama emerged in European countries with the development of a new system of play presentation consisting of generic structures and methods of acting. One of such developments is the Commedia dell'Arte which dominated in the mid-16th century to late 18th century. This form of theatre was characterized by masks of different types and had its performances based on sketches or assumptions. Incidentally, the Italian Renaissance theatre became more creative in the visual aspect of scene design (Brown, 2001).

Gillette (1996) and Andrews (2006) explained that, the main reason behind the enclosure of the Italian theatre structure was to acculturate the indigenes to patronize theatre or drama during the winter as part of their indoor winter activities. The Italian Renaissance is understood to have been pivotal in scene design innovations.

Brockett (1982) recounted that, the sets of the scenes in the Teatro Olimpico were made of wood, stucco (a plaster now made mostly from Portland cement and sand and lime; POP). In effect, it was a painted canvas with false marble and false stones. On the sides of the painted canvas were frescos (a mural done with water colours on wet plaster) that gave an illusion of depth. Professional artists were employed to produce an illusionistic perspective backdrop that depicted town or any other location. In appreciating these backdrops, Andrews (2006) stated that “the designs mirrored the world inhabited by the audience, but was self-contained and separate from that world” (p. 35).

The nature of scene design during the Renaissance is characterized by elaborately painted scenery that depicts comic scene, tragic scene, satiric scene, and moods. These painted sceneries are called stock sets (Gillette, 1996).

2.3.4.1 Italian baroque scenic design

The Italian Baroque spanned from the late 16th century to early 18th century. The period was marked by artists, architects, and urban planners exaggerating and refining the classical traditions of the city (Neiiendam, 1992). Giovanni Battista Aleotti firstly introduced flats which were painted canvas stretched over wooden frames, with decorative props painted on them. Londré (1999) added that, realistic stage setting was not known; designs were always symmetrical and in perspective.

In the late seventeenth century, Ferdinando Galli Bibiena (1657 - 1743) began the initiation of multiple or oblique perspective in Italy. Before this period, stage design was based on one-point perspective where a single disappearing point in which every line seemed to retreat with a sense of distance toward one point, and this disappearing point was located in the middle of the background. An illustration of such scenery painting is seen in figure 5.



Figure 6: An example of an Italian baroque set design. Source: (Adjahoe, 2017)

Elsewhere in England, having travelled to Italy and France to study the architectural and stage design achievements of great men of the field such as Andrea Palladio, Vincenzo Scamozzi, Bernardo Buontalenti among others, Inigo Jones works were mostly influenced by Italian techniques of perspectives paintings, changeable scenes and machinery for flying effects.



Figure 7: Inigo Jones' set design for the production of Florimène 1635. Source: internet (2020) Retrieved from Encyclopaedia Britannica. 12/07/2020

According to Brockett (2014), stage properties utilized, for instance tents, beds, thrones, among others, which were brought on stage to meet the demands of the actions rather than to localize a scene. The background for all the scenes were a formalized frontage of a building and the specific location of a scene was revealed by dialogue. Brockett calls this convention “spoken décor” and that the “overall, then, this stage was an adaptation of medieval conventions” (Brockett, 2014, p. 107).

Londré (1999) added that during the eighteenth century, English scenic art was not as extremely developed as that of the Italian Baroque. Apart from the spectacular effects

contrived for pantomimes, the English theatre relied heavily upon stock scenes that were interchangeable from one play to another with such typical locales as a city street, a garden, a room in a palace, a forest, a prison.

The landscape painter, de Louthembourg (1740–1812) in his design for *A Christmas Tale* in 1774, enhanced the illusion of depth by the irregular placement of set pieces and ground rows realistically painted like rocks in his design for *A Christmas Tale*.

However, as theatre companies pursued the naturalistic treatment of crowds, realistic and even actual objects were used. This trend toward realism and historical accuracy was climaxed in the photographic realism of David Belasco who even incorporated smells into several productions.

The nineteenth century brought extensive changes in lighting and scene design. Brew-Riverson (2013) recounted that until Thomas Edison invented electric light bulb in 1879, illumination in the theatres was by candles and oil lamps. Later, gas lights were introduced which brought some improvement in lighting by the constant threats of fire. Gaslight was first introduced in 1817 in England. Gaslight was responsible for many theatre fires and it was not until 1849 that Gaslight was being centrally controlled.

Clearly, the practice of scenic design gained pronounced prominence during the 18th to 19th centuries. This era witnessed enormous conventions in the theatre. The period was characteristic of intellectual influences in philosophy, art, literature, music, politics, science, religion, and other aspects of life.

2.3.5 Scenic design in the twentieth century

As new ideas emerged, theatre took a new form. Creative reawakening affected the design of theatre structures as well as set design practice. Barranger (1984) propounded that,

scenic designers in the early twentieth century opposed naturalism. They endeavoured to show the essence of a play through simplification, suggestion, and stylization.

During this period, a movement known as realism produced some of the first plays that focused on social issues in the lives of ordinary citizens rather than on actions of the aristocracy and monarchs. This shift of thematic focus caused a major innovation in scenery. Realism demanded and led to the proliferation of sets that represented everyday life. Scenic designers began to build permanent sets. They depicted locations that were standard and can be used for any of the production to the ordinary person. There was an accurate representation of real-life settings on stage. Set designs during this period were characterized by historical accuracy, development of realistic box set and a revolt against a two-dimensional world (Wild, 2002).

2.4 History of Scenic Design in Ghana

With the well-established notion of the existence of drama in pre-colonial Ghana (the Gold Coast), Agovi (1990) claimed an art form known as Concert Party developed during the colonial era. Hitherto, scenic design did not witness elaborate artistic impressions in indigenous dramatic performances such as festivals, storytelling nights and rites of passage. Some of these occasions happened under trees, an open area or behind closed doors away from the eyes of the people.

However, productions of the Ghanaian Concert Party were mostly performed in Akan languages and made use of the Ghanaian historical culture, religious rituals and ceremonies. This helped the Concert Party to quickly spread through the Ghanaian populace in the early 1920's. Cole (1997) realized that even though much literature has been produced on the tradition of the Concert Party, adequate scholarly accounts on the scenic designs used is historically limited. Therefore, the practice of scenic designing for

Ghanaian stage performances can be connected to the colonial era, when foreign theatrical activities were among others performed by social clubs, mission schools among others, alongside the Concert Party groups.

In response to how scenic design started in Ghana, Djisenu explained that the foreign expatriates created social clubs with homely conditions; made of restaurants, night clubs and performance spaces. Some of them linked up with cultural troupes from their home countries and invited them to Ghana. In most of their performances, they featured western elements of theatre; introduction of scripts, costumes and make-up, sound effects and detailed scenery (Neequaye, 2017). Their social clubs directly and indirectly brought in new elements into the indigenous Ghanaian drama context.

Progressively, independence in Ghana ushered in a growing number of playwrights and producers in both indigenous and foreign languages leading to the construction of performance spaces (theatres). Neequaye (2017) further noted that, Theodora Efua Sutherland established a 'flexible playing place' known as the Kodzidan (house of stories) which utilized scenery to encourage theatre performances. As part of her contribution to the development of the Theatre Movement in Ghana, Sutherland built a performance space for the preservation of oral literature in 'Ekumfi Atwia' in the Central Region of Ghana. By 1960, The Ghana Drama Studio was established at Accra.

In the 1960s, the various plays produced at the Ghana Drama Studio gained some realistic scenic locales among other innovative technical design efforts. The Ghana Drama Studio is an open-air courtyard theatre, structured after the Ghanaian traditional stool and courtyard, and has housed various experimental productions of playwrights who made use of scenic locales.

According to Amon-Kwafo (2016), pioneers of literary theatre such as Sutherland and Joe de Graft gave professional features or elements to the initial indigenous drama performances. The patterns and movements in their productions were characteristic of both the foreign and indigenous forms of drama. They did not reproduce the entire the Western type of drama. Consequently, scenic designing was also affected in the same vein; a well-structured and appropriate scenic locale was designed and constructed for performances (Kemoli, 1981).

The stage performance style and scenic design practice in the Ghanaian productions can be valued from their ceremonial functions that influence their presence. The creation of scenic locale during ceremonial functions presented on stage were mostly hardwood structure which went into symbolic representations and a lot of backdrops and canvas were used mainly because some of the initial efforts were moving productions around the country. The sceneries were kept on canvas to allow easy folding and transportation. This is evidenced in Neequaye's (2017), account that there was an influence from the local drama concert parties whose productions were very crude in terms of scenic design and used lots of 'make-shift' devices to be able to create the scenarios for telling their stories. Clothes were creatively used as cut-off spaces where the performers would go behind the scenes. Also, the performers hid behind boxes to change their costumes. This is the closest efforts made in attaining scenic design with traditional themes and representational motifs. Presently, the National Theatre of Ghana, the various university-based stage productions as well as a few individuals are the only parties that strongly incorporate technical theatre (scenic design) as a profession.

However, Johnson Edu added that scenic designing in the university style or most literary productions do not have enough scenery components. The short-comings of scenic

designing and construction at the National Theatre of Ghana are like a ‘magnifying glass’ through which the complications of its practice in the literary theatre establishments, particularly the academic institutions, are enlarged (Neequaye, 2017). The university stages act as test centres by which the reception and success of most performances are commonly tested by student directors, actors and designers (scenic designers) for their final-year projects.

Currently, at the National Theatre of Ghana, scenic design has improved since performing companies such as the Ghana Dance Ensemble, the Abibigoromma Theatre Company and other professional troupes started with productions in the various performances spaces once it was formally commissioned in 1992.

Conclusively, scenic design provides many functions other than aesthetics. The quest for a better appreciation of a stage performance by the audience behoves the Ghanaian scenic designers to employ varied props and techniques that will give scenic environments appropriate atmosphere. These props may range from furniture, shelves, cabinets, wall hangings, draperies and carpets to depict a particular locale or for aesthetics. Be that as it may, scenic design in Ghana is not limited to only stage performances but also forms an integral component of the film and television productions as far as mood and geographical locations are concerned.

2.5 Importance of Scenic Design

2.5.1 Aesthetics

Scenery in theatre cannot be overlooked as some may think. Any scenic design exists as a result of meticulous planning and execution. Aesthetics is what the viewer appreciates. Lauer (1990) defines design as a planned arrangement of elements to form a visual pattern. The elements of design include line, shape, form, texture, and colour. The connections

between artwork and the viewer are visual messages these elements convey. Logically, every designer employs these elements in producing a visual image necessary for communication. Using these elements effectively, a technical know-how of guiding principles of design is important in achieving desirable artefacts. The purpose of making the decision involved in designing with the aforementioned elements cannot be successful if not for these guiding principles.

Getlein (2002) opined that these principles explain our sense of “rightness” and help to show why certain design works are better than others. For the artists, they offer guidelines for making the most effective choices; for the observer, an understanding of the principle of designs gives greater insight into works of art.

Design underlies all arrays in the field of art from drawing and painting to sculpture, film, theatre, graphics, and animation. Therefore, the purpose of design is to stimulate artistic meaning and aesthetic reasons in order to create new forms of beauty within the environment (Lauer & Pentak, 2008).

The guiding principles of design; harmony, rhythm, balance, variety, contrast and emphasis, and perspective influence a designer’s creation (Agoba, 2008). Every designer needs to be aware of principles that will aid him or her to successfully mend the various elements and principles of design. The elements and principles create meaning and bring about interactions among its users. Gillette (2000) supports this assertion as he claims artistic planning begins with the openness of our minds to opportunities and advances into finding resolutions to any identified problem. A designer is faced with the task of finding ways of dealing with the problem encountered. Thus, solving a problem is the aim for designing. Moreover, the stages of design process, elements and principles of design are some aids and guide in the actualisation of every design.

According to Faulkner and Ziegfeld (1987), an artist engages the observer's attention and hold it until the message being communicated by a work is understood. As a result, any pictorial forms of design are systematically developed over and over again. The scenic designer for stage production sees his work as an aspect of visual language. This procedure is occasionally well thought-out to be creative and encourages the discovery of fresh ideas or procedures in the designing efforts. The message the design conveys forms part of the art work.

In addition, Gillette (2000) affirms elements and principles of design are fundamental resources to attain the delightful effects or outcomes that accompany pictorial communication. In effect, the eyes get stimulated to see both familiar and unfamiliar artworks. Considering stage performance in particular, this study considers lines, shapes, space, colours, forms, motifs and textures as the essential elements.

2.5.2 Place and locale

The creation of a suitable playing environment cannot be overemphasised in any theatrical production. Wild (2002) indicated Italian renaissance artists such as Serlioutilized scenery to serve the purpose of providing the appropriate locale for performances. The prerogative of scenic design is to create a suitable surrounding in a manner that is unique to a specific play. A strong initial visual impression registers on the audiences even before they confront the other visual components of a play.

Parker et al. (2003) reaffirmed that the physical and visual environment is always the vital visual specimen supporting the dialogue in drama. Gillette (2000) shared the same stance that enables audience to understand and appreciate a play by scenery. This may also mean that scenery provides visual reinforcement of the stage performance. This is a function the

designer contributes to the production to arouse a response of observation of characters and ensemble development during rehearsals.

These several submissions given above place scenic design at the top of the hierarchy of stage performance; the initial point of entertainment the audience encounters that nurture their curiosity and expectations for the performance. Simonson (1973) stipulated that the applause that often greets a stage setting at the rise of a curtain, measures the gratification of the audiences as their interpretation of human experience which modern easel pictures do not experience.

Again, Simonson (1973: 108) stressed that:

The increasing emphasis placed upon stage scenery, is due not only to the director's reliance upon it but to the fact that playwrights themselves use it more and more as a prop to playwriting and depend on the details of stage setting to do the work that they formerly had to do entirely with words.

From Simonson's entry, playwrights' knowledge in scenic designing is necessitated. There is need for every playwright to remain well-versed thoroughly in designing and equally about the technical and aesthetic necessities of the stage performance, and the suitable design. The compositional elements that make up the suitable design express and collectively assist in unfolding the events within the performance is what the scenic designer aims to achieve. Parker and Smith (1979) affirmed that scene design exists to bring, solely through the stage setting, visual substance to the dreams of the playwright. Therefore, the scenic designer aims to provide an appropriate space for the performers and a physical scenic setting to supply the audience with clues about the play's locale.

2.5.3 Mood

Llewellyn-Jones (2001) added that a properly conceived and executed set design should express the core meaning of the production. It does this by revealing historical background, accentuating the themes as well as complimenting the mood of the production. Set

designers do not just assemble images. They try to express mood, the essence of which enhances dramatic action and causes tension in a visual form. The designer must, therefore, have an explicit sense of the audiences' dramatic expectations. This enables the designer ascertain the manner of presentation that will best arouse the response from the target audience.

Moreover, scenic design provides an atmosphere that affects the feeling of the actors as well as the audience. All designers hope that their works will arouse an emotional response in the viewer as it creates the correct atmosphere for the production. The mood is affirmed by the symbolic use of scenic elements or a particular design aspect, which stands out as a hallmark for a production. Yet still, the set design must not eclipse the rationale behind the play. The scenic design must not deflect the attention of the audience from the message of the play. What is essential is the symbolizing details of the scenery that shows the particular mood should be kept just enough to orient the audience as a bill or postcard in order to allow the expressive functions move the play.

The set constructed with a great lighting design helps the audience see and hear the play better by telling them where to look and whom to listen to. The audience will enjoy and understand the play more clearly, if the set centres on delivering strong architectural detail that directs the eye. Thus, colours are essential part of every scenic design. Colours in set design also convey mood and style. A comedy set tends to use brighter colours as opposed to a set for tragedy.

One key demand of a designer is the ability to cooperate with other personnel in his field of work. The designer collaborates with his/her colleagues by developing visual media in order to make sure that the ideas that were produced are in tandem with the consented concept. Good cooperation exists when there is a solid, clearly articulated framework for

the production. When personnel on the creative team understand the production's approach and projections, everyone can work toward a common end while maintaining enough flexibility to refine their ideas throughout the process (Llewellyn-Jones, 2002).

In conclusion, the scenic design should be able to reflect the artistic vision of the production and challenge or endorse the visual aesthetics of the audience, encourage creative imagery on the part of the director and the cast in serving the needs of the script. It must be noted, also, even though some good performances are staged without set or created environment, it does not play down the total efficacy of scenic design as such productions may have some shortfalls when assessed from a technical perspective.

2.6 Techniques in Scenic Design

The techniques applied by every designer do not come by chance; they are skilful in the mastery of basic principles derived from years of practice and familiarity. These techniques become a hallmark of a designer. In other words, for a scenic design and construction to satisfy the task for which it was created, the meticulous process employed is what makes the scenic designer's work unique. The designer presents interesting constructs, new ideas, with materials at his disposal. Hence, a scenic designer's ingenuity is propelled by numerous inspirations coupled with motivations and influences. The quest to explore various resourceful design methods, therefore, becomes limitless.

2.6.1 Scenic designing process

The design process may be explained as a means of solving design problems in stages. The ideas of the designer do not often follow on a common format of progression, they are tried and tested as the designer moves through the various stages of the design process as he or she deems adequate (Gillette, 2000). As you move from one phase to another, you must review your previous phase to ensure that you are heading aright.

Gillette (2000) categorized the design process into seven steps; (1) commitment (being committed to do the best work); (2) analysis (collecting information that would help solve the design problem); (3) research (seek for the historical background of project); (4) incubation (to allow yourself to meditate on the ideas for the project); (5) selection (winnow all of the information accumulated and deciding on specific design concept); (6) implementation (this phase gets you practical as you have concluded with the thinking task); and (7) evaluation (takes place within each step of the design process, and it also occurs when the project is done).

The principal reason for creation of any scenery is to identify the need for it and how discreetly it solves the problem at hand. Most often, scenic designers are confronted with the dilemma of creating a functional yet an aesthetically gratifying atmosphere for a performance. This atmosphere becomes the appropriate environment within which performances exist.

To every designer, commitment is the most important aspect in the entire design process. It demands the total assurance of the designer to take up the design challenge and also ensures positive results in achieving the best outcomes. Just as human beings aim to survive, succeed and resolve any obstacle they encounter, so the designer sees the task.

2.6.2 Problem analysis and structuring

This step of the design process refers to the retrieval of information from memory and using it to construct the problem space. It includes assessing the design brief, identifying a probable means of resolving the problem, outlining all the limitations that may hinder the progress of the project. In incorporating the design process into the realms of scenic design, it requires an evaluation of the script or play and the performance area. If it is a stage performance, it advised that the script should be read at least three times; each with

the objective of discovering new insights into the world of the play. The initial reading is expository, thus, the unfolding events are fun to the reader. The second reading aims at identifying denotative situations within the script that excite the creative mind. The final reading is meant for the technical and mechanical necessities for the performance such as scene changes or any special properties (Gillette, 2000). The contemporary scenic designing methods rely on the conversion of dialogue from the scripts and stage direction information from the director into functional descriptions and thematic representations of the performance.

Schon (1983) argued that, the professionally skilled designer constructs the design world within which he or she sets the dimensions of his or her problem space, and invents the moves by which he or she attempts to find solutions. He proposes that experience towards creativity is dependent on the individual problem-structuring style.

In strengthening Schon's submission, problem-structuring according to Goel (2009) is an interactive process where things are labelled and attended in accordance to their frames. As Goel (2009) and Schon (1983) suggested, there is the need to abide by structured analysis towards identifying the problem, as it helps other design personnel to describe and understand the design concept. Technological advancement has made problem-structuring and the analysis process more efficient and effective as references are compared to enhance creativity.

2.6.3 Conception of idea and documentation

The conception of idea is the step in the design process which centres on gathering of information and documentation. Here, the alternative solutions are generated and explored. Alternative solutions are neither numerous nor fully developed when generated. As the designer searches for information about the production through the script, he emerges with

incremental transformations of a few core ideas (Goel 2009). Most designers contend that the most challenging aspect of the design process is the idea conception stage. It is the step in the design process in which you swift through all the data you have accumulated and decide on your specific design concept (Gillette, 2000). The idea conception starts out with rough drafts of images. Some of the rough drafts or drawings are utterly different from others, while some also have identical features. Therefore, scenic designers can use the documented ideas (data collected) to know what is essential to achieve in desirable scenery.

Additionally, Goel (2009) and Gillette (2013) maintained that documenting the ideas through rough drafts of sketches from production meetings are excellent methods of the idea conception within the design process. Designers reach prospective solutions at this stage as they engage in adjustment of ideas documented through thumbnails and conceptual sketches. Preliminary designs are commonly visual, unlike the previous step (analytical phase of problem structuring). In imagining the representation and functional expectations of the performance, the suitable design specifications to satisfy those expectations are arrived at. With exceptional focus to scenic designers, most playwrights provide functional demand and stage directive in the script, which is regularly seen as a guide and not a limitation on design creativity. The idea conception phase also becomes the primary location of a scenic designer's creative reasoning (Goel, 2009:30). Fundamentally, one understands the scenic environment not through its element isolation (size, colour, shape, mass, etc.), but through its connection; the type of effect they produce together.

In representation and functionality, efficient concepts usually satisfy all conditions of the script. However, the standard of representation is mostly influenced by the availability and affordances of resources. Usually, idea conception is the phase in which pictorial

declarations of practical necessities are visually attempted but creating the actual scenic locale is met with the limitations of the design. Hence, the idea conception stage enforces the general imaginative, aesthetic and creative transformations of scenic designing problem that could be tested against any other design problem.

2.6.4 Design specification and enhancement

This ultimate stage generates numerous alternative design solutions. The scenic designer chooses the best and devotes to improve it. Design enhancement reflects how a selected design solution should function and decides on its exact features, whereas specification indicates both dimensioning and the inclusion of surface detail, ornament, and exacting requirement of shape and form (Goel, 2009).

Parker *et al* (2003) also claimed that the movement from the rough sketch to the finalized ground plan entails a process of refinement and detailing. Through specific dimensions the scenic designer builds an accurate scenic locale. The usage of detailed drawing and models as examples exhibits the design enhancement and specifications as in some cases the creation extends away from the working space, studio or room and to larger or suitable space especially executing a first trial beyond in the scenic construction shop.

All the way through this stage in the design process, the scenic designer again affords the testing of ideas and the comparing competing ideas (Parker et al, 2003). Moreover, the produced scenic locale enables the designer to better comprehend their applications of the specified solution. The stage further enables reflection of problem, interpretation and implementation of solutions. After implementing diverse mechanical sketches, the scenic designer supervises construction in accordance to project. However, at each step of the design process, evaluation takes place until the performance ends.

2.6.5 Structure of the scenery

The representation of a scenic locale for a production has evolved. A better understanding of the design concept and interpreting it in the work makes it profound and efficient in achieving an appropriate scenic locale. Compared with standard household building construction, scenery construction may seem to be an excessively fragile complex at first glance. Primarily, the scenery must be movable and not heavy to easily transfer to and from the construction shops to the stage. A renowned Ghanaian scenic designer, Edu Johnson in an interview with Neequaye (2017), maintained that he designed and constructed multiple scenic locales for *The Lion King*. However, in choosing the right materials for such designs, he relied on the minimal and non-heavy materials in order to produce designs that appeal to the children. When undertaking representation of concept on large-scale proportions, large areas of scenery are well built with maximum and minimum portability of structures. These are achieved by means of complementary spending against the weight and structure demands of the needed materials (Parker et al, 2003). These requirements are necessary to the unique demands of the production style of scenery.

Scenic designer's use various types of scenery. The most commonly used are categorised into two-dimensional and three-dimensional. The two-dimensional type of scenery has only length and breadth. They include all flat scenery such as flat walls, draperies, and profile pieces. Again, there are two groups of two-dimensional sceneries; backdrops and projections. Majority of the scenery used on the stage falls within these two groups. Drops mostly made of fabrics are made to fold for easy transportation. Special theatrical paints are flexible enough to withstand folding if only one layer of the paint is applied. Even so, with frequency and duration of use, the paint will wear gradually. Drops are commonly made of muslin because it is available in wider widths and is an excellent, inexpensive

translucent material. The materials used for backdrops are mostly soft textured and many fabrics serve as stage backdrops (Block & Wolf, 2013).

Most preferably, a semi-transparent drop is made using 30 feet muslin. If seams in a translucent drop are necessary, they must be part of the design. Block and Wolf (2013) suggested that translucent drops are carefully hidden in the design. Failure in doing so produces a disturbing shadow line. Consequently, translucent drops are sometimes made with vertical or sometimes even irregularly placed seams because the drop will almost certainly be lit from above, so vertical seams are less obvious.

Additional to the two-dimensional scenery is the projected or virtual sceneries. Currently, virtual projection is the most familiar approach for displaying different scenic locales. According to Prince Hilton cited by Neequaye (2017), the projection is focused on flat surface called the cyclorama or transmitted through a led screen. Although a drop is technically painted, the terms backdrop and projection are often used interchangeably. The screen of a projection is often white but can be another solid colour to produce a special effect.

2.7 Cultural Representation in Scenic Design

Culture as a composite whole includes beliefs, arts, knowledge, morals, laws, customs and other habits and capabilities acquired as a member of a society. In seeking to bind the people, these traits also give them their identity of a set of customs and practices, significance, shared traits and experiences (The Macmillan Dictionary of Anthropology, 2011). People's identity is what makes them conscious of their ethnicity, nationality and religion. In effect, the very important role culture plays in the construction of identity of every group which cannot be overstressed.

Portrayal of traditional symbols is one of the effective ways of communicating peoples' identity. Traditional symbols are pictorial representations for communication through which a particular culture applies her skills, philosophies and knowledge to accomplish specific values in society. Symbols do not only facilitate the identification of a group; they also communicate the ideals of the people. Throughout the world, important emblems in societies distinguish them from other societies. They are used to encrypt important information for easy and accurate understanding; important information that would have adversely employed lots of words for explanation (Atiase, 2012). In evidence, the above narrative reveals that apart from playing a key role in distinguishing a nation from another, traditional symbols are also used in sending complicated messages in a simpler form for easy comprehension. Traditional symbols are used directly or indirectly to send encrypted messages where individuals need special knowledge of these symbols to be able to decode such messages.

Additionally, Heider (2000) assessed traditional symbols as a part of the tangible features of every culture. In essence, traditional emblems or symbols are visible forms of abstract concepts. Traditional symbols arouse the individual's vision and intuition to expose new meanings and insights.

Ghana, for instance is renowned for the Adinkra symbols that serve the above-mentioned functions. The Adinkra symbols have been used by many institutions and individuals in diverse ways to communicate ideas, philosophies, and concepts - encouraging the transmission of a composition of a body of practice and belief system (Appiah, 1993).

The Adinkra has its origin from the Akan people of Ghana. Their symbols were developed based on varying observances and associations of humans and objects (Arthur, 2001). Though the Asantes claimed the eminence of ownership of the Adinkra symbols, it

transcends the Asante culture and have adjusted to the social, cultural, and historical changes that have characterized the modern Ghanaian society. Designers and artisans in Ghana, over the years, have also used Adinkra symbols extensively in their works. Such works include; textiles, pottery, stools, umbrella tops, linguist staffs, gold weights, jewellery, swords, architecture, on national monuments such as the state sword and the presidential seat in parliament, among others. Most of these artistic works are utilized by people with diverse backgrounds (Danzy, 2009).

2.8 Factors that Influence the Choice of Scenic Designers in Cultural Representation

Many factors are considered before the execution of every scenic exploit. Pectal (1975) affirmed that every scenic designer should concern himself with the aesthetic and mechanical elements; place and locale, time and period, theme, mood, scenic style, social status of the characters, movement and position of the actors and changing of scenery. Although some of these considerations may relate, others are independently considered.

The type of stage setting is one of the key considerations the designer bears in mind because each of the composite categories of scenic design inarguably comes with its own prospects and challenges. The general categories of stage setting are single set, multiple (individual) sets, unit sets, and simultaneous scene setting. Pectal (1975) asserted that after multiple readings of a script, a set designer should be able to identify most the factors mentioned above. In the absence of a script, however, the designer should sit with the director and come out with a concept they will work with. Out of this concept, the designer comes up with a design that will satisfy the demands of the production.

2.8.1 Scenic designer's philosophy and style

Norms, principles and statements of varied artistic theories affect design concepts. These artistic theories comprise of the design philosophies and styles applied by every designer

in achieving his or her works. Examples are arrangements of scenic structures, unique composition of elements, recognised inspiration, peculiar aesthetic theory and some art movements; expressionism, constructivism, stylization and symbolism. These design philosophies can be associated with most designers, as an aspect of their creativity. Hence, a scenic designer's perspective on a particular design defines her or his design beliefs; what the designer considers his or her design to accomplish and ultimately, what she or he wants to achieve. The design philosophy is affiliated with design style to name the techniques that informed the designer's theories. A scenic designer's style may be minimalist; she or he prefers clean, simple and sharp designs. Notwithstanding, his or her philosophy could be designed in reality. Thus, the design philosophy and style could be completely similar or different. As the individual designs minimally for its function over aesthetics, the philosophy becomes designing for purpose instead of form, which entirely becomes the design style. This is seconded by Cameron and Gillespie (1989):

Every designer hopes that the design will have beauty. That beauty in a variable should be clear; the romantic loveliness of a magic forest cannot be compared with a construction of gleaming metal bars and white plastic plates, but that every designer aims at a goal of aesthetic pleasure seems true. Intentional ugliness may occasionally be aimed at, but even we are tempted to say that the result is beautiful because its ugliness is artfully arrived at (Cameron & Gillespie, p. 197).

What, then, are these design philosophies and styles that influence the design conceptions of every scenic designer? A scenic designer's philosophies and styles are largely influenced by diverse aesthetic theorists. Woodruff (1971) honoured Craig as an influential activist of symbolism in scenic designing, whereas, Simonson (1973) defended Appiah on salvaging stage performance from the bonds of flat scenery to more realistic scenery.

Furthermore, design philosophy and style affect the mood of a performance. Identifying the difference in mood of a scenic locale or stage atmosphere depends on the genre of the

performance. A tragedy is usually a mood-dominated play as is low in comedy or farce (Parker & Smith, 1979). The scenic designer utilises elements that reinforce the emotional characteristics of the play and it is best that the design possesses sharp angles, hard lines, and dark colours, if the play is a tragedy, to convey the mood that the production concept tends to portray. If a play is romantic or comic, the use of soft curves, and a palette of delicate, bright colours, is employed to reaffirm the romantic qualities of the play. Hence, Stankovic and Stojic (2007) asserted that constructed elements of the space can support the performers. This submission is inclined that a scenic designer should be able to produce designs that reflect the target audiences in content while communicating the messages pertaining to the performance. In this vein, it is important for the scenic designer to know the physical space; the overall composition of the performance space should be interactive in order to meet the aesthetic and cognitive needs or expectations.

Bell (1969) added that, design philosophies and styles form the designer's shared quality of works of art. To understand a scenic designer's philosophy and style, the audience needs to access their admiration of elements of design and acquaintance of three-dimensional space. Bell's submission is reinforced by Agoba (2008, p 72), who says that philosophies and styles "spawned by the artists of the theatre and by aesthetic theorists have given birth in several ways to different stage and scenic forms which characterize the modern theatres of today."

Sceneries have gained the ability to serve between realistic and non-realistic purposes. Wilson (2007) posited that a realistic theatre demands the settings to look very much like their counterparts in real life. There should be awareness that theatre is a world of make-belief and scenery should not be centred on producing a duplicate of realistic homes, kitchens etc. but scene design should be suggestive, simple and realistic. However, for every realistic theatre, the stage designer is selective about the element to be included in

the setting, and imagination which play an important purpose. The scenic designer's purpose is not to present real life on stage but excerpts of it. Likewise, elaborate and beautiful scenery does not guarantee a good work but rather, a simple and concise stage picture serves the purpose for the required performance. In non-realistic theatre, imagination is employed to the utmost. It gives the designer an opportunity to rely mostly on conscious skills.

Insatiably, symbolism plays a key role within the performance. Where small animate or inanimate objects are used metaphorically to represent ideas, they project the varied style in which the scenic designer wants to communicate in her or his design.

Quite often, stage designers are tempted to connect with period when defining or classifying style. For Parker et al (2003), style in theatre is quite difficult to define in specific terms because it is seen, heard and felt. Saint-Dennis (2009) supported that style suggesting period is but a secondary meaning. This means that an actor who plays a part in a realistic play would show style in his acting. Likewise, the wearing of period costume may not give the actor style. Style is not superficial or merely external but it implies an idea of quality before aesthetic. Although this definition also carries weight, the notion that style is linked to period cannot be done away with. The scenic designer considers the period, concept, thematic concerns, among other elements, to inform his/her notion of the style of the play.

Scenic designing is a journey that leads to expected outcomes or unknown breakthroughs. As designers discover their design philosophies and style, they also learn what will best propel the story being told. The design becomes the array of choices that define the world of the play built. Every designer's choice is not declared worthy or valid, but rather the designer must evaluate whether in performance they constitute a unified whole. A scenic

designer amends the setting to help the performers as part of the environment through the enhancement of scenic structures.

In conclusion, most of the inputs made about a scenic designer's philosophy and style are personal intuitions that provide aesthetic function to the scenic locale. They become very indispensable when interpreting scripts to support the performance concept. Besides, they aim in the direction of various trends and aspects to scenic designing of different periods. Deductively, the scenic designer's philosophy and style identifies and provides solutions to problems in a stage performance. It is noticed, however that, design philosophies and styles in the long run are useful; the creativity showcased through concepts and theories are based on the stage performance and the scenic designer. Conclusively, it is through the scenic designer's frequent use of her or his innovative techniques in designing a scenic locale that determines her or his design philosophy and style.

2.8.2 Place and locale

Lynn (1975) explained that, while place and locale can be used interchangeably, place is the area in which the action is set. This could be a market place, an office, or a shop. A set designer should be able to clearly identify the place and locale of the action of the play. The locale is the geographical placement of the entire play. Locale can be a country or a state such as England, Burkina Faso or Kumasi. The locale is the larger society or community the play is set while the place is the immediate environment of the play. Some productions may go into detail to describe where the action of the play takes place; others may simply state it in a gist. Regardless of the description, it should be able to spark many ideas for a setting that would be proper for the production (Pectal, 1975).

2.8.3 Time and period

Parker et al (2003) revealed that the action of the play must occur in a specific time and place. To be able to establish this, the designer must unravel the indicated time of day in the play or production. Is the action taking place at dawn, morning, or evening? What is the season or month of the year? The designer should be able to identify all these and factor them in the design.

2.8.4 Theme and mood

Theme and mood are important in the design process since the subject that keeps resurfacing throughout the work and dominate emotional tone of a play respectively. In addition to guiding the designer, theme and mood also suggest to the designer things to avoid when designing.

2.8.5 Social status of the character(s)

The influence of the characters on the scene design can be sometimes obvious and sometimes symbolic. Characterization sheds light on relationship between characters and the environment of the scene. The designer should be able establish the socio-economic background of characters. The social position of the characters is very much a part of developing the design and designer must do well to discover them.

2.9 Set Design and Symbols

The process of set designing can be juxtaposed to semiology- the science of reading symbols. A designer may resolve to use particular scenic elements such shapes, forms, lines or colours for a symbolic representation. For instance, a set design that predominantly employs the colour red is seen frequently of symbolizing anger, aggression or tragedy.

Furthermore, Amoah (2009) relayed that the Ashanti of Ghana regard the circle as a motif that symbolizes the presence and power of God and the male aspect of society and appears

in the circular plan of some shrines. With this in mind, a set designer may apply more circles in a design to convey Amoah's assertion. Design elements must function as symbols and communicate deeper meanings, rather than simply reflecting the real world.

Set designers may incorporate recognizable and identifiable symbols such as *Adinkra* symbols in a design to either send signals in a simpler and evocative form for easy accessibility and comprehension or to deliberately encrypt perceptible messages to achieve artistic purpose. Semiology in a theatrical context is concerned with the way in which meaning is developed and conveyed to a target audience. Therefore, a stage design properly conceived and executed should express the core meaning of the production (Llewellyn-Jones, 2001).

2.10 Conclusion

It is derived that scenic design has gone through series of developmental stages since the introduction of theatre in Greek civilization to present day. Almost all cultures around the world employ visual and non-verbal communication tools in communication. In as much as various factors such as personal philosophies, inspiration, style, and available resources come to play in the work of a scenic designer, the Ghanaian scenic designer cannot separate their works from the influence of their cultural backgrounds. The cultural symbols are enshrined within the value systems that are intuitively intertwined with the philosophies of the Ghanaian designer. In other words, it is through these cultural symbols that the scenic designer frequently expresses his/her innovative techniques and constructs the appropriate scenic locale that defines his/her philosophy and style.

CHAPTER THREE

METHODOLOGY

3.1 Research Methodology

This study adopted the qualitative research paradigm. Agyedu et al. (2013) affirmed that this paradigm offers several traditions and is effective in obtaining culturally specific information about the values, opinions, behaviors and social context of a particular population.

This was done by examining the themes of their artistic and technical benefits of their production as well as management inputs of their works. The study employed the qualitative research approach which further informed the researcher on the type of primary and secondary data needed for this study. The researcher employed these approaches for the purposes of ensuring that, the objectives of the study were properly substantiated and also to ensure adequate data for the analysis of the works selected. This was to enable the researcher establish reliable data which eventually informed his thoughts in the recommendations.

3.2 Research Design

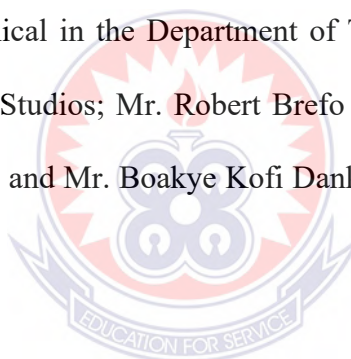
According to Gay (1996) a research design describes the basic structure of the study, indicating the nature of the hypothesis, the variables, and the constraints of the 'real world'. The study employed narrative study design since the researcher engaged in interviews, internet and library searches, professional/expert contacts, field reports, and surveys.

Narrative research aimed to explore and conceptualize human experience as it is represented in textual form. Aiming for an in-depth exploration of the meanings people assign to their experiences, narrative researchers work with small samples of participants to obtain rich and free-ranging discourse (Ruthellen, 2003). The emphasis is on storied

experience as life as an artiste by the designers. Generally, this takes the form of interviewing the scenic designer's based on the aims of the study, but it also involved the analysis of written documents and the footage of designs constructed by these designers.

3.3 Population for the Study

The total number of all units needed to be investigated for the research was considered to form the population for the study; the creative arts industry and the scenic design units in Ghana as a whole. Thus, representing the portion of the units accessible to the investigator, and covers the total set of individuals or experiences with familiar characteristics needed for the research (Kumekpor, 2002 & Twumasi, 2001). For the purpose of this study, the target population were the four Ghanaian scenic designers; Johnson Kwaku Edu (PhD), a lecturer and Head of Technical in the Department of Theatre Arts; Amb. Prince Kojo-Hilton, President, Hilwood Studios; Mr. Robert Brefo Nimarko, President and Creative Director for 9K Media Hub; and Mr. Boakye Kofi Dankwah, scenic designer for Mesdua Productions.



3.4 Sample Size

Base on the sampling procedure the sample size was four (4), thus the scenic designers studied were Designer Johnson Kwaku Edu, Designer Prince Kojo-Hilton, Designer Boakye Kofi Dankwah and Designer Robert Brefo Nimarko.

3.5 Sampling Procedure

The purposive sampling technique was employed to determine the sample for the study. The technique remained applied to “choose subjects who, in their opinion, are relevant to the project” (Sarantakos, 2005, p. 164). The criterion for the choice of the respondents is their knowledge and expertise, which informed their suitability for the study. As defined

by Dawson (2002), sampling is the researcher's ability to choose "a smaller, more manageable number of people to take part in [the] research" (p. 47).

3.6 Instruments for Data Collection

The study employed interviews, observation guide and reviewing of documents on the works of the designers through their recordings, videos, photographs and reviews on the design works. As Hockett (1995) suggested (Cohen, Manion, and Morrison., 2007) history is not classified as a science which uses direct observation as is seen in chemistry or biology. Likewise, the Archeologist, the historian has to use traces which have been left to interpret a past event and has to "base judgment on evidence, weighing, evaluating and judging the truth of the evidence of others' observations until the hypothesis explains all the relevant evidence" (p.193).

3.7 Data Collection Procedure

Interview and observation guide were the primary data collections that was required for the collection from the samples stated above. The collection procedure adhered to the semi-structured interview type. Which the researcher prepared the various instruments and pre-tests them to eliminate all errors or biases and personally administer the corrected instruments on the respondents. Meanwhile the secondary data was taken from books, journals, magazines, photographs, newspapers, videos, recordings and internets among others which supports the primary data for effective analysis. Before the interview, the consent of the participants was sought concerning what the respondent will be expected to do, the respondents rights to confidentiality, the respondents right to withdraw at any time, the respondents right to ask questions at any time, possible risk, dissemination.

3.7.1 Primary data source

Cohen, Manion and Morrison (2007) suggested, primary sources of data are those items that are main data port to the study and are regarded as the respiratory system of historical research. The primary source was enclosed into two groups, categorically: the remains or relics of a given period (pictures, videos, plaques of awards etc.); and those items that have had unmediated physical relationship with the events (written and oral testimonies of actual participants, letters of recommendations, biography, films, etc.). For each categorization as defined by Cohen, et al., the relics of a given period are the photographs, footages of the scenic designers, some selected setups of the designers, and those items that have unmediated physical relationship with the events including newspaper articles, documentaries, and testimonies of people who have had contact with such designers in respect to their setups and designs regards to this study.

These primary data furnished my research with unadulterated first-hand information, and became the source of authentication for the information gathered from the secondary sources.

There are several means by which the primary data, which is the information the researcher receives through first hand observation and investigation was gathered.

To achieve the height of this study, however, the researcher employed the semi- structured interview technique, and the study of documents to gather the information for this research.

3.7.1.1 Semi-structured interview

To congregate more data for the research, the study focused on semi-structured interview technique which was appropriate as it gave room for less formality and yet more interactive interview sessions. This type of interview method gives access by pursuing an interesting tangent of the information to be collected to uphold the theme of the study. This type of

interview was held with the aid of an interview guide which was adhered to the outline of the guide. The interview guide captured issues on the bio data of the scenic designers, their works they executed, significance of their work, the philosophies adhered to when working, their inspiration, their acknowledgement in the society.

3.7.1.2 Document analysis

O’Leary (2004) argued that document analysis focuses on the collection, review, interrogation and analysis of various forms of text as a primary source of data. Cohen et al. (2007) have identified these items used for document analysis as including photographs, videos, official publications, newspapers, magazines, among others. For the purpose of this study, the bulk of the document analysis is based on pictures and footages of works of the scenic designers in regards to this study. Other documents include newspapers, magazines, biographies and curriculum vitae of the designers.

Evans & Thomas (2008) posited that;

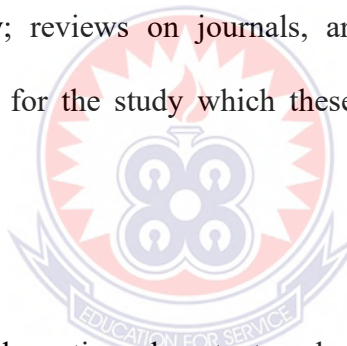
To manage the process, successful designers have learned that fundamental principles can be used to guide their creative design decisions. The principles provide a structure for combining the common elements of design in a composition by serving as the relationship between the parts or design elements involved. You may find it helpful to use familiar analogies when thinking about elements of design; for example, the ingredients in a recipe, the parts of a machine, or the materials needed to build a house. Individually, those components have limited use. But when skilfully combined, they work together to form something useful. When a measure of creativity is added, the result can be not only useful but also pleasing to the senses. Design works similar way.

In analyzing the pictures and the footages, the researcher reflected on the principles of design in creating scenery for a theatre performance. Principles of design basically describe the ways that a designer or artist employs the elements of art or design in a work. These principles have been outlined as balance, emphasis, movement, proportion, rhythm, variety, and unity. As these principles help in the appreciation of the art work, I applied

knowledge of these principles in the examination and analyses of the available sampled photographs and footages of the works of the Scenic Designers.

3.7.2 Secondary sources

The secondary sources of data for this study are those items that do not have any direct physical contact or relationship with the event under investigation of the scenic designers at first-hand information. These sources institute the data which cannot be described as typical information to the event in question. Secondary sources from which the researcher sample data for this study include the extant literature on scenic design in Ghana, literature on the history and development of scenic design during notable periods around the world. Likewise, documented scholarly books which contain information essential to the improvement of this study; reviews on journals, articles and magazines were also consulted for extra content for the study which these all constituted the second-hand information.

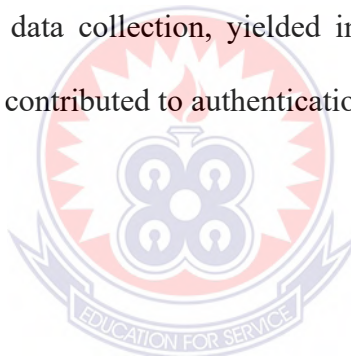


3.8 Data Analysis Plan

The research employed the thematic and content analysis approach in analyzing the data. Cohen et al (2007, p. 461) observed that “qualitative data analysis involves organizing, accounting for and explaining the data; in short, making sense of the data in terms of the participants’ definition of the situation, noting patterns, themes, categories and regularities”. They also augment that in presenting and analyzing qualitative data, there is no one single or correct way. In result then, qualitative data analysis often counts on, habitually on interpretation. The scholars suggested one principle by which the qualitative researcher should accept by: “...fitness for purpose, the researcher must be clear what he or she wants the data analysis to do as this will determine the kind of analysis that is undertaken”. As a narrative study design, the study employed documental analytical approach in which it basically described, portrayed, discovered patterns, and interpreted

the findings. This approach of analysis delves into content analysis which seeks to “proceed through a systematic series of analysis, including coding and categorization until a theory emerges that explains the phenomena being studied or which can be used for predictive purposes” (Cohen et al., 2007, p. 462). But for most part of the analysis, the general description and the analysis of the application of the principles of design was employed to achieve the maximum analysis of the documents available. I considered the impact of those scenic designs on the thematic elements of the themes posited by the objectives and how best the atmosphere reflected the functions of creating a set for a performance.

In conclusion, as the study progressed, the researcher explored and documented the analysis as instruments for data collection, yielded in the effectual realization of the intention of the study which contributed to authentication of my findings.



CHAPTER FOUR

FINDINGS, ANALYSIS AND INTERPRETATION

4.0 Overview of the Study

This chapter identifies the four renowned Ghanaian scenic designers; Johnson Kwaku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwa and Robert Brefo Nimarko. The lives of these scenic designers are delved into to exhume the various codes of belief of their general upbringing and cultural environment and how these impact their scenic designs. It renders an in-depth analysis and interpretation in the study of the various aspects of the scenic designer's work, for design philosophies and style. It also highlights their achievements and contributions to Ghanaian scenic design.

The data gathered on the life and work of the four Ghanaian scenic designers were guided by a structured interview. The interview questions were formulated with a focus on the objectives of the study. Hence, the submissions below are mainly a documentation of responses obtained through their personal interviews (personal communications). However, personal interactions with other respondents for this study and established literature are appropriately utilized to support the findings.

4.1 What are some of the scenic design works of Johnson Kwaku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko?

The objective and research question one (1) sought to find out the artistic work of these Designers in the various themes underlisted;

4.1.1 Johnson Kwaku Edu (PhD): Background and Life as an Artist

Johnson Edu is a Ghanaian designer who also dazzles in the fields of scenic design, costume designing, technical directing, puppetry and props designing among others.

According to Edu, he discovered his artistic skills at an early stage in life. As a pupil at Rev. John Teye Memorial institute, Ofankor, a suburb of Accra, Ghana. The school prioritizes the study of art, music and mathematics. Therefore, his talent in art was unearthed at the school. Lawrence John Teye, the then Director, emphasized the use of music and art in teaching and concept grasping in most subjects to the pupils. Pupils who had an interest in art mostly excelled in the subjects taught. Rev. John Teye used rhythm to teach mathematics, which increased Johnson's curiosity to learn more. Edu reiterated that:

My introduction to scenic design is a little bit different from most designers. It appears my background, experience and practice of fine art influenced my decision to become a scenic designer. I am not just a designer; I would say I am multi-talented because I excel in music too. (Edu, Personal communication, 2021)

Edu honed his artistic skills in a classroom purposely built for visual arts which was about 40feet square and was furnished with long black boards. Occasionally, pupils go there, draw on the board and wrote their names on it. It was more of a healthy competition for Edu as he regularly participated. He took delight in drawing images from his reading textbooks. At the end of each week, parents are sent to the art room to appreciate what their children or other children had drawn when they visited. Consequently, at the end of each term, he was among many students who excelled in art and were given prizes to acknowledge their hard work and to motivate others.

On graduating from Rev. John Teye Memorial institute, Edu enrolled in Mawuli Secondary School, Ho in the Volta Region for his secondary education where he studied Fine Arts under the Visual Arts discipline. Edu's experience at Rev. John Teye Memorial institute enabled him to practice and play about 15 musical instruments such as saxophone, piano, drums, trumpet and flute among many others. He was encouraged to join the

school's choir to play musical instruments, especially the piano, during various ceremonies. He completed Mawuli Secondary School with an O-Level certificate with arts as one of his key study areas.

During his early days in secondary school, his grandmother gradually grew immobile and required young Edu's assistance for basically everything. This necessitated Edu's engagement in some income generating activity along with schooling. He realized that his grandmother tried her best to feed him, but provision of school kits proved a daunting task for the old lady; hence, his grandmother became his responsibility until completion of secondary school. Edu had to man up, so he started making some income by drawing and designing festive cards (success cards, birthday cards and Christmas cards) for students in form five and A-Level students. Consequently, Edu's punctuality in school and academic performance declined. To support himself financially, Johnson played some instruments and painted billboards and signposts for churches, cinemas, and other institutions. "In those days we did not have the digital print so everything was manually done and I was glad because it earned me good money", he said.

Having acquired his 'O' Level at Mawuli Secondary School, he enrolled for an 'A' Level course at St. Thomas Aquinas Secondary School in Osu, Accra to continue his passion in arts, he read Visual Art, Economics and Government.

After successfully graduating from St. Thomas Aquinas Secondary School in 1989, he continued to Valley View University, Dodowa. He gained a diploma in Business Administration at Valley View University in the year 1990. He would go on to read architecture at Kwame Nkrumah University of Science and Technology (KNUST) after he was offered Visual Arts at KNUST which he rescinded because he considered himself to possess a God-given talent in the field.

Furthermore, after being persuaded by his sister, he studied Dance at the School of Performing Arts (SPA), University of Ghana, Legon, where he did not only limit himself to dance but took a keen interest in acting, directing and scenic design among many others. One day, Johnson chanced on some scenic design students painting a backdrop for a theatrical production at the Efua Theodora Sutherland (ETS) Drama Studio. He enquired about the production and specifically the backdrop they were painting. His curiosity baffled the students so they asked about his level, area of study and purpose for asking them such questions. He suggested the way to go with the artistry, only to be met with anger and rage from his seniors. However, they gave Johnson the opportunity to demonstrate what he thought should be done. With his enabling experience in Visual Arts, he achieved the desirable image. This left the student scenic designers in utmost awe of his techniques and beckoned him to join them during other scenic paintings.

Edu had his name in most of the production brochures as the scenic designer despite being at the Dance Department. This dedication led to his invitation to other institutions such as the National Film and Television Institute (NAFTI); to design scenic locales for the students of NAFTI during their final year projects. His reputation as a good designer circulated. The technical theatre (scenic designing) in him grew as well.

Edu went on to do his National Service at the National Theatre owing to his dedication and efficiency in the design practice. Throughout the period of his service, he did not only work as a scenic designer but also doubled as a make-up artist. In the line of duty, he encountered David Amoo (the scenic designer for the National Dance Company) who advised Edu to apply for the position of Resident Scenic Designer for the National Theatre of Ghana. He did apply and got the position of Assistant Scenic Designer instead.

However, he got the position as the Resident Scenic Designer for the National Theatre after five years.

Apparently, Edu realized that Scenic Design at the National Theatre was dissimilar to what he learnt in school.

The corporate institutions did not appreciate the design structure and style used in school; the box scenic designs. They wanted more of flashy designs, silhouette styles and abstract structures with more stage lighting effects, (Personal Interview, 2021)

He approached David Amoo who introduced him to the usage of Styrofoam, polystyrene, and other scenic materials that he was new to.

Edu did not limit his skills to only stage productions but also engaged in screen productions. He was prominent in the film industry as far as make-up and scenic design were concerned from 1994-2005. Edu worked as a special effect make-up artist for the popular film, *Deadly Voyage* directed by John Mackenzie and shot in Ghana.

As a constant learner, he enrolled again at the University of Ghana to study Technical Theatre for his Master's Degree even though he has to his credit numerous local and international productions.

Ultimately, Johnson Edu became a multi-talented theatre practitioner who lectures at the University of Education, Winneba and Cape Coast University as a technical theatre specialist. Currently, he serves as a consultant in the creative arts while pursuing a PhD in Arts and Culture at the University of Education, Winneba. Additionally, he is the President for the Performing Arts Teachers Association of Ghana (PATAG). Johnson has worked with a couple of international institutions, such as BBC History Unit and Holby City Television as a designer. Also, he lectured at Edge Hill University (Liverpool, UK) and Cedar Mount High School (Manchester, UK).

4.1.1.1 Edu's Major Works



Figure 8: The Ghana Music Awards, a Chatter House Production (2000). Scenery Designed by Edu Johnson. Source: Edu Kwaku Johnson 2021

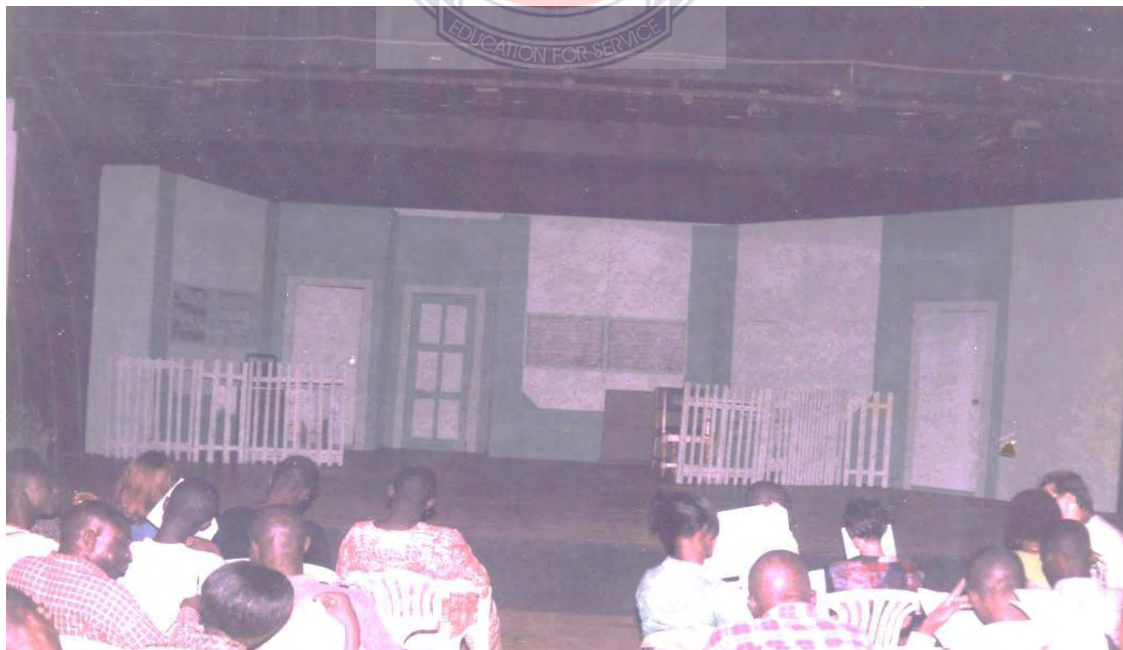


Figure 9: The scenic locale for Pepper Soup at the ETS Drama Studio. Scenery designed by Edu Johnson. Source: Edu Kwaku Johnson 2021.



Figure 10: The production of Firestorm in 1999 at the ETS Drama Studio. Scenery designed by Edu Johnson. Source: Edu Kweku Johnson 2021.



Figure 11: The scenic design for the production of Ancient King in 1995 by Abibigoromma at the National Theatre of Ghana. Scenery designed by Edu Kweku Johnson. Source: Edu Kweku Johnson 2021



Figure 12: A Midsummer Night's Dream produced by the National Theatre in 1997 at the National theatre of Ghana, Accra. Scenery designed by Edu Kweku Johnson. Source: Edu Kweku Johnson, 2021



Figure 13: Miss Ghana, a National Theatre Production at the National Theatre of Ghana (1996). Scenery Designed by Edu Kweku Johnson Source: Edu Kweku Johnson 2021.



Figure 14: The 1st Royal Awards Nite, a National Theatre Production at the National Theatre of Ghana (2003). Scenery Designed by Edu Kwaku Johnson. Source: Edu Kwaku Johnson 2021.

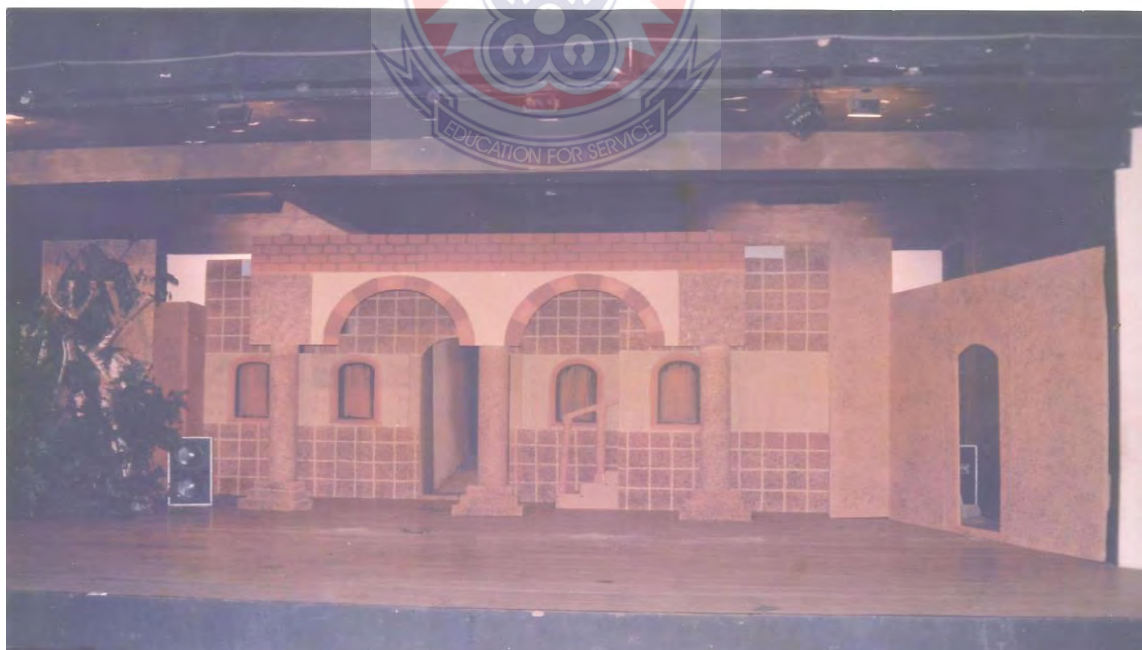


Figure 15: Ngūgīwa Thiong'o's Black Hermit (1968). A School of Performing Arts production at the E.T.S Drama Studio, University of Ghana, Legon (2007). Scenery designed by Edu Kwaku Johnson Source: Edu Kwaku Johnson 2021.

4.1.2 Prince Kojo Hilton: Background and Life as an Artist

The Scenic designer in focus, gradually developed in the area of fine arts and self-taught to become a scenic designer without quitting even with the various challenges he encountered. Prince Kojo-Hilton is a visual artist, an art director and a production designer. A father to eight years old Lindywey Hilton, and brother to two step-sisters; Linda and Lydia Owurado. Born 7th December, 1982 to Charles Owurado and Leticia Yaa Owurado, he started drawing at a very tender age and encountered a series of conflicts with his mother because of his interest in art. Kojo-Hilton passed through various artistic phases which have finally gotten him to become one of Ghana's renowned scenic designers.

“Okay well I could say, I grew up as an artist drawing and painting when I was very little and fortunately for me, I met my uncle who was then the technical director of national theatre; and he saw that this boy is also into drawing. So, I started following my uncle (Dr. Johnson Kwaku Edu) to the national theatre and I realized that what I have been doing at home is the same thing actually been done here on stage at the National Theatre. My uncle is the one who ushered me into scenic design. I fell in love with the area because I saw myself in that area, since as an artist it allowed me to express myself and to always see my work much appreciated on stage. Since then, I have been doing scenic design. I was in Junior Secondary School, way back, key soap Concert Party was existent and I was helping my uncle to paint flats and constructions. It's been a journey...”.

(Kojo Hilton, Personal Communication, 2021)

Kojo-Hilton attended numerous basic schools because his mother single parent traveled a bit; however, he started school at Reverend Ernest Bruce Memorial Methodist at Accra, Adabraka near the Dance Bar. He then attended the Seventh-day Adventist (S.D.A) primary for about a year in Ho, at Volta Region. He went back to Reverend Ernest Bruce

Memorial Methodist and got his Junior Secondary School (J.S.S) certificate in 1997, before moving to assist his uncle (Johnson Edu) at the National Theatre of Ghana to paint scenery and design props.

Gradually, he was introduced to scenic design and construction by Johnson Edu, the then Technical Director of the National theatre. Prince helped with the painting of the Key Soap Concert Party backdrops, construction of props, doing make-up for performers and other technical areas from 1997 to 2000. He studied Visual Arts in senior high school and later enrolled in a Fine Arts Diploma program with ICS (International Correspondence Schools, USA) to broaden his scope of creativity. He is a product of the National Film and Television Institute (NAFTI) and majored in Arts Direction and Production Design. He applied to NAFTI in 2013 to do a short program. He was among the second batch of students admitted to study Art Direction and Production. He graduated in 2014.

In 2005, he moved to Accra and started working as a full-time scenic designer for screen production and film projects. He worked with movie production houses such as Danfo B. A., Venus Films, Apex, Charter House, Jandel Limited, Roverman Productions, United Television (UTV) and Empire entertainment among many others. The following year, he was honored with an award for African Best Art Director and Production Designer. He is the founder of Support Arts Foundation (Accra), and the CEO of Hilwood Studio (Accra). He is also the Executive Director of the Arts Legendary Hall of Fame (Accra). He introduced the Pan African Legendary Hall of Fame (2016) and is the Greater Accra Regional Chairman of the Ghana Association of Visual Artists (GAVA) (2017). Kojo-Hilton's contributions to the development of design in Ghana are enormous. He has established teaching materials in NAFTI that aid in training students. Currently, lots of NAFTI Art Direction students come to his company for internships. Similarly, students from Takoradi Polytechnic, Kwame Nkrumah University of Science and Technology

(KNUST) and the University of Ghana among many other tertiary institutions have their internships with him as well. “So I am still developing my skill”, he added. To him learning never ends, and he would need to keep updating himself because even the materials we use each day keep changing and “if you don’t update yourself, or you don’t learn, you will be outmoded”, he added.

Furthermore, Kojo-Hilton is a self-motivated person who works tirelessly to achieve his goals. His works are best seen in Movies, TV commercials, music videos, stage events and many others. He has added to his artistic repertoire as a scenic artist with Hollywood directors of the "Matrix"; Lana and Andy Wachowski on the Science Fiction Movie "Sense 8" shot in Kenya. Kojo-Hilton is now a popular freelance production designer in Ghana. He has worked with most of the renowned multi-media firms and film production houses in Ghana who keep recommending him to others because of his dedication, hard work and creativity.

Ultimately, Kojo-Hilton’s aim or vision is to empower the youth; to support the upcoming artist and expose the other areas of art to them as well as establish an institution where artists in Africa will have a multi-complex environment to study. More importantly, he believes an artist needs a sacred place. A sacred place is an art college where everything art is been practiced. ‘I have already created my catalogue and have the name for the university’ he added. Kojo-Hilton wants it to be an all-Africa arts university with the name Pan-African State University of Arts. He has been trying to establish this with the means of getting all African Heads of State to endorse his idea as well as remind them of the importance of encouraging creativity in Africa.

4.1.2.1 Prince Kojo Hilton's Major Works



Figure 16: Set design for Sense8 movie at Nairobi in Kenya, (Designed by Kojo-Hilton, 2014) Source: Kojo-Hilton's Archives, 2020



Figure 17: Set design for Kwame Eugene's Ohemaa music video by Lynx Entertainment (Designed by Kojo-Hilton, 2019) Source: Kojo-Hilton's Archives, 2021



Figure 18: Set design for Beauty and the Beast at Tema International School Accra, (Designed by Kojo-Hilton, 2018) Source: Kojo-Hilton's Archives, 2020



Figure 19: Set design for Touch of France TV Talk Show at Accra (Designed by Kojo-Hilton) Source: Kojo-Hilton's Archives, 2021



Figure 20: Set design for the play 'Men Don Die' by Latiff Abubakar at Accra International Conference Centre, Theatre Production, 2018 (Designed by Kojo-Hilton, 2018) Source: Kojo-Hilton's Archives, 2021



Figure 21: Set design for Okyeame Kwame's Bra music video at Accra (Designed by Kojo-Hilton, 2019) Source: Kojo-Hilton's Archives, 2021



Figure 22: Set design for GT Bank Event Entrance, 2019 (Designed by Kojo-Hilton, 2019) Source: Kojo-Hilton's Archives, 2021

4.1.3 Kofi Boakye Dankwah: Background and Life as an Artist

Kofi Boakye Dankwah's first encounter with the arts occurred when he enrolled into NAFTI (National Film and Television Institute) in 1993, and since the establishment of that school at that time, he was the third student to be mandated to study set design; even though he was not interested in the field. This is because the institution realized that most students were uninterested in set design. Hitherto, he opted for graphics and animations but the administration sent him a letter to select set design or quit the school. Eventually, he was one of only two students who were sidelined due to inadequate equipment for the graphics and animation. Hence, he went for set design.

4.1.3.1 Kofi Boakye Dankwah' Major Works



Figure 23: Mystical set for a wise man in Ahintasem series at Asabea Film Village, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2020)



Figure 24: A palace chamber in Ahintasem series at Asabea Film Village, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Darkwah's archives, 2020)



Figure 25: Compound house for Abuburokosua series at Asabea Film Village, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2020)



Figure 26: Set Design for Miss Golden Stool Beauty Pageant at Angel TV, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2019)



Figure 27: Set Design of Palace in Abuburokosua on Angel TV, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2019)



Figure 28: A shrine set for Ahintasem, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2020)



Figure 29: Set Design for a Chief's Burial in Sankofa series, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2018)



Figure 30: Set for Obra ne woa TV program, Scenery Designed by Kofi Boakye Dankwa (Source: Kofi Boakye Dankwah's archives, 2020)

4.1.4 Robert Brefo Nimarko: Background and Life as an Artist

As a boy, Robert Brefo Nimarko had the zeal of becoming a production manager through his uncle who inspired him with a camera. Nimarko's uncle owned a production house named RBM Films. He taught Nimarko camera handling and how movies were shot. After mastering that skill, his uncle then took him along wherever he shot a film to polish his skill. Simultaneously, Nimarko picked up artistic skills from the scenic designers who were part of his uncle's production team.

Even though he offered a science course in his secondary school education at Prempeh College, he enrolled for a bachelor's degree in scenic design at the Department of Theatre Arts in the School of Creative Arts, University of Education, Winneba. As a lover of the arts, he enthused himself with the technical aspects of theatre and after studying courses such as Theatre Studio, Elements and Principles of Design, Stage Craft, and others, he realized his passion for scenic designing. Nimarko's array of work included the designing of posters and building of sets for both student and staff productions. Nimarko designed sets for numerous productions such as Ama Ata Aidoo's *Anowa*, Martin Owusu's *The Legend of Aku Sika*, Nikolai Gogol's *The Government Inspector*, Efua Sutherland's *The Marriage of Anansewaa*, Nii Commey's *You May Kiss the Corpse* among others.

Upon completion of his bachelor's degree, Nimarko pursued a master's degree in fine arts at the University of Ghana, Legon. It was there that he joined the National Theatre Technical group where he met Latif Abubakar, a renowned playwright and director. Mr. Abubakar tasked Brefo with the scenic design for the production of his play *Mallams and Pastors*. He excelled at that task as well. Additionally, he designed a set for the famous Ghanaian television series *Yolo's Chatroom*. The realization of his artistic endowment prompted him to establish himself as one of the prominent scenic designers in the country. He then created 9K Media Hub.

4.1.4.1 Brefo Nimarko's major works



Figure 31: Set construction for a talk show, Designed by Robert Brefo Nimarko Source: Brefo's Archives, 2021



Figure 32: Set designed for Association of Music Students Easter Concert, 2014, Designed by Robert Brefo Nimarko Source: Personal Archives, 2021



Figure 33: Set design for Latif Abubakar's Mallams and Pastors, Designed by Robert Brefo Nimarko Source: Personal Archives, 2021



Figure 34: Computer-generated rendition of Ernest Kwasi Amponsah King Musu, 2013, Designed by Robert Brefo Nimarko (Brefo's archives 2013)



Figure 35: Elevated design of Ernest Kwasi Amponsah King Musu, 2013 Designed by Robert Brefo Nimarko (Brefo's archives 2013)



Figure 36: Set for Nikolai Gogol's The Government Inspector, 2013 Designed by Robert Brefo Nimarko (Brefo's archives 2013)



Figure 37: Television Set for Artiste Vibe Africa, 2020 Designed by Robert Brefo Nimarko (Brefo's archives 2020)



Figure 38: Set for 2018 Annual Thanksgiving Service Designed by Robert Brefo Nimarko (Brefo's archives 2019)



Figure 39: Set for Student Production - One Spirit Event, 2015 Designed by Robert Brefo Nimarko (Brefo's archives 2015)

4.2 In which ways have cultural background influenced the scenic design works of the selected scenic designers?

4.2.1 Other factors influenced Designer Edu

The desired outcomes of Edu's designs are influenced by various antecedents.

Space for the designs

Edu mentions The National Theatre stage as his favorite place of design. He stated that the space renders him a conducive environment to conjure design ideas. One's environment can influence his perceptions, ideas and creation. An environment serves as a muse that conceives an artist's creative work (Carlson, 2000).

The director's impact

A company's approach to a project is one key factor Edu looks up to for rendering a design project devoid of blemishes. At a point during an interview with him, he mentioned Charter House Production as the company he loves to work for since they portray professionalism in the handling of budget, timing and other aspects of production.

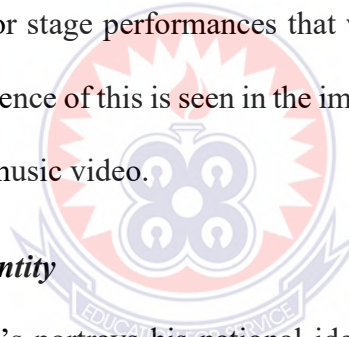
Inspiration from a renowned scenic designer and good crew members

Gordon Craig and Mic Amon-Kwafo are Edu's leading renowned scenic designers he looks up to for inspiration in terms of how they compose their designs and think out of the box. (Personal Communication at Edu's office, 2021)

4.2.2 Other Factors Influenced Designer Kojo-Hilton

A Virtual Scenic Locale

Part of Kojo-Hilton's design philosophies and styles is his usage of virtual background to create a scenic locale for stage performances. This is buttressed in Cameron and Gillespie's (1989, p. 205) definition of design when they stated that, "good design is daring; it tries new technologies, avoids old solutions, and chances failure". Also, Kojo-Hilton considers varied scene mechanisms for stage performances that will aid him in presenting a more contemporary concept. Evidence of this is seen in the image below where he uses a painted backdrop for a locale for a music video.



Portrayal of a National Identity

Finally, Prince Kojo-Hilton's portrays his national identity in his works. He believes a designer's instinct to create unique designs is universal but nothing can be more distinctive than aiming to preserve your identity. Design aims to solve a problem, and has also been a way of expressing philosophies and, or concepts about different cultural experiences throughout all stages of human development. To preserve national artifacts, Kojo-Hilton uses his scenic designs to provide important insights into past and existing landmarks, helping the audiences to appreciate how others have lived and what they value. For instance, an African traditional eating arrangement is depicted against a backdrop of rivers and huts covered with raffia with a Ghana flag. See Figure 4.15.

The society a person was raised gives an account of her/his doings. Hilton agreed that:

“... Yes, I was raised in a home of creativity. Three of my uncles are great artists. So, I grew up in the home where creativity is found. Unless you are the type that is not focused, but if you are focused you will see the benefit around you ... religion, mother side and father side.”
(Kojo-Hilton, Personal Communication, 2021)

4.2.3 Other Factors Influence Designer Dankwah

Traditional scenery

Traditional setting is one way of bringing back memories of the past in the African culture. Traditional settings include mud and hut houses, shrines, outdoor spaces, under trees, forest scenery and many more. The portrayal of these sceneries became more meaningful with the infusion of wall painting of African symbols which readily describes the purpose of the edifice or facility. Symbols have been natural to man even before formal languages were instituted. In a personal interview, Dankwah posited that:

“... the village setups motivate me more because even the whites love our settings. I have been creating so many settings like offices, shops etc. but in all, it is the village setting that inspires me. It is there that I feel my creativity because I create more locations and do more props.
(Dankwah, Personal Communication, 2021)

Directorial Concepts

Working with renowned directors such as Jackson K. Bentum of Ghallywood unveils creative capacities. Certain sceneries must not always be created at a location but in the confines of a studio. Directors with such demands push one a yard further in meeting their visions. In an interview, Dankwah stated that:

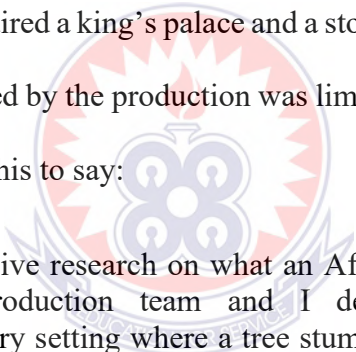
“... he is a director who challenges me to be more creative. Jackson is slow but sure.” (Darkwah, Personal Communication, 2021)

4.2.4 Other Influences of Designer Brefo

Design Process constitution

Brefo Nimarko boasts of numerous scenic design works which he says hinges on the design process. Gillette (2000, p.19) explains the design process as “a series of steps through which we pursue the goal of creating what we hope will be a work of art”. The design process helps to efficiently achieve the desired results for a coordinated production. Similarly, it is a method used in finding answers to questions. Basically, the design process is a problem-solving model for theatrical designs and productions. It consists of seven distinct phases – commitment, analysis, research, incubation, selection, implementation and evaluation.

The set of “King Musu” required a king’s palace and a storytelling space for the storyteller. However, the challenge posed by the production was limited space for set construction. In an interview, Nimarko had this to say:



“After extensive research on what an African palace looks like, my production team and I decided to use a complementary setting where a tree stumps as a stage prop were added to create an additional setting. The setting included the King’s palace where most of the action happened and a tree stump where the storyteller sat to narrate the story.” (Nimarko, Personal Communication, 2020)

It is evident that Nimarko takes into consideration the various stages of the design process where he carefully analyses the play, a production conference with his design crew members and creates thumbnail sketches of the idea conceived.

When queried about conception of his design ideas, Nimarko implied that:

“I believe that an artist has two minds (the physical mind and the spiritual mind). So most of the time, I visit this spiritual mind to understand how to create. As understanding all these documented things is the norm ... sometimes, I dig down into the spiritual mind especially during the incubation period because before the incubation period, you would be done with the thumbnail sketches of your ideas.”

4.3 How are the philosophies and styles employed in the works of the selected Ghanaian Scenic Designers?

4.3.1 Philosophy and Style of Designer Johnson Edu

Edu's career as a set designer is encouraged by his zeal to progressively improve his art. He stated that every chance to design another scenic locale provided him the opportunity to increase his design skills and learn new things. He coined his philosophy as:

“To create out of nothing whether I have material or no materials ... or whether it is difficult or impossible, I still have to achieve it.” (Edu, Personal Communication, 2021)

He also mentions naturalism and realism as a working style since he draws inspiration from nature. Cohen (2000) posits that realism shows scenery that depicts ordinary living environments. In the figure below, Edu depicts a westernized royal setting by elevating pillars with gold colour schemes. However, he infused the *Akofena* which is traditional regalia in the real African royal setting as a realist artifact. He believes art interprets life truthfully, whether past, present or future, because art has been the oldest form of social expression. Hence, excluding any sort of fact in consideration to the principle of realism raises a question of truthfulness to nature in the expression of his scenery designs. See Figure 4.7.

Edu's portrayal of realism can be envisaged as a combination of Western musical instrument (piano) with an African traditional musical instrument (xylophone). A recording disc on top of these two instruments depicts the contemporary way of recording and distribution of music at the time. Neequaye (2017) identifies that Johnson's realistic designs ensure that a clearer understanding of the setting to the audience is accomplished and the reality in which a design will be used is attained. Hence, his scenic designs are rooted in reality for physical appraisal. See Figure 4.1.

When asked about the colours that dominate his work, Edu said:

Earthy colours/nature colours (shades of green, shades of brown and black) also depend on the type of projects, because of my love for nature that's why I am always looking for that visual impression. (Edu, Personal Communication, 2021)

4.3.2 Philosophies and Influences of Designer Prince Kojo-Hilton

Three major design philosophies and styles were identified with Kojo-Hilton's works. Firstly, he considers himself a contemporary designer. Existence in a technological era comes with being surrounded by a variety of gadgets and it would be challenging to live without all of those supportive resources. Scenic locales are designed and constructed in particular periods. Differences in periods have led to the production of some designs that might seem strange, beautiful and even astonishing to observers. The scenic designer is influenced by his era of existence, the 21st century. In an interview, Hilton stated that:

“An artist should have an unlimited ability to be creative. I read a lot of great designers such as Angelo and Aristotle's books, and what I realized from their books is that they always create to solve problems.”

The period he currently lives in is characterized by a particular design style that is associated with his scenic designs. This is generally related to modern design trends. Admitting to the fact that there was more to scenic designing than painted scenic structures or backdrops, he was motivated to seek other interpretations and means to achieve his uniqueness. As a result, he practices what he calls contemporary Ghanaian scenic design which forms the core element in his design philosophies and styles.

4.3.3 Design Philosophies and Styles of Designer Dankwah

An encounter with Dankwah established a number of philosophies and styles that govern his design work. Dankwah emphasized that to be noted for unique aesthetics, going the extra mile makes a design stand out. This Beacham (2013, p. 64) perceives as “a unique

concept of stage setting; a model that aims to express aesthetics and calls for solid scenery as revolutionary”.

Realism and Naturalism

Many design practitioners have explored varied kinds of scenic designs in stage and film performances which include the representation of nature (naturalism), a portrayal of fantasy or dreams (fiction), make-believe (realism), the improvisational (abstract) and the representative (symbolism). Amongst these, Dankwa is inspired by realism and naturalism because of the natural materials used in creation. However, he reiterated that a designer is always limited in one way; hence it behooves one to blend styles from various eras.

4.3.4 Philosophies of Designer Brefo Nimarko

Naturalism

Nimarko believes that nature has much to offer artistically. Naturalism is one of the easiest styles to understand. It means the artist paints things as they appear in real life, without distorting them. This style is apparent in Nimarko’s designs. Evidence of this is the use of natural colours for the set of “King Musu”.

Realism

Nimarko’s works are heavily influenced by realism. In “King Musu”, the stool is an important artifact in the royal palace in Etnasa. Hence, emphasis is laid on the stool as the paramount object when the set is viewed.

Also, the “akofena” is a depiction of authority and bravery. Its inclusion in the set affirms the realistic purview of the designer.

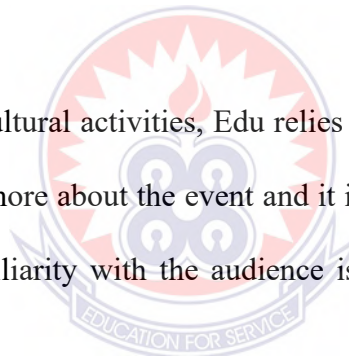
4.4 In what ways do the Scenic Designers incorporate Ghanaian culture in their scenic design works?

4.4.1 Johnson Edu Establishment of Culture

Edu's concept of a culturally inclined scenic design is one that possesses a cultural mix, that is; an African personality, ideology of identity and consents that are related to cultural heritage or traditional reset or the promotion of traditional activities.

The use of materials such as wood to create Adinkrah symbols accompanied with nature's colour schemes is a mainstay in the depiction of African culture. In reference to Figure 4.1, the xylophone and the goja from the northern Ghanaian musical scope were created to depict traditional music act and the keyboard represented the Western form of music act.

To promote and preserve cultural activities, Edu relies mostly on symbolism. The use of Adinkra symbols conveys more about the event and it is an easily identifiable element in the Ghanaian culture. Familiarity with the audience is restored as their own culture is presented in their purview.



4.4.2 Kojo-Hilton Portrayal of Culture

Through generations, various design methods have been the constant and pictorial media in preserving cultures. Therefore, we need scenic designs as a medium that would preserve our nation, culture and the individual as a whole. Hilton revealed that:

“Scenic design contributes to cultural development and promotion because in the events, we are to depict what we see. I remember there was a time I had to build an independence ark in Kumasi because it was Independence Day. So, if someone in Kumasi has never seen the Independence Ark before, that day the person will see one that helps in the development of cultural heritage ... it boosts our culture as well.” (Kojo Hilton, Personal Communication, 2021)

Integrating this unique identity through design marks the value of the designer and that arises from a concern for his abilities and what he regards as excellent in arts and crafts. However, it evolves and develops over time, reflecting the spectrum of social values within him and his environment, Hilton added.

Symbolism is one way Hilton portrays culture in his works. He iterated that most of his works tell the viewer where he is coming from and where he is going. In one of his works, he created Adinkrah symbols with black and gold to blend for originality and depiction of culture. He is of the view that arts make one a cultural activist. See Figure 4.12.

4.4.3 Portrayal of Culture in Works of Dankwah

To Dankwah, most Ghanaian settings are limited since they consist of statutory elements such as shrines, mud houses and trees. Therefore, he achieves aesthetics with shades of brown, neutral colours (thus black and white) and Adinkrah symbols. See Figure 4.25. The figure portrays a mud hut of an old wise man. The cultural element in the scenery is the Adinkrah symbol which connotes energy. What Dankwah sought to portray was that, the edifice is a place where the old man is rejuvenated hence instead of being slow and sluggish in the movie, he was rather active and energetic. Amoah (2009) relayed that the Ashanti of Ghana largely consider the circle as a motif that symbolizes the presence and power of God and the male aspect of society and appears in the circular plan of some shrines. With this information, a set designer may employ more circles in a design.

Further, Dankwah asserts the dynamism of culture. He uses naturally occurring elements around him such as sand, clay, bamboos, ash to create design materials like paint, make-up powders and props.



Figure 40: Mystical set for wise man in Ahintasem series at Asabea Film Village, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2020)



Figure 41: Set Design for Miss Golden Stool Beauty Pageant at Angel TV, Scenery Designed by Kofi Boakye Dankwah (Source: Kofi Boakye Dankwah's archives, 2019)

4.4.4 Portrayal of Culture in Works of Brefo Nimarko

Background

A background check on Nimarko revealed that he hails from the Asante ethnic group in Ghana. The play is coincidentally based on the Asante kingdom with the playwright coming from an Akan ancestry. Therefore, the case could be made in regards to the cultural ingenuity portrayed in the play which is reminiscent of the Akan people in Ghana. All those salient components of the Akan culture, be it symbolism, colours, shapes, props were vividly represented in the play and as such serve as a rich yet inalienable point of reference for Nimarko's designs.

Symbolism

The Akan Adinkra symbols are one of the means of conveying cryptic message to clan members. Nimarko revealed that he sides with Amenuke (1995) who stated that a stool symbolizes the soul of the society ... it also serves as the symbolic link between the chiefs and subordinates.

Also, the "akofena" was to denote the social status of its owner, with the palace being a place of authority, an abode for the chiefs and their status in society. The presence of the "akofena" also symbolizes valour and heroism on the part of the protagonist, King Musu.

Colour

Marvullo (1989, p. 6) indicates that, "since we view life in varying degrees of colours, colour is vital to the creation of any photographic idea". The colours used were terracotta, cream, black, and gold, which are all naturally occurring colours. This is evident that Nimarko is influenced by nature. He stated that:

“Colour also played a major role in my design process. In view of this, I tried to vary colour in its usage to achieve the tragic mood in “King Musu”. Yellow hue was tinted to a certain proportion to produce cream. I decided to reduce the value of the yellow to create the luminance of the hue and also to prevent the colour from shouting when light is thrown on it. Additionally, the cream was to emphasis the richness of Etnasa Kingdom as stated in the play. Apart from that, terracotta which is also a shade of red was used to garnish and enhance the set aesthetically. I used terracotta to create patterns on the stage that gave form to the set. Another motivation for using the shade of red was to achieve the tragic mood in the play because it suggests danger, mourning, dirt and others. The repetitive features of colours and shapes in the design were employed to heighten the essence of unity and harmony.” (Nimarko, Personal Communication, 2020)

Deductively, the demands of the play prompt Nimarko how to blend his colour schemes to achieve moods, social status, and aesthetics in his designs.

4.5 Summary

The designers in focus shared their life stories and touched on various factors that influence their works. They revealed that their philosophies are coined around worldviews such as realism and naturalism, colour, theatre space, directorial concept, the design process and national identity.

On the other hand, almost all the designers employ symbolism as their means of portraying their culture in their designs, most of which stem from various cultural values such as the use of colours and their connotations, traditional regalia, sacred objects among others.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

This chapter concludes the researcher's work. The four objectives that guided this study were:

- i. To identify selected scenic design works of Johnson Kweku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko.
- ii. To examine the extent of impact of cultural background experiences on the selected works of these Ghanaian scenic designers.
- iii. To ascertain the extent of employing philosophy and styles on the scenic design works of the selected Ghanaian scenic designers.
- iv. To analyse the Ghanaian cultural heritage established in the scenic design works of the selected Ghanaian scenic designers.

The following research questions were formulated to provide a systematic sequence in the quest of information for the research.

1. What are some of the scenic design works of Johnson Kweku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko?
2. To what extent have cultural background experiences impacted the scenic design works of the selected scenic designers?
3. To what extent are philosophies and styles employed in the works of selected Ghanaian scenic designers?
4. In what ways do the scenic designers incorporate Ghanaian culture in their scenic design works?

This was achieved through the interviews, observation and analysis carried out on their works on scenic design. Outcomes of personal interviews also contributed to the findings.

The following was observed in relation to the research objectives.

The outcome of the study highlights how the scenic designers through a conscious activity are guided by aims and objectives. It denotes the planned and organized action that brings about some suitable or inappropriate outcome from which there may also be expected or unexpected results. Ghanaian scenic designers; John Kweku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko have expressed innovative ways to see familiar things, and to interpret new stage performances and events through other forms of visual expressions.

The visual language of design is, however, imperative for these scenic designers in the Ghanaian industry, using them to create and communicate their design and representation. Therefore, a scenic designer's viewpoint on a particular design defines his or her design philosophy; what he or she is trying to accomplish, and, more importantly, what the designer thinks their scenic design should accomplish. Ultimately, the findings from the research have brought further understanding and insight into the study of scenic design. The various thoughts and definitions surrounding scenic design in Ghana have been very interesting.

The first objective is to identify selected scenic design works of Johnson Kweku Edu, Prince Kojo-Hilton, Boakye Kofi Dankwah and Robert Brefo Nimarko.

A detailed study into the life of the four scenic designers gave detailed information about themselves and their accomplishments. Individually, lifestyles of the designers in focus differ due to their social surroundings and culture. These differences are evident through their life experiences and the spectacles in their scenic design works;

- i. Some developmental stage (economic cycles, social and cultural ideologies) moulded their opinions and choices that altered the course of their development. As unique people, their developing stages are established and changed by conditions or events that occurred due to some historical reasons and the environment in which they live. As a continuous process experienced throughout their entire life, the aging and developmental changes of each scenic designer become distinctive. As such, the life course reveals the connection of some social and historical influences with the designer's biography and development within which the study of the scenic designer's work and achievements becomes central for the first objective.
- ii. The background or upbringing of these Ghanaian scenic designers to a stage performance is paramount. Even though like most fine art professions they do not receive acknowledgment equal to other professions, they are still motivated with the works they produce. Besides, these scenic designers' contributions from minimal productions (such as school projects) to millions of cedi funded productions are silently supporting performances to achieve required moods and aesthetics through unique styles. These designers reveal through their unique techniques various experiences and historical periods in their scenic designs. An example is the symbolic nature of Nimarko's scenic designs, traced back to his childhood, growing up in the Asante land. He developed the need to express himself and design in a figurative appearance.

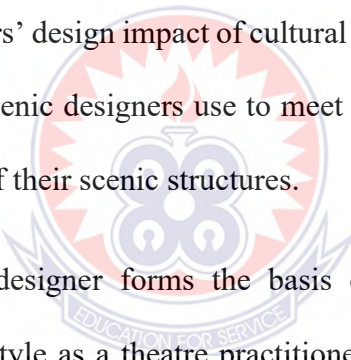
Additionally, Johnson Edu's childhood introduction to art at Rev. John Teye Memorial School boosted his interest in fine arts, hence his affection for scenic design and construction. Also, for Johnson Kweku Edu, the smaller the budget, the more creative he

is required to design and construct a scenic locale appropriate for the production and appealing to the audience without costing a fortune.

A clear motivation could be identifying how the lives of these scenic designers reflect in their creativity. Creativity is evident in their works and forms the basis for their scenic design achievements. These are explained in the documentation of their design philosophies and style.

The second objective set out “To examine the extent of the impact of cultural background experiences on the selected works of these Ghanaian scenic designers”.

These four scenic designers have unique experiences established in their various scenic design works and provided great differences in the stage production. This objective expresses the scenic designers’ design impact of cultural related and style as a set of norms and procedures which the scenic designers use to meet the conditions of a scenic design work and the functionality of their scenic structures.

- 
- a) A total theatre designer forms the basis of Johnson Kweku Edu design philosophy and style as a theatre practitioner who designs the scenic locale, light and costume for a production and can also direct when necessary. To him every theatre practitioner should strictly follow the script, and so his scenic designs are based on a production concept that is mostly generated by the director from the script.
 - b) “Scenic design for any production must be realistic”, this is Kojo-Hilton’s first design philosophy and style. He considers realistic scenery because it represents aspects of natural life, especially social habitual activities. Further, he prefers to design and construct with available technology in an era. To create variation and become autonomous from the usual symmetry scenic structure,

he practices the asymmetry balance concept because it appears interesting and thought-provoking.

- c) The use of bulky scenery (backdrop) is Kofi Boakye Dankwah central model for movie sets rooted in his design philosophies and styles. Therefore, he desires the representative concept of portraying an African theme in his scenic designs. He explains that, his appreciation of the world starts with the appreciation of himself and his surroundings which characterizes or connects him with his home. Thus, his aim is to show more African locales in his scenic designs. Finally, symbolic appearances in Dankwah's scenic locales appeal to many because he incorporates the design with African themes. Significantly to him, the need to present a symbolic appearance in his designs forms a communication between him, the performers and the audience.
- d) Prince Kojo-Hilton sets out to explore and study the other design concepts for stage productions. He discovers what he calls the contemporary Ghanaian scenic design that forms the core element in his design philosophies and styles. He believes design is everchanging and is based on the period the design is situated. Therefore, in portraying a contemporary scenic design, he makes reference to popular design concepts and materials that are currently used. His contemporary scenic designs, basically do focus on a single point of view, but cover varied purposes and aim to rejuvenate the world of production. Further, Kojo-Hilton sets out to define and create intricate scenic locales for stage performances with virtual screens. These form an integration of computer-generated visuals that technically aid the representations of scenic backgrounds for progression during the production.

Finally, he designs with a national identity in mind. To preserve cultural artifacts, Kojo-Hilton uses his scenic designs to provide important insights into past and existing national landmarks, helping the audiences to understand how others have lived and what they value. The third objective is “To ascertain the extent of employing philosophy and styles on the scenic design works of the selected Ghanaian scenic designers”. The portrayal of indigenous or foreign concepts in their scenic designs has been very important for this research. The data gathered during the interview proved that some of the findings are based on the notion that some internal or external influences on the scenic designers have an effect on the formation of the design concept during the early stages of the design process. It was identified that this inspiration is unconscious or at most subconscious to the designer, which influences the scenic designer’s philosophy and style. As a result, a focus comprising two complementary influences on design concept formulation was manipulated by the scenic designers in order to test the hypothesis that internal or external artistic values influence their design values. The findings suggest that two of the scenic designers (Edu and Dankwah) had their indigenous preference as a controllable and recognizable element in their designs. Similarly, some external (foreign) factors also influenced the other two designers (Kojo-Hilton and Nimarko). As a result, this study is considered a path to uncover more of the influential factors on the scenic designer’s processes that result in the actualization of his designs. Thus, the scenic design from the design process is manipulated by other uncontrollable variables such as indigenous or foreign concepts.

The indigenous concepts are the scenic designer’s own principles and values, which act as inspirations for their scenic designs and the aesthetical inclinations they bring. They are daily activities, cultural attachments, ceremonies and social upbringing of the scenic designer. They also argued that the combination of their design philosophies and styles are

based on influences from their indigenous backgrounds that have benefited their scenic designs and creativity.

The discovery and realization of Johnson and Kojo-Hilton's philosophies and styles through their design process in achieving their scenic designs are exclusively controlled by influences of foreign concepts. These concepts are known to be physical conditions such as structural strength, material properties and production constraints which affect the outcome of their scenic designs. Similarly, their works appeared to be influenced by unknown and hard-to-manage factors, such as other cultures and values, foreign exposure, a sense of connection with the international scenic designs, sentiments for universal materials, varied aesthetic preferences and other non-physical features. This concludes and suggests that their scenic designs are the manifestation of ideas that are both controllable or uncontrollable, known and unknown, fresh or ancient.

Having more than a decade's experience in practice which confirms, with evidence, in their design philosophies and styles in various modern stage productions, the sequence and working methods of each scenic designer vary, but the fundamental tasks of problem identification, mechanical drawings, testing and evaluation, generally transpired in similar techniques with all the designers. This phase of their designing is not only a dramatic occurrence but also observable in design execution in the allied fields of architecture, graphic design, and film production among others. Scenic design developed by becoming less like the visual arts of painting and drawing and more like the applied arts of structural design and manufacturing.

Scenic design in Ghana has been a development that has led to many discoveries. An example is the use of painted canvas that has evolved into wooden structures and currently electronic screens. The design of the performance space becomes the series of choices that

define the world of the performance made by the scenic designer. Every scenic designer's choice is not judged inherently as worthy or valid, but rather the designer must assess whether during the performance his or her design forms a unified whole; a connection that creates resonance with the audience and the performance.

As Edu, Kojo-Hilton, Dankwah and Nimarko use their individual design philosophies and style, they learn what best illuminate and support their concepts of the performance. Their design philosophies and styles, constitute their various distinctive qualities which can be related to most of their scenic designs. The philosophies and styles exhibited by these designers enhance their artistic theory in several ways in different performance spaces in Ghana. Most of the methods used by them serve as identification and the solution to a problem of a particular stage performance. They appear to be simple but broad. They also point towards the trends and various key aspects of Ghana's design developmental phases. For the researcher, design in the long run is essentially useful. Design philosophies and styles are based on the scenic designer's discovery of new ways to make stage scenery useful, and especially relevant for interpreting scripts that support production concepts.

5.2 Recommendations

The scenic designer works to provide pictorial aesthetics of a stage performance and film production that can be readily understood from the suggestive expressions of a scenic locale form in the successful productions. However, in view of the current shortcomings in the technical development of Ghanaian stage and film performances, the findings exhibit the effective and efficient contribution of these scenic designers in various Ghanaian art productions (stage and film). Considering the financial constraints some Ghanaian designers face in executing their works, it is difficult to comprehend how they successfully implement this very important aspect of stage and film performances. Especially, operating within a constrained environment; designing for a production within

a performance space that lacks the necessary materials, technical sophistication and or high funding that causes difficulty in realizing the set goal of the directorial concept.

1. It is very interesting to note that there are no in-depth documentation of these Ghanaian scenic designer's lives and works compared to Ghanaian playwrights, re-echoing the fact that Ghanaian scenic designers seem not to be appreciated. More efforts need to be made in the documentation of Ghanaian scenic designers and their works so that they are not disregarded as dispensable aspects of theatre in line with their background life and influence on their work and also scenic designers or artists as a whole need to put together portfolio hardcopy and softcopy for easy access reference.
2. Comprehension analysis and acceptance of the styles and philosophy of the Ghanaian designers must be appreciated and studied as scholarly work no matter the educational level of the philosopher, if is a dream.
3. Great recognition of the designers to their designs must be acknowledged by the Creative Arts industry in Ghana and beyond to promote national development.
4. With the help of the National Commission on Culture, the performing Arts Educational institutions, the Ministry of Tourism and all developmental agencies on culture and art must create awareness of the benefits of culture to national development with the collaboration of these artists (Scenic designers) through their designs and work of art.

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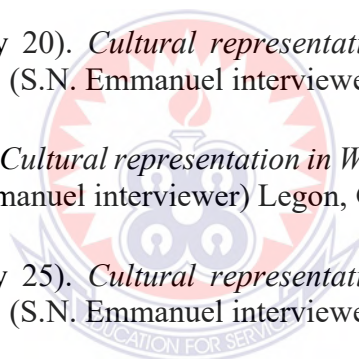
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APPENDICES

APPENDIX A

INTRODUCTORY LETTER



Ref: SCA/DME/ATH/Vol.1/38

30th January, 2020

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Dear Sir/Madam,

INTRODUCTION LETTER – EMMANUEL SARFO NYAME (8181750012)

Emmanuel Sarfo Nyame is a final year student pursuing MPhil, Arts & Culture at the University of Education, Winneba, Graduate School.

He is currently writing an article on *Cultural Representation in works of selected scenic Designers in Ghana* and therefore needs your assistance to enable him acquire the necessary information for this study.

I am officially introducing him to your organization/institution to provide him with the necessary information and assistance that he might need.

We count very much on your cooperation and understanding in this regard.

Thank you.

Yours faithfully,

Emmanuel Obed Acquah
Ag. Head of Department

APPENDIX B

INFORMED CONSENT FORM

Project supervisors: Prof. Ernest Kwesi Amponsah and Prof. Samuel Manasseh Yirenkyi

Researcher: Emmanuel Sarfo Nyame

Department of Theatre Arts

University of Education, Winneba.

Purpose of this research

The purpose of conducting this research was to unravel in retrospect the individual antecedents of the national theatre movement in Ghana which became the basis for the establishment of the national theatre of Ghana facility. In addition, a clearer attention is paid to the development and promotion of arts and culture in Ghana by the theatre and to assess the current state of the edifice in order to inform our future perceptions within the theatrical landscape.

What you will be expected to do

With all due respect, if you so wish to contribute in this research, you will be led through a guided interview with the researcher and this interaction will be recorded with the aid of a digital format. It is envisaged that the interview will take approximately forty (40) minutes of your time.

Your right to confidentiality

The data collected will be treated with a high sense of decorum and confidentiality. A random number or letter will be assigned to you in the study in order to abate your identity, unless you wish to disclose your identity for reasons of authentication. In the case with your permission, you will be required to fill an agreement form for authorisation importantly, it is only the responsible project researcher that will have access to the data.

Your right to withdraw at any time.

Your acceptance to participate in this research is voluntary. You may discontinue withdraw or otherwise, however, you can skip questions you prefer not to be asked you may also request for the destruction of your data without any consequences

You have the right to ask questions at anytime

You have the right to seek for clarification with regard to the research or fine tune your data at any time by emailing the responsible project researcher sarfonyamee@gmail.com or on telephone number +233 242 342499

Benefit

Participation in this study may benefit the general Ghanaian populace, since it touches on the development and promotion of art and culture in Ghana and also draws attention to issues of policy formulation and implementation in performing arts and culture. The research will also benefit schools in teaching and learning and a source of reference for the performing arts industry.

Possible risk

When you feel intimidated or harassed during the time of interview you may discontinue and refrain from answering any questions if you wish.

Dissemination

The result will be published as a MPhil. Thesis and may be disseminated at conferences and in journals.

Participant consent

By signing the consent form:

- You agree that you have read and understood the above, that you have been given satisfactory answers to questions concerning the research, that you are aware that you are free to withdraw your consent and to discontinue participation in the research any time, without any partiality.
- In case you may have any questions about your right as a participant in this study or any concerns or complaints please contact the office of the Dean, School of Creative Arts.
- **Participant** I have read and understood the above information and that the interview will be audio-recorded, and voluntarily agree to participate in this research.

Name (printed)

Signature

Date

Please keep a copy of this consent form for your records

APPENDIX C

SEMI-STRUCTURED INTERVIEW SCHEDULE QUESTIONS FOR THE PARTICIPANTS

TOPIC:

CULTURAL REPRESENTATION IN WORKS OF SELECTED SCENIC DESIGNERS IN GHANA

DISCRETION

Your views are kindly solicited in this study by providing the much-needed information that can lead in making scholarly efforts on the worth of cultural representation in works of scenic designers in Ghana and how it adhered to the development of the nation. Such perspectives would be enriched by your voluntary participation in the study. The researcher appreciates your time and values to the information you provide in this study on the topic “Cultural representation in works of selected Scenic Designers in Ghana” all your response will be treated with confidentiality.

SECTION A: INTERVIEW GUIDE FOR THE SCENIC DESIGNERS.

1. Any CV/ resume and portfolio? (you may attach it)

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2. Why scenic design?

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3. How do you understand scenic design or sets? (representation)

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4. When did you start scenic design?

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5. What influences your designs?

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6. How did you get your inspiration?

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7. What genre of works do you prefer working with?

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8. Which movement do you employed in your work or era?

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9. Are you a freelancer or employed to a production house/ company?

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10. How many projects have you worked on so far?

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11. Which project is the best you have done?

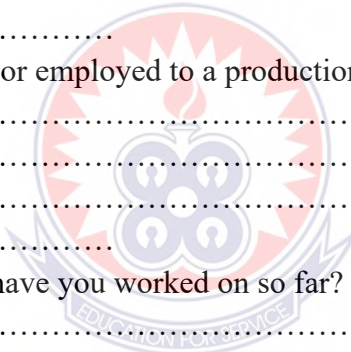
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12. Which director / producer do/ did you enjoy working with? Why?

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13. Which space do you enjoy working with?

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14. What concepts/ philosophies do you believe in?

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15. Which scenic designer influences you?

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16. Which colours dominate your work? Why?

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17. Which elements of design dominate your work? Why?

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18. Does scenic design contribute to cultural development and promotion? Why?

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19. Does your work contribute to national development? How?

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20. Are there any principles you follow to exhibit your construction? What are they?

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21. The principles are they your own formulated approach?

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22. Is there any emphasis approach in your work? And why?

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23. Scenic design is it your professional work?

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24. How many people do you have as apprentice?

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25. What identifies a work of art to be cultural inclined?

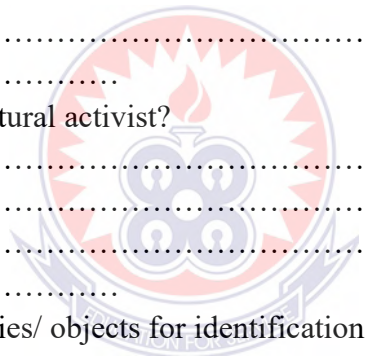
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26. What elements of culture are seen?

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27. What makes you cultural activist?

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28. Are there any activities/ objects for identification of culture?

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29. What makes one to identify one culture?

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30. Is it true that, the society a person was raised in gives an account of his/ her doings?

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31. Have you been acknowledged before? When? Who? And why?

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SECTION B: INTERVIEW GUIDE FOR THE THEATRE AND FILM EXPECTS.

1. What is your name and occupation?

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2. What is your perception of scenic designing in Ghana?

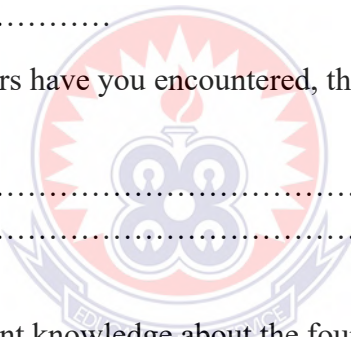
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3. Please, inform me of your knowledge about the history of scenic design in Ghana?

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4. How many scenic designers have you encountered, their names and influence of work on you?

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5. Do you have any significant knowledge about the four scenic designers;

Edu Johnson, Prince Kojo-Hilton, Robert Brefo Nimarko and Boakye Dankwah?

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6. Have you observed the different developmental stages of scenic designing in Ghana?

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7. How have you contributed to the development of our industry (theatre and film) in Ghana in terms of local originality?

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8. How is representation achieved in the work of art of Theatre or Film in line to scenography (scenic design)?

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SECTION C: INTERVIEW GUIDE FOR THE CULTURAL ACTIVIST.

1. What is your name and your professional pursuit?

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2. What makes one to achieve a cultural base understanding?

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3. In what ways can our cultural identity be seen or represented?

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4. Is there any elements or principles of culture?

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