



UNIVERSITY OF  
EDUCATION, WINNEBA



SCHOOL OF  
CREATIVE ARTS

CeRCCA

CENTRE FOR RESEARCH  
IN CULTURE & CREATIVE ARTS  
(CeRCCA)



EXPLORING  
VISUAL CULTURE

# CREATIVE ARTS AND CULTURE INTERNATIONAL RESEARCH CONFERENCE 2026



## BOOK OF ABSTRACTS

T H E M E

Sankofaism: Unearthing, Unlearning/Learning and  
Uplifting Sustainable Creative Arts and Cultural  
Practices and Methods

TUE MARCH 31,



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THU APRIL 2, 2026

SCA, CENTRAL CAMPUS

IN PERSON . HYBRID

2026

**SCHOOL OF CREATIVE ARTS, UEW.**

**CENTRE FOR RESEARCH IN CULTURE AND CREATIVE ARTS (CeRCCA)**

Cover Design & Layout - Dr Albert Boamah . Department of Graphic Design, UEW

# CREATIVE ARTS AND CULTURE INTERNATIONAL RESEARCH CONFERENCE (CACIRC)

**Theme:** *“SANKOFAISM: Unearthing, Unlearning/Learning,  
and Uplifting Sustainable Creative Arts and Cultural Prac-  
tices and Methods”*

**31st March - 2nd April 2026**

**Venue: SCA Theatre, Central Campus, Winneba**

## **Members of the Conference Planning Committee**

1. Professor Emmanuel Obed Acquah - Dean, School of Creative Arts, University of Education, Winneba, Ghana
2. Osuanyi Quaicoo Essel - Vice-Dean, School of Creative Arts, University of Education, Winneba, Ghana
3. Prof. Patrique deGraft-Yankson - Director, Centre for Research in Culture and Creative Arts, University of Education, Winneba, Ghana
4. Prof. Avitha Sooful – Chair, Exploring visual cultures (EVC)
5. Prof. Ernst Wagner – Co-founder and Secretary, Exploring Visual Cultures (EVC)

## **Members of the Conference Organising Committee**

1. Professor Patrique deGraft-Yankson - Chairman
2. Professor Osuanyi Quaicoo Essel
3. Dr Nyamawero Navei
4. Mr. Emmanuel Owusu
5. Dr Albert Boamah

6. Dr Samuel Arko Mensah
7. Dr Ernest Okae-Anti
8. Dr Stephen Nyanteh Ayesu
9. Mr. Benjamin Amissah
10. Dr Benjamin Oduro Arhin
11. Mr. Wilberforce Sarpong – Secretary



Message from Dean, School of Creative Arts,  
University of Education, Winneba

**Professor Emmanuel Obed Acquah**



Distinguished Scholars, Esteemed Researchers, Creative Practitioners,  
Invited Guests, Colleagues, Students, Ladies and Gentlemen!

It is with great pleasure and a deep sense of honor that I welcome you all to the Creative Arts and Culture International Research Conference, hosted by the Centre for Research in Culture and Creative Arts (CeRCCA), School of Creative Arts, University of Education, Winneba.

The 2026 conference, themed “**SANKOFAISM: Unearthing, Unlearning/Learning, and Uplifting Sustainable Creative Arts and Cultural Practices and Methods**”, invites us to reflect critically on our past, reassess our present, and strategically shape the future of creative arts and cultural practices. The concept of Sankofaism challenges us not only to retrieve valuable cultural knowledge, but also to interrogate inherited systems, relearn what is essential and uplift practices that sustain our communities in meaningful ways.

As scholars and practitioners gathered here from diverse backgrounds, we are presented with a unique opportunity to engage in interdisciplinary dialogue across a wide range of sub-themes—from preserving indigenous arts and cultural heritage to innovations in creative industries, cultural policy, digital technologies, film narratives, music, and the broader intersections of arts, society, and sustainable development. These conversations are crucial

in repositioning the creative arts as a vital driver of social transformation, economic growth and cultural continuity.

At the School of Creative Arts, we are committed to advancing research, fostering creativity, and promoting culturally grounded knowledge systems that respond to contemporary global challenges. This conference reflects that commitment, providing a platform for the exchange of ideas, the sharing of research findings, and the strengthening of networks among academics, artists and industry stakeholders.

I encourage all participants to take full advantage of this conference by engaging actively in discussions, challenging existing paradigms and collaborating across disciplines. Let this gathering inspire innovative approaches that will not only enrich scholarship but also contribute meaningfully to the development of the culture and creative arts sector in Ghana, across Africa, and beyond.

On behalf of the School of Creative Arts, I warmly welcome you to the University of Education, Winneba. I wish you fruitful deliberations and a rewarding conference experience.

Thank you.



Message from the Director of the Centre of Research and Creative Arts, School of Creative Arts, University of Education, Winneba  
**Professor Patrique deGraft-Yankson**



On behalf of the Centre for Research in Culture and Creative Arts (CeRCCA), School of Creative Arts, University of Education, Winneba (UEW), Ghana, it is my distinct honour and privilege to warmly welcome you to the Creative Arts and Culture International Research Conference 2026, convening from 31 March to 2 April 2026 here at the School of Creative Arts, UEW.

We are highly appreciative of our valued partners, Exploring Visual Cultures (EVC), whose sustained commitment to cross-cultural dialogue, collaborative inquiry, and intellectual exchange has been instrumental in bringing this important gathering to fruition. Your presence here today is a testament to the enduring power of partnership in advancing knowledge across borders, which has flourished in collaboration with our University since 2019.

Our conference theme, “SANKOFAISM: Unearthing, Unlearning/Learning, and Uplifting Sustainable Creative Arts and Cultural Practices and Methods”, is both a philosophical invitation and a practical mandate. The Sankofa symbol reminds us that wise and sustainable progress depends on retrieving the wisdom of the past. In the spirit of Sankofaism, therefore, we are reminded that looking back is neither an act of nostalgia nor a simple rejection, and certainly not an uncritical reversal of all that is associated with colonialism or a wholesale invocation of our entire traditional past. Rather, it is a deliberate and discerning retrieval of the wisdom of the past to inform the possibilities of the future. It is through this reflective engagement that

we are better positioned to address contemporary challenges with depth, sensitivity, and innovation.

Over the next three days, we will participate in rich dialogues, thought-provoking presentations, creative exhibitions, workshops and collaborative exchanges that reflect the dynamism and diversity of our field. I encourage you to engage fully, to listen attentively, to question boldly, and to connect meaningfully.

I extend my heartfelt gratitude to the Vice-Chancellor, Professor Stephen Jobson Mitchual, the Dean, Professor Emmanuel Obed Acquah, and the entire faculty of the School of Creative Arts for their unwavering support. My sincere appreciation also goes to our esteemed colleagues from the Exploring Visual Cultures (EVC) network: Professor Avitha Sooful (Chair), Prof. Ernst Wagner (Secretary), Professor Mary Clare Kidenda, and Professor Kamau Wango, who have travelled from South Africa, Germany, and Kenya respectively. I equally acknowledge the invaluable contributions of the EVC Ghana membership, Professor Esther Danso Wiredu, Professor Osuanyi Quaicoo Essel, Dr. Ebenezer Kwabena Acquah, Professor Joseph Essuman, Ms Gertrude Nkrumah, Ms Selasi Awusi Sosu, and Mr Ebenezer Ekow Abraham, whose vision and partnership have greatly enriched our academic community.

I also extend my sincere appreciation to the Local Organising Committee: Professor Osuanyi Quaicoo Essel, Dr Nyamawero Navei, Dr Samuel Arko Mensah, Dr Albert Boamah, Dr Benjamin Oduro Arhin, Dr Ernest Okae-Anti, Dr Stephen Nyanteh Ayesu, Mr. Benjamin Amissah, Mr. Emmanuel Owusu, and Mr. Wilberforce Sarpong, whose dedication and commitment to the success of this conference are very commendable.

To all participants of this conference, whether attending in person or joining us remotely via Zoom, I warmly welcome you to the University of Education, Winneba, Ghana.

Welcome to a conference that invites us to engage thoughtfully with the embodied dimensions of renewed arts educational and cultural imaginaries, as we embark together on a shared journey of inquiry and imagination.

Thank you and a very big Akwaaba to everybody.



## Messages from

Exploring Visual Cultures

Chair, EVC - Professor Avitha Sooful



Distinguished guests and delegates, welcome to the *Sankofaism: Unearthing, unlearning/learning and uplifting sustainable creative arts and cultural practices and methods* Conference, Ghana.

Art education holds a unique place in our schools, institutions, and communities. It nurtures imagination, encourages critical thinking, and provides learners with powerful tools for expression and understanding. In a world that is constantly changing, the arts remain a vital space where creativity, culture, and innovation intersect.

This conference encourages us to revisit the philosophy of Sankofaism, a **dynamic process of learning and unlearning that can be applied to the creative arts and our cultural practices**, drawing on diverse voices and perspectives from across disciplines and regions. For artists and cultural practitioners, the past is never simply behind us. It lives in our gestures, our sounds, our languages, our fabrics, our rituals, and our stories. Yet the histories we inherit are often layered with disruption—colonialism, displacement, silencing, and misrepresentation. In such contexts, learning alone is not enough. We must also **unlearn**.

Learning reconnects us to cultural memory, and unlearning frees us from imposed narratives; together, they create the conditions for Sankofaism.

Over the coming days, we will engage in thoughtful discussions, share research and practices, and explore new approaches that strengthen the role of the arts in education. Whether through presentations, workshops, panel discussions, or informal conversations, each of you contributes to a collective dialogue that advances our field.

I encourage you to connect with colleagues, exchange ideas, and build collaborations that extend well beyond this gathering. The Exploring Visual Culture's network (EVC) thanks you, our delegates, for bringing your expertise, curiosity, and passion for art education to this conference. As Chair, I wish you a stimulating and inspiring conference, filled with meaningful dialogue and creative discovery.



Exploring Visual Cultures  
**Co-founder of EVC - Prof. Ernst Wagner**



### *Looking back*

In 2019, the first exchange between Ghanaian and German partners took place under the E Si framework; since then, we have been able to deepen our cooperation further. This has created an intense atmosphere of trust and enabled us to work on many small and large projects: inspiring exhibitions, countless publications, stimulating conferences, teacher training courses, handouts, and exchanges on important topics. You can read about them on EVC's website. I am very, very grateful to my colleagues at UEW for this wonderful collaboration.

### *Looking forward*

I am certain that this history will now also form the basis for a fruitful joint future. With the recently adopted statutes and the formal establishment of EVC in Winneba, UEW's role within the network will continue to evolve. I am excited and looking forward to it!

The main theme of this conference is Sankofaism. If I understand Sankofa, this profound Akan wisdom, correctly, then it teaches us to return to what was important to us in the past. If we succeed in doing so, we can master the present and shape the future. Perhaps we can also view EVC in this light.

# OPENING CEREMONY

31 MARCH 2026

Under the Distinguished Chairmanship of:  
**Professor Stephen Jobson Mitchual**  
Vice-Chancellor of the University of Education, Winneba



Welcome Address by:  
**Professor Obed Emmanuel Acquah**  
Dean, School of Creative Arts, University of Education, Winneba

Keynote Speaker:  
**Prof. Avitha Sooful**  
University of Pretoria, South Africa

Moderated by:  
**Prof. Ernest Kwasi Amponsah**  
Head, Department of Theatre Arts  
University of Education, Winneba

## PROGRAMME

### DAY 1: TUESDAY, 31 MARCH 2026

**08:00 – 09:00** | Registration & Arrival of Participants

**09:00 – 10:00** | Opening Ceremony – Moderated by Prof Ernest Kwasi Amponsah

- Opening Prayer – Dr Samuel Agbenyo
- Welcome Address and Introduction of Chairperson - Dean, School of Creative Arts, UEW - Professor Obed Emmanuel Acquah
- Musical Interlude - Department of Music
- Address by Chairperson (Vice-Chancellor of University of education, Winneba - Professor Stephen Jobson Mitchual, or Representative)
- Remarks from International Partners (EVC Representative)
- Conference Overview - Prof Patrique deGraft-Yankson

**10:00 - 10:53**

- Introduction of Keynote Speaker - Prof Ernest Kwasi Amponsah
- Delivery of Keynote Address by Prof. Avitha Sooful
- Questions, Contributions and Comments

- Chairman's closing Remarks
- Vote of Thanks - Dr Samuel Arko Mensah
- Closing Prayer - Dr George Asabre-Maclean

**10:53 – 11:00 - Short Break**

## Parallel Session A

Time Slot	Session 1	Session 2	Session 3	Session 4
<b>Presentation</b> 11:00AM - 11:10AM  Q&A 11:10AM - 11:15AM	<b>Theme:</b> Preserving Indigenous Arts and Cultural Heritage <b>Moderator:</b> Prof. Osuanyi Quaicoo Essel <b>Venue:</b> SCA Theatre  <b>Promoting and preserving Ejagham cultural identity: Through songs and folktale</b>  <i>- Francis Bassey Itaya</i>	<b>Theme:</b> Indigenous Knowledge Systems and Cultural Preservation <b>Moderator:</b> Prof. Ernest Kwasi Amponsah <b>Venue:</b> SCA Conference Room  <b>The Role of Art and Culture in the Traditional Healing Systems of the Sissala People in the Upper West Region of Ghana</b>  <i>- Babaaradio Kombui, Ebeheakey Alice Korkor, Dickson Adom &amp; Kquofi Steve</i>	<b>Theme:</b> Innovations in Creative Industries <b>Moderator:</b> Prof. Patrique deGraft-Yankson <b>Venue:</b> Seminar Room  <b>Ghanaian Artists and the Global Art Market: A Socio-Economic Synthesis on the "Silent Art Revolution" in Ghana</b>  <i>-Sela Kodjo Adjei, Ph.D</i>	<b>Theme:</b> Creative Arts in Social Change <b>Moderator:</b> Prof. Joseph Essuman <b>Venue:</b> SCA Graduate Lab  <b>Fostering Sustainable Social Impact and Social Entrepreneurship through Artistic Research and Artistic Practices</b>  <i>- Anja Caroline Maria Schönau</i>
<b>Presentation</b> 11:15AM - 11:25AM  Q&A 11:25AM - 11:30AM	<b>Weaving the Past and the Present: Egúngún Costume Art and the Dynamics of Change in Abeokuta</b>  <i>- Kehinde Adepegba, Ph.D</i>	<b>Repositioning Ghanaian Indigenous Dance As Embodied Epistemology: Sankofa as Theoretical Framework</b>  <i>- Joann Thompson &amp; Dickson Adom</i>	<b>The Concept of Solid Waste Through an Artistic Lens: An Alternative Approach to Mitigate the Adverse Impact of Urban and Consumerist Culture</b>  <i>- Samuel Prophask Asamoah, Dickson Adom &amp; Steve Kquofi</i>	<b>Reimagining Civic Rituals in the Attention Economy: Afro-Indigenous Deliberative Traditions and Creative Pathways to Participatory Governance</b>  <i>- Inayah Bashir</i>
<b>Presentation</b> 11:30AM - 11:40AM  Q&A 11:40AM - 11:45AM	<b>Reimagining twin rites: Addressing art pessimism and cultural revival among the Ada ethnic society in Ghana</b>  <i>- Ernest Abraham Kabutey, Dickson Adom (PhD) &amp; Prof. Steve Kquofi</i>	<b>The Tripartite Nature of Man's Existence: The Akan Worldview</b>  <i>- Juliet Oppong-Asare Ansah &amp; Abigail Fosua</i>	<b>Black Mimesis: Exploring the material agency of charcoal powder for figurative sculpture</b>  <i>- Ebenezer Fiifi Mensah, Dr. Cyril Kpodo, Armiyaw Sulemana &amp; Samuel Nii Adamah Sampah</i>	<b>Art-therapy-informed Potentials of Selected Indigenous Asante Visual Artworks</b>  <i>- Kennedy Asenso</i>

<b>Presentation</b> 11:45AM - 11:55AM  Q&A 11:55AM - 12:00PM	Trends in post-independence artistic blacksmithing in Ghana: A case study at Accra timber-market -  <i>Selete Komla Delali Ofori, Steve Kquofi, Dickson Adom &amp; Mohammed Kwaku Baidoo</i>	Sankofarism and the Reclamation of Indigenous Textile Knowledge: A Theoretical Exploration of Meaning, Materiality, and Sustainability in Contemporary Ghanaian Textiles -  <i>Anku Nutifafa Samuel</i>	Symbolic and Philosophical Interpretations of the Cape Coast "Crab" Symbol in Tie and Dye and Modified Kente Textiles -  <i>Philomena Obu, PhD &amp; Emmanuel Obed Acquah, PhD</i>	The role of externalisation in sustainable design studios: Driving creativity and collaboration for eco-innovation  - <i>Fiifi Esseku, PhD</i>
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<b>Presentation</b> 12:00PM - 12:10PM  Q&A 12:10PM - 12:15PM	Culturally Gated Community and Sustainable Urban Development: A Case Study of Land Ownership Restrictions in Amankyea, Ghana -  <i>Adjei Sopore</i>	Formulation of Local Ghanaian Botanical Skincare Creams and Oils -  <i>Esther Baah, Osuanyi Quaicoo Essel, Emmanuel Kyame Oppong</i>	Experimenting with Footwear Buffing Dust in Artistic Pavement Block Production -  <i>Albert Kwame Arthur, Ebenezer Ekow Abraham, Frank Ackon, &amp; John Benjamin Aidoo</i>
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12:15PM - 1:50PM

## LUNCH BREAK

### Parallel Session B

<b>Time Slot</b>	<b>Session 1</b>  <b>Theme:</b> Tangible and Intangible Cultural Heritage, Museum, and Art Gallery Issues <b>Moderator:</b> Prof. Avitha Sooful <b>Venue:</b> SCA Theatre	<b>Session 2</b>  <b>Theme</b> Creative Arts and Technology <b>Moderator:</b> Dr. Samuel Arkoh Mensah <b>Venue:</b> SCA Conference Room	<b>Session 3</b>  <b>Theme:</b> Creative Arts Education and Policy Making <b>Moderator:</b> Prof. E.R.K. Amisah <b>Venue:</b> Seminar Room	<b>Session 4</b>  <b>Theme:</b> Indigenous Knowledge Systems and Cultural Preservation <b>Moderator:</b> Ernest Kwasi Amponsah <b>Venue:</b> SCA Graduate Lab
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<b>Presentation</b> 2:00PM - 2:10PM  Q&A 2:10PM - 2:15PM	Embracing Indigenous Knowledge System (IKS) in monuments conservation and restoration: The earthen mosque architecture in northern Ghana -  <i>Dr Saako, Malik Mahmoud &amp; Samuel Maabora Guri</i>	The Future of Work and Learning: Investigating the Relationship Between AI Adoption, Student Engagement, and Career Readiness in 21st-Century -  <i>Nura Bawa</i>	From Symbolic to Empirical: Confirmatory Factor Analysis of Indigenous Knowledge Integration System into Ghanaian Basic Education Curriculum for Sustainable Futures -  <i>Hillia Fuseini Marifah</i>	Sankofa Scenography: Reclaiming Indigenous African Spatial Practices through Yoruba Drum, Dance and Spiritual Architectures in Contemporary Theatre Design -  <i>Abdulmalik Adakole Amali, PhD &amp; Adebayo John BADEJI, PhD</i>
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<b>Presentation</b> 2:15PM - 2:25PM	Utilitarian Art in Art-Historical Documentation: Ankara Cloth as a Repertorium of Iconography -	Music Similarity Checking System for Verifying Originality of Students' Compositions in the Department of Music Education, UEW -	How School Art Education Shapes Creativity: Insights from University Student's Narratives -	Exploring Sankofaism as a theoretical framework for decolonisation of fields from arts education to community development -
	Q&A 2:25PM - 2:30PM	<i>Dr Otonye Bille Ayodele &amp; Patricia Omotayo Adesanya</i>	<i>Godfred Sackey &amp; Stephen Nyanteh Ayesu</i>	<i>Nicole Berner</i>
				<i>Osuyani Quaicoo Essel</i>

<b>Presentation</b> 2:30PM - 2:40PM	Statues in Effutu Dream: A Decolonial Slant on Visual Identity and Aesthetic Sovereignty	Analyses of effective use of animation principles in 2D, 3D, and stop motion animation	Beyond Skills: Repositioning Creative Thinking Disposition in Pre-Service Visual Arts Education in Ghana -	Evaluating the Rhetorical Context in the Rationality Question in African Philosophy -
	Q&A 2:40PM - 2:45PM	<i>- Mr Ebenezer Kow Abraham, Dr Theophilus Kwesi Mensah &amp; Dr Victor Quaynortey-Nyumu Teye</i>	<i>- Emmanuel Rock Nyarko Hanson</i>	<i>Prosper Setsoafia, Harry Baton Essel, Akosua Tachie-Menson &amp; Dickson Adom</i>
				<i>Naa Korkor Leeyoo Watson-Nortey</i>

<b>Presentation</b> 2:45PM - 2:55PM	Interpreting Effutu Cultural Identity in Winneba Through Monumental Public Sculptures – Ghana	Cultural Identity, Globalisation, and Mythical Imagination in Contemporary Ghanaian Cinema -	Performance and Pedagogical Interpretations of Selected Piano Works of J. H. Kwabena Nketia: Implications for the Sustainability and Transmission of African Pianism in Ghana -	A Study Contrasting the Results of Natural Components on Skin Health and Look between Ghanaian Traditional Cosmetic Merchandise and Plant-Based Preparations -
	Q&A 2:55PM - 3:00PM	<i>- Alexander Owusu Adjei</i>	<i>Selikem Tenu Kweku Geni &amp; Derrick Selasie Fiakpui</i>	<i>Nuel Uchenna Okoye</i>
				<i>Dr Emmanuel Abban</i>

<b>Presentation</b> 3:00PM - 3:10PM	The Travelled Path: Ghanaian Wood Furniture Aesthetics from the 19th Century to the 21st Century -	Challenges and Prospects of Technical and Vocational Education and Training (TVET) in Nigeria: Bridging Skills Gaps for Sustainable Development -	Picture making at UEW and its alignment with contemporary art trends -	From shrine to stage: Sankofaism and the recontextualization of ritual performance in Ghanaian theatre through Mohammed ben-Abdallah's "The Fall of Kumbi" -
	Q&A 3:10PM - 3:15PM	<i>Samuel Awuni, Steve Kquofi &amp; Dickson Adom</i>	<i>Ogbeide Caroline</i>	<i>Ruby Tabitha Kumangtum &amp; Dr Theophilus Kwesi Mensah</i>
				<i>Samuel Arko Mensah</i>

**03:15– 14:15**

**Creative Exhibition Opening**

- Exhibition Launch
- Artist Talks
- Networking

**NOTE:** 2D & 3D Animation Workshop facilitated by Mr. Emmanuel Rock N. Hanson runs concurrently **Each Day** at SCA Amu Theatre from **11:00-16:15**. Interested participants can freely join for skills and knowledge sharing.



# CREATIVE ARTS AND CULTURE INTERNATIONAL RESEARCH CONFERENCE (CACIRC)

**Theme:** “SANKOFAISM: Unearthing, Unlearning/Learning, and Uplifting Sustainable Creative Arts and Cultural Practices and Methods”

**31st March - 2nd April 2026 | Venue: SCA Theatre, Central Campus,  
Winneba**

## **Day 2 Programme**

1 April 2026



Under the Distinguished Chairmanship of:

**Professor Obed Emmanuel Acquah**

Dean, School of Creative Arts, University of Education, Winneba

Keynote Speaker:

**Prof. Ernst Wagner**

Exploring visual cultures (EVC), Germany

Moderated by:

**Dr Samuel Arko Mensah**

Department of Theatre Arts  
University of Education, Winneba

## PROGRAMME

### DAY 2: TUESDAY, 1 APRIL 2026

**08:00 – 09:00** | Registration & Arrival of Participants

**09:00 – 10:53** | Keynote Address II – Moderated by Dr. Samuel Arko Mensah

- Opening Prayer - Dr. Samuel Agbenyo
- Introduction of Keynote Speaker - Dr. Samuel Arko Mensah
- Delivery of Keynote Address by Prof. Ernst Wagner
- Questions, contributions and Comments
- Announcements by the Moderator - Dr Samuel Arko Mensah

**10:53 – 11:00** - Short Break

## Parallel Session A

Time Slot	Session 1	Session 2	Session 3	Session 4
<b>Presentation</b> 11:00AM - 11:10AM  <b>Q&amp;A</b> 11:10AM - 11:15AM	<b>Theme:</b> Art History and Visual Material Culture <b>Moderator:</b> Prof. Osuanyi Quaicoo Essel <b>Venue:</b> SCA Theatre  Nyimpadua II: A Narration of Identity and Ancestral History Through Adinkra Symbolism -  <i>Agnes Mensah Onumah</i>	<b>Theme:</b> Arts, Culture and Identity Construction <b>Moderator:</b> Dr. Mary Clare Akinyi Kidenda <b>Venue:</b> SCA Conference Room  Aesthetic Epistemologies and Sexuality: Ilèkè Waist Beads) as Indigenous Knowledge in Yoruba Culture -  <i>Adeleke Yinka Ogunfeyimi</i>	<b>Theme:</b> Cultural Production and Entrepreneurship and Creative Economy <b>Moderator:</b> Dr. Ebenezer Acquah <b>Venue:</b> Seminar Room  The Double Loom: Weaving Cultural Heritage with Commercial Viability in the Volta Region's Kente Industry -  <i>Kwabena Darko Akuamoah (PhD)</i>	<b>Theme:</b> Creative Arts Education and Policy Making <b>Moderator:</b> Dr. Kwame Kyere Diabour <b>Venue:</b> SCA Graduate Lab  Studying Music as a Profession: Perceptions in Winneba Township -  <i>Sylvia Ayi</i>
<b>Presentation</b> 11:15AM - 11:25AM  <b>Q&amp;A</b> 11:25AM - 11:30AM	Counter Erasure -  <i>Michael Manu-Kobia, Theophilus Kwesi Mensah (PhD) &amp; Eric Sakyi Nketiah</i>	Reclaiming Indigenous Epistemologies of Womanhood in Akan Oral Tradition for Gender-Responsive Development in Ghana  <i>- Joann Thompson, Juliet Oppong-Asare Ansah, Charity Odumale Roberts &amp; David Essilfi Quaye</i>	Beyond Entertainment: Dance And Cultural Tourism in Nigeria -  <i>Jonathan Desen Mbachaga, PhD.</i>	Creative Pedagogy in Digital Disruption -  <i>Jacqueline Okeyo, PhD</i>
<b>Presentation</b> 11:30AM - 11:40AM  <b>Q&amp;A</b> 11:40AM - 12:45PM	Embodied Histories: Painting Intergrated with Three-Dimnsional Forms as an Instrument of Historical Representation in Ghana  <i>Edward Baani Buxton</i>	From Preservation to Participation: Shifting Models at the National Mesuem Accra -  <i>Noble Jesse Glikpoe</i>	Creating livelihoods through "Brassbandship" in Ghana -  <i>George Asabre Maclean</i>	Music Education as a Catalyst for Social Change in Ghanaian Colleges of Education -  <i>Alfred Obeng Amoako, Wisdom Taylor &amp; Cosmas Nimbaaru</i>

<p><b>Presentation</b></p> <p>11:45AM - 11:55AM</p> <p>Q&amp;A</p> <p>11:55AM - 12:00PM</p>	<p>A Biographical Study of Dominic Opari Ansah Asare (Mido) and His Contributions to Ghanaian Choral Music - <i>Stephen Nyanteh Ayesu, Noble Klenam Kuegbesika, Daniel Yao Binah, Benjamin Ofori Hall, Bright Elloh &amp; Francis Awudja-King</i></p>	<p>The Impact of Environmental Factors on Pottery Production and Industry Sustainability in Ghana: A Perspective Study of Just Energy Transition - <i>Mercy Abaka-Attah and Emmanuel K. Payne</i></p>	<p>The Basketry Industry of Ghana: A Value Chain Analysis of Weaving Cottages in Accra - <i>Dr. Kwame Kyere Diabour</i></p>	<p>The Drums of Knowledge: Unpacking the Pedagogical Power of the Bewaa Ensemble in Nandom, Ghana - <i>Cosmas Nimbaaru &amp; Nii Darku Ofori-Obeng Doodoo</i></p>
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<p><b>Presentation</b></p> <p>12:00PM - 12:10PM</p> <p>Q&amp;A</p> <p>12:10PM - 12:15PM</p>		<p>Improving the Skills of First-Year Communication Design students in Lettering <i>Dr. Eric Agyarko</i></p>	<p>Structural and Thermodynamic Efficiency of Firewood Kilns in Artisanal Pottery: Evidence from the Mfensi Pottery Centre - <i>Daniel Ato Adubah</i></p>	<p>Teachers' Competence in Using Audio-Visual Technologies in Teaching Music - <i>Alfred Edu Jackson</i></p>
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12:15PM - 1:50PM

LUNCH BREAK

Parallel Session B

<p><b>Time Slot</b></p>	<p><b>Session 1</b></p> <p><b>Theme:</b> Music, Sound, and Culture  <b>Moderator:</b> Prof. Fish Mark Millas Coffie  <b>Venue:</b> SCA Theatre</p>	<p><b>Session 2</b></p> <p><b>Theme:</b> Cinematic Identities and Film Narratives in a Digital Era  <b>Moderator:</b> Prof. Faustina Brew  <b>Venue:</b> SCA Conference Room</p>	<p><b>Session 3</b></p> <p><b>Theme:</b> Language, Cultural Preservation, and Transformation  <b>Moderator:</b> Prof. Hans Kweku Wiabo Baffoe  <b>Venue:</b> Seminar Room</p>	<p><b>Session 4</b></p> <p><b>Theme:</b> Indigenous Knowledge Systems and Cultural Preservation  <b>Moderator:</b> Prof. E. K. Amponsah  <b>Venue:</b> SCA Graduate Lab</p>
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<p><b>Presentation</b></p> <p>2:00PM - 2:10PM</p> <p>Q&amp;A</p> <p>2:10PM - 2:15PM</p>	<p>Recording Techniques and Studio Practices of Samuel Kofi Attah - <i>Stephen Nyanteh Ayesu, Enock Yeboah, Joshua Kwabena Adjei, Christian Ruthord K. Ablah &amp; Lucy Ayomah</i></p>	<p>Exploration of cinematic identities and Yoruba cultural representations in Tunde Kelani's production - <i>Ilujinle - Victor Túnjì Táiwò, Ph.D.</i></p>	<p>Language Transformation and Preservation through Literacy Education in Nigeria - <i>Yahaya Salisu Ibrahim</i></p>	<p>Sounding Pan-Africanism: Negotiating Cultural Adaptation and Innovation in Ghanaian Orchestral Music - <i>Emmanuel Osei-Owusu (PhD)</i></p>
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<p><b>Presentation</b></p> <p>2:15PM - 2:25PM</p> <p>Q&amp;A 2:25PM - 2:30PM</p>	<p>Effect of Alpha Wave Binaural Beat Music on Stress Reduction among Music and Non-Music Lecturers -</p> <p><i>Stephen Nyanteh Ayesu</i></p>	<p>Between Authenticity and Aspiration: Production Design as Cultural Negotiation in Contemporary Nollywood -</p> <p><i>Adebayo John Badeji, PhD &amp; Samson Oladosu Ebe, PhD</i></p>	<p>Revitalising the Mboi language through orthographic development as cultural preservation and transformation -</p> <p><i>Dr Madu M. Bassi</i></p>	<p>Multifunctionality, Symbolism, and Generational Continuity of Gyaasi Music among the Dagaaba of the Upper West Region of Ghana -</p> <p><i>Leticia Naabano Takpo</i></p>
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<p><b>Presentation</b></p> <p>2:30PM - 2:40PM</p> <p>Q&amp;A 2:40PM - 2:45PM</p>	<p>The Life and Contributions of Samuel Kofi Attah to Recording Engineering -</p> <p><i>Stephen Nyanteh Ayesu, Samuel Ebonyi Arkaife, Eryonam Nyasorgbor, Aaron Apuri, Hoyah Mawuko &amp; Akorfa Fomeade</i></p>	<p>Alternative Narratives of Belonging: Ghanaian Zongo Films as Critical Identity Discourse -</p> <p><i>Dr Ramatu Mustapha Dadzie &amp; Dr Baba Haruna</i></p>	<p>Counselling With Wood in a Poetic Liberation -</p> <p><i>Daniel Oduro Yeboah</i></p>	<p>Digital Preservation of Indigenous Ghanaian Instruments: The Seperewa in Perspective -</p> <p><i>Francis Awudja-King</i></p>
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<p><b>Presentation</b></p> <p>2:45PM - 2:55PM</p> <p>Q&amp;A 2:55PM - 3:00PM</p>	<p>Exploring the Recording Techniques of Dominic Opere Ansa-Asare (MIDO) -</p> <p><i>Stephen Nyanteh Ayesu, Nuel Uchenna Okoye, Erica Efua Odukuwah Hammond, Chris Ampomah Mensah &amp; Elikplim Adjei Mensah</i></p>	<p>Exploring student perspectives on digital storytelling as a medium for rebirthing cultural values -</p> <p><i>Dr Benjamin Prempeh, Emmanuel Dankwah &amp; Dr Albert Boamah</i></p>	<p>Outdoor Sculptures as Symbols of Identity and Source for Historical Documentation: Reflection on Five selected Sculptures in some towns in Yorubaland, Southwestern Nigeria -</p> <p><i>Dr Samson Kehinde Adekoya &amp; Habib Korede Olowu</i></p>	<p>Music and Tension: Inter-Ethnic Conflict and Impact on Traditional Musical Ensembles in the Bawku Municipality -</p> <p><i>Wisdom Taylor, Alfred Obeng Amoako &amp; Nii Darko Ofori-Obeng Dodoo</i></p>
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<p><b>Presentation</b></p> <p>3:00PM - 3:10PM</p> <p>Q&amp;A 3:10PM - 3:15PM</p>	<p>Rhythm, Production, and Cultural Identity: Sonic Analysis of Works by Nacee -</p> <p><i>Edward Quansah</i></p>	<p>Narrative Pacing and Story Structure of Ghanaian Films in Digital-Age Film Distribution -</p> <p><i>Derrick Selasie Fiakpui &amp; Selikem Kweku Geni</i></p>	<p>New bands, old music: Kwan Pa and the revitalisation of palm-wine music in contemporary Ghana -</p> <p><i>Nii Darko Ofori-Obeng Dodoo, Cosmas Nimbaarua &amp; Alfred Obeng Amoako</i></p>	<p>Sankofaism and the Reimagining of Nigerian Christian Hymn Performance as Indigenous Knowledge and Sustainable Creative Practice -</p> <p><i>Samson Oladosu Ebe, PhD &amp; Adebayo John Badeji, PhD.</i></p>
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# CREATIVE ARTS AND CULTURE INTERNATIONAL RESEARCH CONFERENCE (CACIRC)

**Theme:** “SANKOFAISM: Unearthing, Unlearning/Learning, and Uplifting Sustainable Creative Arts and Cultural Practices and Methods”

**31st March - 2nd April 2026 | Venue: SCA Theatre, Central Campus, Winneba**

## **Day 3 Programme** 2 April 2026



Under the Distinguished Chairmanship of:  
**Professor Obed Emmanuel Acquah**  
Dean, School of Creative Arts, University of Education, Winneba

Keynote Speaker:  
**Prof. Samuel Manasseh Yirenkyi**  
University of Media, Arts and Communication

Moderated by:  
**Prof. Osuanyi Quaicoo Essel**  
Vice Dean, School of Creative Arts, University of Education, Winneba

## **DAY 3: THURSDAY, 2 APRIL 2026**

**08:00 – 09:00**

### **Registration & Arrival of Participants**

**09:00 – 10:53 | Keynote Address III – Moderated by Prof Osuanyi Quaicoo Essel**

- Opening Prayer - Dr. Samuel Agbenyo
- Introduction of Keynote Speaker - Prof Osuanyi Quaicoo Essel
- Delivery of Keynote Address by Prof. Samuel Manasseh Yirenkyi
- Questions, contributions and Comments
- Announcements by the Moderator - Prof Osuanyi Quaicoo Essel

**10:53 – 11:00 | Short Break**

**DAY 3: 2 APRIL 2026 (THURSDAY) 5 PRESENTATIONS**  
**ONE SESSION - INTERDISCIPLINARY | MODERATOR: DR. GODFRED ASARE YEBOAH |**  
**VENUE: SCA THEATRE**

<p><b>Presentation</b>            11:00AM - 11:10AM  <b>Q&amp;A</b>            11:10AM - 11:15AM</p>	<p>Sankofaism and Human Capital Development in Kenya's Jua Kali Sector in Kenya - <i>Mary Clare Akinyi Kidenda</i></p>
<p><b>Presentation</b>            11:15AM - 11:25AM  <b>Q&amp;A</b>            11:25AM - 11:30AM</p>	<p>The Star as Political Metaphor: A Study of Post-Independent African Flags - <i>David Naya Zuure</i></p>
<p><b>Presentation</b>            11:30AM - 11:40AM  <b>Q&amp;A</b>            11:40AM - 11:45AM</p>	<p>Acquiring AI Skills in Design Studies: A Reflection on Narratives of Four Dimensional Design - <i>Esther Kute</i></p>
<p><b>Presentation</b>            11:45AM - 11:55AM  <b>Q&amp;A</b>            11:55AM - 12:00PM</p>	<p>Bridging Attention Gaps in Children with Attention Deficit Hyperactive Disorder through Innovative Teaching Aids - <i>Effie Koomson, Edward Baani Buxton, Prof. Emmanuel Kodwo Amisshah, Comfort Aba Amisshah</i></p>
<p><b>Presentation</b>            12:00PM -12:10PM  <b>Q&amp;A</b>            12:10PM -12:15PM</p>	<p>Control over the creative economy: The dilemma of the Ghanaian policymaker in the Fourth Republic - Dr Baba Haruna</p>
<p><b>Presentation</b>            12:15PM -12:25PM  <b>Q&amp;A</b>            12:25PM -12:30PM</p>	<p>GHANACENTRICISM: Indigenous Knowledge Systems as Alternative Theoretical Supposition for Arts Based Research - Prof E. Kwasi Amponsah, Prof Patrique deGraft-Yankson, Prof E. R. K. Amisshah, Prof Joseph Essuman</p>
<p><b>12:15PM - 1:50PM LUNCH BREAK</b></p>	



**14:00-15:55**

**Closing Ceremony** – Moderated by Prof E. Kwasi Amponsah

**14:00– 14:10**

Registration & Arrival of Participants

**14:10 – 14:40**

- Opening Prayer – Dr Samuel Agbenyo
- Introduction of Chairperson by the moderator
- Chairperson’s Response
- Address by Chairperson (Vice-Chancellor of University of education, Winneba - Professor Stephen Jobson Mitchual, or Representative)
- Remarks from International Partners (EVC Representative)

**14:40 – 15:55**

**Open forum and Sankafaism Dialogue**

- Questions, contributions and Comments
- Delivery of Closing Address by Dean, School of Creative Arts, UEW
- Chairperson’s closing Remarks
- Vote of Thanks - Vice Dean, School of Creative Arts
- Closing Prayer - Dr George Asabre-Maclean
- Networking





# BOOK OF ABSTRACTS

ABSTRACT NO: 1

## **The Double Loom: Weaving Cultural Heritage with Commercial Viability in the Volta Region's Kente Industry**

**Kwabena Darko Akuamoah (PhD)**

Ho Technical University  
Multidisciplinary Department  
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### **Abstract**

Artisans in Ghana's Volta Region, recognised for their production of Ewe Kente, are currently at a pivotal point. The increasing global demand for authentic cultural goods necessitates a careful balance between preserving longstanding weaving traditions and adapting to contemporary market competition. This paper posits that successful artisans in the region function not only as weavers of cloth but also as "cultural translators," adeptly managing their dual roles as custodians of heritage and commercial entrepreneurs. This research is grounded in six months of ethnographic fieldwork conducted in Tafi Abuife and Agortorme, utilising in-depth interviews and participant observation with master weavers, apprentices, and local cooperative leaders. The data identifies three main strategies for addressing this duality: (1) establishing separate product lines to differentiate sacred, symbolic cloths from those intended for tourist and export markets; (2) utilising social media storytelling to inform consumers and rationalise premium pricing; and (3) creating informal collectives to handle bulk orders while preserving individual artistic integrity. The findings contest oversimplified narratives that juxtapose cultural preservation with economic development. This paper introduces a model of "negotiated authenticity" that illustrates how entrepreneurial agency

effectively integrates cultural heritage into a sustainable business model. The conclusions provide important insights for policymakers and support organisations focused on developing culturally resilient and vibrant cultural enterprises.

**Keywords:** Ghana; Volta Region; Ewe; Kente; Policymakers; Agortorme; Tafi Abuife

## ABSTRACT NO: 2

### **Culturally Gated Community and Sustainable Urban Development: A Case Study of Land Ownership Restrictions in Amankyea, Ghana**

**Adjei Sopore**

University of Education, Winneba

#### **Abstract**

Sustainable urban development emphasises social and environmental well-being, enhancing the quality of life now and for future generations. In Amankyea, Ghana, a community that restricts land sales to non-natives, this study explores how such practices influence sustainable urban development. These restrictions, while preserving cultural heritage and community identity, may challenge inclusivity and sustainable growth. This research will investigate the complexities of Amankyea's land ownership restrictions and their impact on sustainable urban development through a qualitative approach using an in-depth interview guide. Employing a case study research design, the sample will comprise community members and non-native residents. The study will be grounded in the Sustainable Livelihoods Framework, which provides a comprehensive understanding of how land ownership restrictions affect various socio-economic aspects of community life. The objectives will include uncovering the historical rationale behind Amankyea's land ownership restrictions and also analysing their socio-economic implications. Findings from this research will offer valuable insights into the future development of Amankyea, highlighting

challenges and opportunities associated with land ownership restrictions. The study aims to contribute to the broader discourse on sustainable urban development by proposing strategies to foster inclusivity and sustainability within the community.

**Keywords:** Culturally, Gated Community, Sustainability, and Urban Development.

### ABSTRACT NO: 3

## **Promoting and Preserving Ejagham Cultural Identity: Through Songs and Folktale**

**Francis Bassej Itaya**

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University of Education and Entrepreneurship  
Akamkpa, Cross River State, Nigeria  
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### **Abstract**

Culture encompasses the entire cycle of a people's way of life, as reflected in their socio-political and economic systems. Culture is largely reflected in their mode of communication. That is why every culture is important and relates to other cultures in one way or another. The Ejagham culture, which is replete with songs, is somewhat related to neighbouring cultures, particularly those of the Efiks, Ibibios, Itsekiris, and Igbo. Thus, like the other cultures, the Ejagham has a rich cultural heritage which is preserved and disseminated through songs and folktales, among which are communicated. This work, therefore, focuses on the Ejagham traditional song as a valuable instrument enshrined in the Ejagham culture. The analysis revealed that the Ejagham traditional songs and folktales perform numerous functions such as being didactic, humorous and symbolic.

**Keywords:** Ejagham, culture, folktales, identity.

ABSTRACT NO: 4

## Language Transformation and Preservation through Literacy Education in Nigeria

**Yahaya Salisu Ibrahim**

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Federal

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### Abstract

Nigeria's vast linguistic diversity, comprising over 500 languages, presents both a rich cultural resource and a complex educational challenge in the 21st century. As many minority languages face endangerment due to urbanisation, shifting sociolinguistic attitudes, and the dominance of English and major regional languages, literacy education has emerged as a critical mechanism for both preserving and transforming Nigeria's linguistic heritage. Literacy, understood as the ability to read, write and meaningfully use a language in multiple domains, plays a dual role: it safeguards endangered languages through documentation, orthography development, and intergenerational transmission, while also enabling their transformation into functional tools for education, digital communication, governance, and community development. This paper examines how literacy education in Nigeria can strategically support language preservation and modernisation. It reviews key national policies such as the mother-tongue and language-of-the-immediate-environment (LIE) provisions, analyses implementation challenges, and synthesises research on learning outcomes associated with mother-tongue instruction. Attention is given to institutional efforts by the Nigerian Educational Research and Development Council (NERDC), the National Institute for Nigerian Languages (NINLAN), and civil society partners engaged in material development and community-based literacy initiatives. The findings reveal that literacy-driven preservation is most effective when supported by clear policy commitment, adequate teaching materials, teacher capacity, and community participation. The paper

argues that Nigeria’s multilingual landscape requires a comprehensive, technology-enabled, community-centred literacy strategy capable of revitalising endangered languages while equipping them to thrive in contemporary education and digital spaces. It concludes with evidence-based recommendations for scaling sustainable literacy programmes that reinforce both cultural identity and national development.

Keywords: Language, Transformation, Preservation, Literacy Education

#### ABSTRACT NO: 5

### **The Future of Work and Learning: Investigating the Relationship Between AI Adoption, Student Engagement, and Career Readiness in 21st-Century**

**Nura Bawa**

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#### **Abstract**

The integration of Artificial Intelligence (AI) in 21st-century education has transformed the learning landscape. This study investigates the relationship between AI adoption, student engagement, and career readiness. The study adopts a descriptive research design of a survey type. All medical students of Federal University, Birnin Kebbi, form the population of the study. The study uses a purposive sampling technique to select the respondents who participated in the study. The study uses 108 respondents as suggested by the Research Advisors (2006) to participate in the study. An instrument titled: AI adoption and carrier readiness was used for data collection. It was validated and pilot-tested. A reliability index of 0.95 was obtained using Cronbach’s alpha at the 0.05 level of significance. Results from the research revealed that while they frequently utilise AI technologies, this usage is not

predominantly for academic purposes. Moreover, the findings suggest that an over-reliance on AI during assignments and other academic activities may have detrimental effects on career readiness and future workforce preparedness. This research highlights the need for educators and policymakers to develop strategies that promote responsible AI adoption, fostering a balance between technology-enhanced learning and essential skills development for the future workforce.

**Keywords:** Artificial Intelligence; Student Engagement; Career Readiness; 21st-Century Education; Future Workforce Preparedness.

#### ABSTRACT NO: 6

### **Aesthetic Epistemologies and Sexuality: Ìlẹ̀kẹ̀ (Waist Beads) as Indigenous Knowledge in Yoruba Culture**

**Adeleke Yinka Ogunfeyimi**

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#### **Abstract**

The Yoruba deploy the richness of their language—especially proverbs—to articulate key cultural ideologies and social values. A proverb often cited in relation to notions of aesthetics and sexuality is “*Omo eni kò í tí se idi bẹ̀bẹ̀rẹ̀, kí a fí ìlẹ̀kẹ̀ sí idi ọmọ elòmíràn*” (“One’s daughter’s buttocks have not yet blossomed, yet one adorns another’s daughter with waist beads”). This proverb raises critical questions about the evolving cultural meanings and functions of *ìlẹ̀kẹ̀* (waist beads). Traditionally associated with beauty, allure, and bodily enhancement, *ìlẹ̀kẹ̀* also occupies a symbolic space where seduction, power, and subtle manipulation intersect. This paper interrogates the underlying motives for adorning young girls with waist beads in Yoruba society and examines how these motives have transformed over time. Specifically, the study (i) investigates parental involvement in practices that

implicitly enhance feminine allure, (ii) examines the cultural and aesthetic motivations behind *ilẹ̀kẹ̀* usage, (iii) argues that contemporary debates on “immoral dressing” among young women—often presumed to be modern—are rooted in longstanding traditions, and (iv) explores whether the functions of *ilẹ̀kẹ̀* in the present era diverge from earlier moralistic interpretations. Using a socio-cultural analytical framework, the paper traces the historical significance of *ilẹ̀kẹ̀* and its metaphorical and aesthetic meanings in contemporary Yoruba society, with seductive beauty as the central thread of interpretation.

**Keywords:** Seduction; Proverbs; *ilẹ̀kẹ̀* (Waist Beads); Sexual Aesthetics; *Idi Bẹ̀bẹ̀rẹ̀*

#### ABSTRACT NO : 7

### **Weaving the Past and the Present: Egúngún Costume Art and the Dynamics of Change in Abeokuta**

**Kehinde Adepegba, Ph.D**

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#### **Abstract**

Egúngún costume makers in Abeokuta, Nigeria, whose craft is historically rooted in communal practices, are artists themselves. Over time, Egúngún costume design has shifted from a primarily collective endeavour to one characterised by individual artistic expression. This transition reflects wider cultural, social, and aesthetic dynamics within Abeokuta’s Yoruba communities. The paper examines both the enduring traditions and the contemporary transformations in Egúngún costume art. It aims to analyse how selected Egúngún costume artists have contributed to these shifts, and to clarify the interplay between preservation of heritage and personal creativity within other factors of social change. Primary data will be gathered through photographic documentation of Egúngún costumes, interviews

and direct observations of selected Egúngún costume artists in Abeokuta. The research will utilise historical and biographical analytical frameworks to trace Egúngún costume development. The linear theory of social change provides the theoretical lens to interrogate how costume art practices have evolved while maintaining links to indigenous belief systems and aesthetics. The study explores specific elements of continuity, such as the retention of traditional motifs, ritual functions, and communal significance in Egúngún costumes. It also investigates areas of change, including the adoption of new materials, the emergence of individual artistic styles, new techniques, and evolving meanings attached to costume creation. The discussion highlights the roles of prominent artists in driving innovation and how these changes reflect broader social transformations in Abeokuta. The paper expects to show that the evolving identities of Egúngún costume artists both sustain and reshape Abeokuta's cultural heritage. Findings will provide insights into the future trajectory of Egúngún costume art and its significance for cultural continuity amid change, offering a critical reflection on the balance between maintaining tradition and fostering artistic innovation.

**Keywords:** Continuity and Change, Egúngún Costume Art, Egúngún Costume Artists, Artistic Innovation, Indigenous Knowledge

#### ABSTRACT NO: 8

### **Embracing Indigenous Knowledge System (IKS) in Monuments Conservation and Restoration: The Earthen Mosque Architecture in Northern Ghana**

**Dr Saako Malik Mahmoud<sup>1</sup>**  
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**Samuel Maabora Guri<sup>2</sup>**  
Ghana Museums and Monuments Board<sup>1&2</sup>

## **Abstract**

Integrating Indigenous Knowledge Systems (IKS) is essential for the documentation, conservation, and management of Islamic earthen architecture in northern Ghana. These mosques, situated along historic trans-Saharan trade routes, were constructed using locally sourced materials and vernacular techniques adapted to the savannah environment. Beyond their religious function, they historically served as centres for meditation, trade, and lodging for itinerant Muslim clerics and traders. Their designs, influenced by Sudanic and Jenne architectural styles and combined with indigenous construction methods, produced distinctive mosque typologies that reflect a long history of cultural exchange and adaptive innovation. Although they have been on the UNESCO Tentative List since 2000, these mosques have received limited scholarly and conservation attention. Between 2023 and 2025, collaborative restoration initiatives targeting the Dondoli, Wechiau, Wurinyanga, and Nakore mosques were undertaken by local communities in partnership with the Ghana Museums and Monuments Board. These efforts demonstrated how IKS can be operationalised in heritage preservation, demonstrating its capacity to sustain cultural identity, promote environmentally responsive construction, and safeguard both tangible and intangible heritage resources.

**Keywords:** Indigenous Knowledge Systems; Islamic earthen architecture; vernacular construction; heritage conservation; Sudanic-Jenne Mosque typologies

## Revitalising the Mboi language through orthographic development as cultural preservation and transformation

**Dr Madu M. Bassi**

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### Abstract

Mboi has been described as a Niger-Congo language. Further classification situates it in the B̄ana group precisely. The language is spoken in Song Local Government Area of Adamawa State, North-east, Nigeria. Although the estimated number of people who speak the language is more than 10000, it has been noticed that the language has largely been under-documented and under-investigated. Similarly, the orthography of Mboi has hardly been developed. It became necessary to study, develop and document the orthography of the Mboi language in order to preserve it from going into extinction. Section 2 subsection 16 (j) of the National Policy on Education (NPE 2013: 6) states that for the Early Childhood/Pre-Primary Education, government shall; ensure that the medium of instruction is principally the mother tongue or the language of the immediate community; and to this end will: i) develop the orthography of many more Nigerian languages, and, ii) produce textbooks in Nigerian languages. The paper adopts a mixed-method sampling technique, a cross-sectional design, and a descriptive analysis. The researcher would present the orthography and a preliminary analysis of a few aspects of the phonology of the Mboi language for the early primary education level. At the end, the by-product of the study would add knowledge to the literature, especially in the area of areal linguistics.

**Keywords:** Mboi language, orthography, Niger Congo, early primary education, endangered languages, National policy on Education

## **Beyond Entertainment: Dance And Cultural Tourism in Nigeria**

**Jonathan Desen Mbachaga, Ph. D**

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Taraba State  
University, Jalingo

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### **Abstract**

There is always a taken-for-granted attitude to dance as art. Whether within academic circles or public arenas, it is reduced to mere past time and entertainment. This notwithstanding, dance remains a vital and dynamic art form connecting all segments of society. Within the ambit of rhythm interpretation and appreciation, the art of dance produces a language capable of expressing the religious beliefs, biological temperament, historical experiences, social practice and economic peculiarities of the people who own it. However, the myopic understanding of what dance stands for is capable of devaluing its socio-cultural and economic essence and potentialities, especially when looked upon as a profession for mediocre persons and vagabonds. This paper focuses on the place of Nigerian Dances and how it promotes and enhances tourism potentials directed at image rebranding and economic advancement of Nigeria as a Nation. The paper submits that Nigeria is endowed with a robust dance tradition that can be explored maximally to advance into the global upsurge in tourism as a major revenue-earning stream for Nigeria.

**Keywords:** Dance culture, Tourism development, Economic advancement

## **Nyimpadua II: A Narration of Identity and Ancestral History through Adinkra Symbolism**

**Agnes Mensah Onumah**

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University of Education, Winneba, Ghana  
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### **Abstract**

Nyimpadua II is a practice-led visual inquiry situated within Indigenous Knowledge Systems and cultural preservation. Responding to Ghana's contemporary condition of intersecting cultural, ecological, and spiritual crises, the work positions indigenous naming practices and Adinkra symbolism as survival technologies that resist erasure and restore cultural continuity. Drawing from a family history marked by recurrent childhood mortality, locally referred to as Awombawu, the project engages Akan situational naming traditions developed as spiritual interventions against death. These naming practices operate as indigenous epistemologies that encode grief, resistance, and ancestral resilience. The work examines how Akan naming traditions and Adinkra symbols function as visual and spiritual archives that preserve cultural memory and identity across generations. Through relief rendering on canvas, the series incorporates Adinkra symbols such as Owu Atwer, Asaase Ye Dur, Gye Nyame, Eya, and Akoben, alongside situational names including Konde, Daadze Asa, Mesere Nyame, Obi nka n'asem, and Kaya. Collectively, these elements articulate themes of mortality, reverence for Mother Earth, divine supremacy, endurance, vigilance, and historical trauma. Methodologically, the project adopts a practice-based and autoethnographic approach that integrates personal memory, oral history, and indigenous semiotics. Material choices and modes of production are intentionally decentralised, foregrounding sustainability while establishing symbolic connections between Ghanaian cultural identity and marginalised communities. Aligned with the philosophy of Sankofaism,

Nyimpadua II retrieves ancestral knowledge as a contemporary strategy for navigating crisis, asserting visual art as an agent of cultural survival, spiritual reclamation, and continuity.

**Keywords:** Sankofa; Adinkra Symbols; Indigenous Knowledge Systems; Visual Culture; Sustainability.

A B S T R A C T N O : 1 2

## **Ghanaian Artists and the Global Art Market: A Socio-Economic Synthesis on the “Silent Art Revolution” in Ghana**

**Sela Kodjo Adjei, Ph.D.**

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### **Abstract**

This article offers an analysis of the so-called “silent art revolution”, which has resulted in a significant growth of Ghanaian artists’ visibility on the international art stage, and the factors that made it possible. Using socio-economic data from the extant literature and data from ten structured interviews, the article explores the diverse perspectives of Ghanaian artists working within the contemporary art scene in Ghana. The article argues that the growth and development of Ghana’s contemporary art scene rests on a range of factors such as cultural diversity, community-based support, economic indicators and the contribution of key actors in the artworld, the most significant among the latter being artists, collectors, art institutions, scholars, critics, galleries, auction houses, curators, art fairs and biennales. The article concludes that no satisfactory explanation can be given for the recent growth in the international interest for Ghanaian art unless we factor in all these interconnecting factors, and the different groups that are involved in their interplay: networked patrons, business coaches, art advisors, art historians, lawyers, gallery owners, photo-journalists, bloggers, PRs, publicists all contribute significantly to making artist’s’ work more valuable,

visible and desirable to the larger global art community. However, despite the economic expansion of the global art scene, the research presented here shows that there are still significant obstacles to furthering the growth and development of the art market in Ghana. In particular, ineffective and underdeveloped policies for the sector, copyright and intellectual property violations within Ghana's creative industries emerge as key challenges that need to be addressed and around which more research is urgently needed.

**Keywords:** Ghanaian artists, Global art market, copyright infringement, Contemporary art, Creative Industries in Ghana, Ghanaian art market

ABSTRACT NO : 13

## **Repositioning Ghanaian Indigenous Dance As Embodied Epistemology: Sankofa as Theoretical Framework**

**Joann Thompson**

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### **Abstract**

Colonial epistemologies in Africa systematically privileged textual, written, and Eurocentric modes of knowledge production while relegating embodied cultural practices to the margins of intellectual life. Consequently, indigenous Ghanaian dances have been framed as folklore, entertainment, or ritual performance rather than as legitimate sites of knowledge generation and transmission. This marginalisation has obscured the philosophical and

cosmological knowledges embedded within these dance traditions. This study advances Sankofa (“go back and fetch it”) as a theoretical framework for repositioning Ghanaian indigenous dance as embodied epistemology. Methodologically, the study adopts a decolonial conceptual analysis grounded in Indigenous Knowledge Systems and embodied epistemology. Rather than relying on empirical fieldwork, the study employs theoretical synthesis, philosophical interpretation, and critical rereading of existing African dance scholarship to interrogate how knowledge is produced, stored, and transmitted through the dancing body and performance practices. Sankofa is theorised here as an epistemological method that legitimises the retrieval and activation of ancestral embodied knowledge; provides a pathway for restoring epistemic authority to indigenous performance practices; and reimagines African scholarship from within African modes of knowing for contemporary scholarship and development. Using indigenous dances such as Kete, Akosua Dontoba, and Bamaya (from the Asante, Effutu, and Dagbani sub-ethnic groups, respectively) as cases, the paper demonstrates how indigenous dance encodes governance structures, moral order, gendered responsibility, cosmology, and social memory through movement vocabularies, rhythmic organisation, spatial arrangement, costume, and performative protocols. Ultimately, the study positions Ghanaian indigenous dance as a decolonial knowledge framework with far-reaching implications for cultural policy and sustainable development discourse.

**Keywords:** Sankofa, Embodied Epistemology, Indigenous Dance, Indigenous Knowledge Systems, Ghana

## **Reclaiming Indigenous Epistemologies of Womanhood in Akan Oral Tradition for Gender-Responsive Development in Ghana**

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### **Abstract**

This research looks back into Asante oral and embodied traditions to explore Asante epistemologies of womanhood within Ghana's Indigenous Knowledge Systems through the lens of Sankofa. The study employs a qualitative Indigenous research design, drawing on oral text analysis and semi-structured interviews with key participants knowledgeable in Akan orature, storytellers and dancers within the Asante traditional area. A hermeneutic thematic analysis is used to interpret the cultural and philosophical meanings embedded in oral and performative expressions. Specifically, the study seeks to unearth the wisdom behind femininity within the Akan culture since, in Akan philosophical thought, womanhood is not just about being female. Guided by the Sankofa philosophy of retrieving valuable ancestral wisdom for contemporary transformation, the research examines how womanhood is articulated as a source and transmitter of knowledge in Asante oral and embodied traditions - proverbs

and sayings, folktales, songs, and dance - and how these epistemologies can inform gender-responsive development policy. Therefore, feminine concepts within drums, characters in *Anansesem*, etc. and how feminism is portrayed generally are analysed, emphasising how they function as repositories of moral, philosophical, and valuable knowledge that can help shape modern ideas about gender equality and national development in Ghana.

**Keywords:** Womanhood, femininity, Sankofa, Oral and Embodied Traditions, Indigenous Epistemologies

A B S T R A C T N O : 1 5

## **Utilitarian Art in Art-Historical Documentation: *Ankara* Cloth as a Repertorium of Iconography**

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### **Abstract**

*Ankara*, a cloth known as African Wax Print, has been culturally appropriated for over a century, transforming its cultural identity and ownership from European to African. *Ankara* motifs show cultural symbols from African countries such as Egypt, Ghana, and Nigeria, also patterns that are zoomorphic, botanical and technological. *Ankara's* utilitarian purposes go beyond ordinary dress to include uses such as commemorative cloth, identification and uniform cloth. Motifs and patterns in *Ankara* designs have, over many years, served as a repository for Nigerian artistic and cultural heritage and history. The need to identify

and classify these motifs as symbols of ethnic identities and recorded artistic history is the paramount objective of this paper. This study examined commonly repeated *Ankara* motifs to identify, sort, and classify them according to ethnic sources, thereby recognising *Ankara* as a path to understanding indigenous meanings and functions of such motifs in their traditional settings. This qualitative research used a purposive selective sampling method, using *Ankara* traced to three Nigerian ethnic groups (Arewa, Igbo and Yoruba). The theories of cultural authentication, cultural identification, and cultural aesthetics frame the analyses of the data. Data was gathered from field investigation in markets and factories, interviews of users and custodians of culture, and related literature on *Ankara*. Findings indicate that the motifs serve not only aesthetic purposes but are identity markers of Nigerian indigenous culture for these three ethnic groups. The motifs provide a trajectory of visual documentation of forms from ancient symbols to contemporary representations, embed the indigenous culture of the three selected ethnic groups and serve as a cultural unifier through the common use of the cloth within the groups.

**Keywords:** Ankara, Art documentation, Cultural identity, Motifs, Utilitarian art

ABSTRACT NO: 16

## **Statues in Effutu Dream: A Decolonial Slant on Visual Identity and Aesthetic Sovereignty**

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### **Abstract**

This study offers a comprehensive analysis of the decolonisation undertones in the five permanent statues of the Effutu Dream Beautification Project (EDBP) in Simpa (Winneba), Ghana. The research addresses the persistence of Eurocentric historical narratives and aesthetic standards in Ghanaian urban centres, which continue to marginalise indigenous heritage and identity. The study evaluates how the Reconciliation, Unity, Aboakyer, Ofarnyi Kwegya, and Fishermen of Akosua Village statues function as deliberate acts of decolonial reclamation. It interrogates the linguistic transition from “Winneba” to “Simpa” as a foundational act rooted in Sankofa philosophy. It also analyses the shift towards Fibre-Reinforced Polymer (FRP) as a rejection of the colonial “bronze standard.” This study provides a practical framework for “Visual Sovereignty,” demonstrating how local materiality and indigenous nomenclature can dismantle colonial legacies in public spaces. Furthermore, through the lens of curatorial agonism, the research identifies public dissent and the removal

of the Reconciliation Statue as vital manifestations of democratic agency. Ultimately, the study contributes to the global conversation on heritagisation by showing that decolonisation is more than a symbolic act; it is a contested, community-led process of cultural resilience.

**Keywords:** Decolonisation, Simpa, Visual Sovereignty, Aesthetic Sovereignty, Sankofa, Heritagisation

ABSTRACT NO: 17

## **The Tripartite Nature of Man's Existence: The Akan Worldview**

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### **Abstract**

This study employs Plato's Tripartite Theory of Existence, also referred to as the Justified True Belief (JTB) Theory, to analyse the Akan conception of human existence, concentrating on the beliefs in life before birth, life after birth, and life beyond death. The Akan view human life as multifaceted, made up of interrelated ontological components that go beyond simple physical embodiment. Using the tripartite framework, which literally states that "to know something, you must believe it, it must be true, and you must have good reasons (justification) for it", this study examines how the Akan express their beliefs regarding prenatal existence, natal embodiment, and post-mortem continuity through proverbs and sayings. Textual analysis and ethnographic research will be combined in a mixed qualitative technique to gather data. Semi-structured interviews, focus groups, and participant observation in selected Ashanti communities in Ghana will be used to collect primary data. Oral histories, archival records, and literary sources will all be used to gather

secondary data. The result is likely to show that, first, the Akan believe that a person's *kra* 'soul' resides in the spiritual world and is selected in collaboration with ancestral entities before joining the material world. Second, the soul and spirit communicate with the material world through the body during life. Last but not least, reincarnation or intercessory duties within the community of the living are proof that afterlife existence endures through ancestral regions where the soul reintegrates into the cosmic order.

**Keywords:** Tripartite, Existence, Personhood, Ontological component, Afterlife

A B S T R A C T N O : 1 8

## **Sankofarism and the Reclamation of Indigenous Textile Knowledge: A Theoretical Exploration of Meaning, Materiality, and Sustainability in Contemporary Ghanaian Textiles**

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### **Abstract**

Indigenous textile traditions in Ghana have historically functioned as repositories of cultural knowledge, social values, and cosmological meaning. However, many textile expressions now prioritise market appeal and aesthetic innovation, often marginalising the epistemologies embedded in traditional motifs, materials, and techniques. Anchored in the conceptual framework of Sankofarism, this theoretical study critiques processes of unlearning, relearning, and reclaiming knowledge of indigenous Ewe weaves to sustain cultural meaning and identity in Ghanaian textiles. Through an extensive literature review in visual material culture, decolonial theory, and textile studies, the paper examines how contemporary scholars, designers, and theorists navigate tensions between tradition and modernity. The study argues that the erosion of knowledge about indigenous Ewe weaves is primarily epistemic rather than technical, stemming from disconnection from ancestral knowledge systems.

Drawing on Sankofarian principles, the paper proposes strategies for ethical retrieval, reinterpretation, and adaptation of indigenous Ewe weaves within contemporary creative practice. By foregrounding these epistemologies as living knowledge systems, the study redefines sustainability not solely in environmental terms but as the continuous preservation of cultural meaning, ethical materiality, and aesthetic coherence. This framework contributes to debates on decolonial visual culture, indigenous knowledge systems, and sustainable creative practices, offering critical insights for scholars, educators, and practitioners in African textile studies and the broader creative arts sector. Ultimately, the paper positions Sankofarism as an essential lens for understanding how indigenous Ewe textile knowledge can guide the ethical and sustainable evolution of contemporary Ghanaian textiles.

**Keywords:** Sankofarism, Indigenous textile epistemologies, Visual material culture, Decolonial theory, Cultural sustainability.

ABSTRACT NO: 19

## **How School Art Education Shapes Creativity: Insights from University Students' Narratives**

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### **Abstract**

Learners' lived experiences in school art education significantly shape their perceptions of creativity, cultural expression, and artistic agency—core dimensions of creative arts education that contribute to cultural sustainability and innovation. This study explores retrospective narratives of former secondary school students (N=64) to understand how past experiences influence current attitudes toward the arts and inform future pedagogical orientations within creative arts education. Using a qualitative approach, open-ended responses from an online survey were analysed through thematic content analysis to identify recurring patterns of meaning, emotional engagement, and culturally embedded interpretations of art learning experiences. Key analytical themes

include the impact of teacher-student interactions on creative confidence, the role of culturally relevant artistic practices in identity formation, and perceived constraints of traditional aesthetic norms that may limit creative innovation. Findings reveal that positive early experiences—such as exposure to culturally situated art projects and opportunities for self-directed creative expression—correlate with stronger identification with the arts and a commitment to culturally grounded creative practices. Conversely, experiences marked by rigid evaluation criteria or limited cultural representation were associated with diminished artistic self-efficacy. By foregrounding learners’ voices, this research contributes to ongoing dialogues about creative arts education and cultural preservation, offering implications for curriculum development that honour diverse cultural heritages while promoting sustainable creative arts practices and pedagogy. These insights are relevant to educators, researchers, and policymakers seeking to reimagine art education as a culturally responsive and transformative field within the broader creative arts landscape.

**Keywords:** Art Education, Creativity Development, Student Narratives, Cultural Identity, Culturally Responsive Pedagogy.

ABSTRACT NO: 20

## Interpreting Effutu Cultural Identity in Winneba Through Monumental Public Sculptures

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### Abstract

This qualitative study examines a series of contemporary monumental sculptures installed at strategic public sites in Winneba, Central region, Ghana. It investigates how these sculptural forms visually encode and communicate specific aspects of Effutu cultural heritage. Employing an ethnographic and anthropological methodology, the research engaged a purposively sampled cohort of key cultural informants alongside a broader randomised selection of community stakeholders. This dual approach ensured both depth of cultural insight and representational breadth in the data collected. Analysis revealed that the monuments serve as potent visual narratives, symbolically representing core elements of Effutu heritage. These include the annual Aboakyir festival, the traditional authority of the Prama, the community's fishing economy, indigenous dance forms and staple culinary practices. The study concludes that Winneba's monumental landscape constitutes a dynamic site where art, heritage, politics, and spirituality converge. These sculptures function as both a physical archive of collective memory and a contested platform for ongoing identity formation. Their persistent presence articulates an Effutu aspiration for unity, self-definition, and cultural continuity within Ghana's rapidly modernising milieu.

**Keywords:** Monumentalism, Monuments, Monumental statues, Culture, Cultural heritage

## The Travelled Path: Ghanaian Wood Furniture Aesthetics from the 19<sup>th</sup> Century to the 21<sup>st</sup> Century

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### Abstract

Ghanaian wood furniture design dates back to the nineteenth century; however, scholarly documentation of its aesthetic evolution from the nineteenth to the twenty-first centuries remains limited. Existing studies largely focus on traditional seating forms or industry-related challenges, leaving a gap in understanding how cultural, colonial, technological, and global influences have shaped Ghanaian wood furniture aesthetics over time. This study addresses this gap by examining the historical development of Ghanaian wood furniture aesthetics from the nineteenth to the twenty-first centuries. Adopting an interpretivist paradigm, the research employed a qualitative, creative arts-based approach. Data were collected from twenty purposively selected respondents across six regions of Ghana through interviews, observations, questionnaires, focus group discussions, photography, and field collection. Visual analysis was conducted on over one hundred furniture pieces. The data were thematically analysed with due consideration for ethical and cultural contexts. The findings indicate that Ghanaian wood furniture aesthetics originated in the nineteenth century with symbolic carvings informed by indigenous belief systems. During the twentieth century, colonial and post-colonial influences introduced new forms, materials, and functions. In the twenty-first century, furniture design has further evolved through modern technologies, sustainable practices, and global design trends, while maintaining traditional joinery techniques and symbolic elements. Socio-cultural factors, including religion, urbanisation, and changing lifestyles, significantly influenced these transformations. The study

concludes that Ghanaian wood furniture represents a dynamic expression of national identity, balancing tradition and modernity. It recommends digital archiving of furniture designs, policy support for local artisans, capacity-building initiatives, and expanded exhibitions to enhance cultural preservation, sustainability, and innovation within Ghana's furniture design industry.

**Keywords:** Ghanaian wood furniture; Furniture aesthetics; Design evolution; Craft heritage; 19th–21st century

A B S T R A C T N O : 2 2

## **Exploration of Cinematic Identities and Yoruba Cultural Representations in Tunde Kelani's Production - *Ilujinle***

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### **Abstract**

Cinema, being a vital medium for the construction and representation of cultural identities, serves significantly in projecting, particularly within indigenous film traditions. Therefore, this study aims to examine cinematic identities and Yoruba representations in films, with emphasis on narrative structure, character portrayal, language, symbolism, and visual aesthetics employed to project the Yoruba worldview and values. The study adopts a qualitative research approach that uses descriptive content analysis of selected scenes in the film. A Yoruba film of Tunde Kelani's production with Yoruba cultural creativity, elements and settings has been purposively selected: *Ilujinle*. The study is anchored on Cultural Representation and Film theories to extract cultural creativity contents within Yoruba philosophies. Findings from the study suggested that the cinema in focus constructs a distinct Yoruba cinematic identity through the use of indigenous language, proverbs, traditional costumes, communal settings, and moral philosophies such as *omoluabi*. The

film also foregrounds Yoruba spirituality, social organisation, and ethical codes, thereby reinforcing cultural authenticity and continuity. The study contributes to film and cultural studies by demonstrating the role of indigenous cinema in shaping cultural consciousness and identity within Nigerian society.

**Keywords:** Cinema, Cinematic Identity, Cultural Representation, Yoruba Culture, *Ilujinle*

ABSTRACT NO: 23

**The Concept of Solid Waste Through An Artistic Lens: An alternative Approach to Mitigate the Adverse Impact of Urban and Consumerist Culture**

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**Abstract**

This research is focused on artistic interventions to address the accumulation of solid waste and its negative impacts. Despite the controversies surrounding the concept of waste, the adverse impacts of solid waste continue to surface in the global conversations on sustainability. Literature reveals that various solid waste materials have different negative implications on various compartments of the ecosystem and their inhabitants when not sustainably managed. However, the study area (Jamestown), with strong economic foundations supported by skilled entrepreneurial labour, trade, tourism, and hospitality industries, has not only contributed to solid waste generation but has also been adversely affected by irresponsible management strategies. This variety of repercussions necessitates the adoption of pragmatically oriented management strategies

that promote innovative transformation. In this context, upcycled art produced from varied solid waste that seamlessly integrates aesthetic concepts and sustainability ideals aligns well with the focus of this exploration. This study is expected to address three related investigative concerns. These focal points of inquiry were examined analytically through personal interviews, focus group discussions, and participant and non-participant observations, following the purposeful selection of the study participants. As a studio-based research, exploration of the materiality of some solid waste materials, including plastic, aluminium cans, and textiles, was undertaken simultaneously with the theorisation of the findings from participants' interpretations, as well as the participant and non-participant observations. In such creative and art-based research grounded in Eco-aesthetics, Behavioural Change, and Transformative Learning theories, artistic intention and audience engagement are essential. The conclusions drawn underscore the study's potential to advance sociocultural transformations through approaches that unify aesthetic values with sustainability-oriented practices.

**Keywords:** Upcycled art, Sustainability, Aesthetics, studio-based research, sociocultural transformations.

## Reimagining Twin Rites: Addressing Art Pessimism and Cultural Revival Among the Ada ethnic society in Ghana

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### Abstract

The identity of any group is expressed and preserved through its cultural customs and traditions. The traditional people of Ada in the Greater Accra Region of Ghana observe twin rites, a religious and cultural heritage that encompasses individuals connected to twinship, including twins, their parents, immediate siblings born after twins, and practitioners involved in sacred observances. This study explores the relationship between twin rites and art pessimism among the Ada ethnic society, focusing on the description of the rites, their cultural significances, transformations under modernisation and globalisation, and their potential for cultural preservation. This qualitative study employed ethnographic, case, and descriptive research methods, engaging forty-nine (49) participants through interviews and direct observations, selected through purposive and snowball sampling techniques. Thematic analysis guided the interpretation of the field data. Findings reveal that twin rites and their associated art forms, such as rituals, herbs, symbols, and taboos, are deeply embedded in Ada cosmology and identity, yet are threatened by external influences, shifting belief systems, and youth disengagement, resulting in rising art pessimism. The study concludes that twin rites remain essential for cultural education, social cohesion, and spiritual expression. It further underscores the

study's contribution by demonstrating how indigenous twin rites illuminate broader debates on cultural change, identity, and continuity. The study also highlights the need for culturally grounded strategies, including education, community engagement, and collaboration with the creative industries, to support the revitalisation and preservation of twin rites in contemporary Ada society. The study contributes to scholarly discourse on African indigenous knowledge systems.

**Keywords:** Twin rites, Art pessimism, Ada ethnic society, Indigenous knowledge systems, and Cultural preservation.

ABSTRACT NO : 25

## **Trends in Post-independence Artistic Blacksmithing in Ghana: A Case Study at Accra Timber Market**

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### **Abstract**

The research examines the development and rediscovery of artistic blacksmithing in post-independent Ghana with a focus on its decline amid modernisations. Through innovation, the study aims to preserve Ghanaian culture and promote economic sustainability by exploring how traditional practices can be adapted

for modern times without compromising Ghanaian cultural identity. Using the qualitative case study design, the study focuses on the processes of artistic blacksmiths at the Accra Timber Market. The methods of data collection included in-depth interviews with master craftsmen, apprentices, and interns, first-hand observation of working processes, and photography. Purposive sampling provided expertise-oriented respondents, and thematic analysis was used to identify patterns in design, fabrication methods, finishing techniques, and material use. Findings indicate that the history of blacksmithing has gone through three post-independence stages, namely early years, industrialisation era and modern era. A blend of traditional handcraftsmanship and modern high-tech tools enhances creativity and efficiency, reflecting both heritage and innovation. The study concludes that the combination of tradition and modernity could revive Ghanaian blacksmithing, creating intergenerational continuity and internationalisation. It suggests sponsoring training by the government, partnering with designers, and promoting custom metalwork as high-end cultural products. In the context of introducing a gap in the literature, the Glossary of Artistic Design Concepts (GADC) fills the gaps by standardising design vocabulary, inculcating traditional designs, materials and finishing of designs with contemporary designs on aesthetics and sustainability, to heritage conservation of artistic blacksmithing in Ghana.

**Keywords:** Trends, Artistic, Post-Independence, Ghana, & Blacksmithing

## Beyond Skills: Repositioning Creative Thinking Disposition in Pre-Service Visual Arts Education in Ghana

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### Abstract

Creativity is widely regarded as a key competence in contemporary education, yet empirical research has largely prioritised creative thinking abilities over the dispositional orientation required to enact creativity in practice. This imbalance is particularly evident in Ghanaian teacher education, where evidence on the creative thinking dispositions of pre-service visual arts teachers is limited, despite their central role in shaping creative pursuits. This study examined the level of creative thinking disposition among pre-service visual arts teachers in Ghana and analysed the influence of age, gender, and academic level. A cross-sectional survey was conducted with data from 258 pre-service visual arts teachers. A validated creative thinking disposition scale was administered, and the data were analysed using descriptive and inferential statistical techniques. The results indicated a generally high level of creative thinking disposition across all subdimensions, with elasticity emerging as the most pronounced characteristic. The disposition towards creative thinking remained largely

stable across age groups and academic levels. Statistically significant gender differences were identified, with male participants scoring higher in overall disposition, novelty search, and courage, with effect sizes ranging from small to moderate. The findings suggest that creative thinking disposition among pre-service visual arts teachers is shaped less by demographic progression than by shared educational and socio-cultural conditions. The relative stability of disposition across age and academic levels highlights the importance of embedding reflective practice, critical inquiry, and sustained creative engagement within early teacher education to strengthen teachers' capacity to model and cultivate creativity in classroom contexts.

**Keywords:** Creativity, Creative thinking tendency, 21st-century skills, Prospective Visual Art Teachers, Gender

A B S T R A C T N O : 2 7

## **The Role of Externalisation in Sustainable Design Studios: Driving Creativity and Collaboration for Eco-Innovation**

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### **Abstract**

The global sustainability crisis demands innovative approaches in design education to equip students with the skills to address complex environmental challenges. This study investigates the role of an externalisation mindset in sustainable design studio-based activities, focusing on how visual, verbal, and physical externalisation processes—such as sketching, prototyping, and collaborative discussions—facilitate the translation of abstract sustainability concepts into tangible, eco-innovative solutions. While externalisation is widely recognised in design cognition, its application in sustainable design education remains underexplored. This research addresses this gap by examining

how an externalisation mindset enhances creativity, collaboration, and the development of sustainable outcomes in studio-based learning environments. Using a mixed-methods approach, the study combines qualitative observations of design studio activities with quantitative assessments of design outcomes and participant feedback. Data is collected from undergraduate and graduate students engaged in sustainability-focused design projects. The study explores three key dimensions: (1) the manifestation of externalisation processes in sustainable design activities, (2) the impact of externalisation on creativity and interdisciplinary collaboration, and (3) strategies for educators to foster an externalisation mindset. Preliminary findings reveal that externalisation processes, such as iterative prototyping and group critiques, play a critical role in navigating the complexity of sustainability challenges. These processes not only enhance students' ability to articulate and refine ideas but also foster systemic and interdisciplinary thinking. The study contributes to design education by providing actionable insights into how educators can cultivate an externalisation mindset to support eco-innovative thinking. By fostering environments that encourage experimentation, reflection, and collaboration, educators can better prepare students to tackle pressing sustainability challenges. This research also advances theoretical understanding of design cognition, highlighting the transformative potential of externalisation in sustainable design practices.

**Keywords:** Externalisation mindset, sustainable design, design studio, eco-innovation, creativity

**Sankofaism and the Reimagining of Nigerian Christian Hymn Performance as Indigenous Knowledge and Sustainable Creative Practice**

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**Abstract**

Sankofaism foregrounds the importance of returning to the past to retrieve cultural knowledge that can inform present creativity and future sustainability. This paper applies Sankofaism as a conceptual lens for examining Nigerian Christian hymn performance as an indigenous musical and spiritual practice rooted in African epistemologies. Although frequently perceived as Western-derived, Nigerian Christian hymns, particularly within African Indigenous Churches, are products of oral transmission, communal creativity, spiritual revelation, and culturally embedded performance practices. Using ethnomusicological and performance-based research methods, the study interrogates hymn performance as a form of indigenous knowledge that sustains collective memory, reinforces religious identity, and fosters social cohesion. Attention is given to performance aesthetics, sound organisation, theological meanings, and the role of community participation in preserving these hymns across generations. The paper further critiques colonial assumptions that have shaped hymn interpretation and advocates processes of unlearning and relearning indigenous musical values. The study introduces the hymnatorio as a performance model grounded in Sankofaism, demonstrating how traditional

hymn practices can be reimaged through contemporary creative approaches such as digital mediation and virtual performance without compromising their spiritual essence. The paper argues that Sankofaism provides a viable pathway for uplifting indigenous music practices as sustainable creative resources, contributing to cultural preservation, creative innovation, and future-oriented arts practice within Nigeria’s evolving cultural landscape. **Keywords:** Sankofaism, Indigenous Knowledge Systems, Nigerian Christian Hymn Performance, Cultural Sustainability, Music, Sound, and Spirituality.

ABSTRACT NO: 29

## **Between Authenticity and Aspiration: Production Design as Cultural Negotiation in Contemporary Nollywood**

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### **Abstract**

This article interrogates production design in contemporary Nollywood as a privileged site where competing demands of authenticity and aspiration are negotiated, staged, and naturalised. Situating Nollywood within postcolonial Nigerian modernity and a globalised mediascape, the article asks how sets, locations, props, and costumes articulate a dialectic between the desire to “look Nigerian” and the pressure to “look global”. The central argument is that Nollywood production design operates as a mediating apparatus that produces *cultural hybridity* rather than merely reflecting either “indigenous” reality or Westernised fantasy. Drawing on Homi Bhabha’s concept of the

“third space” of enunciation, Stuart Hall’s work on cultural identity and representation, and Arjun Appadurai’s theorisation of global cultural flows, the article reads production design as a visual discourse in which class aspiration, urban modernity, religious imaginaries, and historical memory are materially organised on screen. Methodologically, the study combines close visual analysis with cultural and postcolonial theory, mobilising examples from recent Nollywood films and emerging scholarship on authenticity in costume and set design to illuminate broader industrial tendencies in Bamidele’s *Elesin Oba* and studies on historical accuracy and pristine films. The analysis demonstrates that production design in Nollywood is structured by tensions between local histories and transnational genre conventions, between popular expectations of realism and industry imperatives of upwardly mobile spectacle. It concludes that these tensions are not simply symptomatic of incoherence; rather, they constitute productive spaces of cultural negotiation through which contemporary Nigerian subjectivities, class structures, and imaginations of the nation are continuously reworked.

Keywords: Nollywood; production design; authenticity; aspiration; cultural hybridity; postcolonial cinema

ABSTRACT NO: 30

## **Sounding Pan-Africanism: Negotiating Cultural Adaptation and Innovation in Ghanaian Orchestral Music**

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### **Abstract**

This research critically examines the Pan-African Orchestra (PAO) of Ghana, founded and directed by Nana Danso Abiam in 1989, highlighting the complexities of cultivating a Ghanaian orchestral music culture within a Pan-African framework. The study delves into the structural, ideological, and cultural dimensions involved in the integration of African musical practices into orchestral settings, particularly in the context of Western orchestral

practice. This investigation addresses the pressing issues surrounding cultural representation and authenticity, as well as the power dynamics that dictate the adaptation of African traditions in large ensemble formats. Significantly, the PAO raises questions about the compromises and transformations necessary for orchestrating a large African ensemble made up of different instruments and performance practices from different African cultures. The study investigates how innovation processes must navigate and often challenge existing institutional models. These tensions illustrate how there are conflicting ideals of a Pan-African approach to the pragmatic realities of performing in orchestras on the ground. Issues such as notation, tuning, rehearsal structure, leadership structure, and audience expectation continue to be negotiated within the Pan-African framework. Through an ethno-musicological and postcolonial theoretical lens, this study argues that these tensions reflect larger struggles of creation, legitimacy, and ownership in post-colonial African art music, as well as other forms of expression. Thus, the Pan-African Orchestra created by Abiam is a critical venue in which to examine, challenge, and redefine Pan-Africanism through performance practice. Ultimately, this piece will contribute to the larger conversation about decolonisation, cultural policy, and the future development of African orchestral expression.

**Keywords:** Pan-Africanism, Cultural adaptation, Musical innovation, Power and representation

## The Role of Art and Culture in the Traditional Healing Systems of the Sissala People in the Upper West Region of Ghana

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### Abstract

Traditional healing, as a critical health model that has served a larger population of Ghana for centuries, including the Sissala, is embedded with artistic and cultural elements. The study seeks to investigate the vital roles of art and culture in the traditional healing practices of the Sissala people of the Upper West Region, focusing on the visual art, beliefs, taboos and ritual performances. Ethnography under the Qualitative research method was adopted for the study. Interviews and observation were the instruments used to collect data from the communities visited. Participants of the study included traditional healers, patients, cured patients, elders and artisans. The study revealed that visual art forms such as pottery, body painting, metal sculpture, carving, textiles, and calabash art play significant roles in the healing processes. These artistic forms are not merely decorative but are integral to the therapeutic process, embodying spiritual meanings and facilitating the connection between the physical and metaphysical worlds. The study further revealed that cultural practices related to healing promote social cohesion and collective identity among the Sissala. It concludes that by examining the relationship between art, culture, and healing, the study not only offers important perspectives on indigenous health practices and their relevance in modern Ghanaian society but also preserves the cultural heritage of the Sissala.

**Keywords:** Art and Culture, traditional healing, Sissala, Ghana, healing rituals.

ABSTRACT NO: 32

**Sankofa Scenography: Reclaiming Indigenous African Spatial Practices through Yoruba Drum, Dance and Spiritual Architectures in Contemporary Theatre Design**

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**Abstract**

This article interrogates how contemporary African theatre design can be decolonised by centring indigenous Yoruba spatial practices, especially the dramaturgies of talking drums, song, dance and ritual through the conceptual lens of “Sankofa scenography”. Sankofa, the Akan principle of “going back to fetch” what is valuable from the past, is mobilised here as an aesthetic, ethical and methodological paradigm for rethinking theatrical space beyond Eurocentric pictorial stage conventions. The research problem arises from the persistent dominance of proscenium-based, text-driven, visually framed models in African theatre design training and practice, which often marginalise the cosmological, sonic and kinaesthetic logics that organise Yoruba ritual performance spaces. The central thesis is that Yoruba drum-based communication, processional movement, and the sacralisation of everyday compounds and courtyards already constitute sophisticated scenographic

systems that can reconfigure contemporary stage design as an event of spiritual co-presence, rather than as mere visual representation. Methodologically, the article combines performance historiography, decolonial theory and practice-led analysis to read Yoruba masquerade, Egúngún, and ritual festivals as living archives of spatial knowledge, alongside selected contemporary Nigerian stage designs that adapt open-air, circular and processional forms. Theoretical frameworks are drawn from Ngũgĩ wa Thiong’o’s decolonising aesthetics, Mbembe’s reflections on decolonisation, Yoruba cosmology and performance studies. The argument demonstrates that Sankofa scenography enables designers to choreograph sound, movement, material and spiritual agency as primary spatial media, thereby unsettling colonial hierarchies between architecture, stage technology and so-called “traditional” performance. The article concludes that reclaiming indigenous Yoruba spatial practices not only transforms African theatre design but also contributes to broader humanities debates on space, embodiment and epistemic justice.

**Keywords:** Sankofa scenography; Yoruba performance; decolonisation; theatre design; ritual space; talking drums

**A Study Contrasting the Results of Natural Components on Skin Health and Look between Ghanaian Traditional Cosmetic Merchandise and Plant-Based Preparations**

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**Abstract**

This research investigates the contrasting effects of natural components on skin health and appearance between Ghanaian traditional cosmetic merchandise and commercial plant-based preparations. Despite growing global interest in natural cosmetics and documented ethnobotanical knowledge of Ghanaian plants, a significant gap exists in directly comparing the efficacy, user perceptions, and underlying knowledge systems of these two product streams. The main aim of this study is to conduct a comparative analysis of these merchandise, focusing on their perceived outcomes, cultural significance, and theoretical underpinnings. A qualitative, descriptive research design was employed, utilising semi-structured interviews, field observations, and document review with a purposively sampled group of users, merchants, and producers. The findings reveal a fundamental duality: traditional cosmetics are perceived through a lens of cultural authenticity and holistic healing, whereas commercial plant-based preparations are valued for their scientific validation and targeted solutions. A critical knowledge transmission gap was identified, wherein traditional practices risk erosion. Based on these outcomes, two salient recommendations are proposed: firstly, the initiation of programmes to digitally document and safeguard traditional cosmetic knowledge; and secondly, the promotion of ethical collaboration between commercial producers and traditional knowledge holders to develop products that integrate scientific efficacy with cultural integrity. This study contributes a nuanced framework for understanding 'natural' cosmetics in a cross-cultural context.

**Keywords:** Ghanaian Traditional Cosmetics, Plant-Based Preparations, Skin Health, Natural Components, Indigenous Knowledge, Cosmetic Science.

ABSTRACT NO: 34

## **Sankofaism and Human Capital Development in Kenya's Jua Kali Sector in Kenya**

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### **Abstract**

This paper examines Sankofaism as a decolonial philosophical and policy framework for advancing human capital development within Kenya's Jua Kali sector, with specific focus on the culture and creative arts industries. Drawing on indigenous knowledge systems and cultural memory, Sankofaism advocates the critical retrieval of historically marginalised skills and practices to inform contemporary education, skills recognition, and sector growth. The study situates Sankofaism within Kenya's evolving competency-based education and training landscape, analysing how Recognition of Prior Learning (RPL) can operationalise informal and indigenous creative skills for formal validation and progression. Using a qualitative policy and practice review approach, the paper synthesises insights from creative practitioners, the existing literature on informal-sector skills development, and national and international policy frameworks. It demonstrates how RPL provides a critical bridge between community-based creative practice and institutional certification under Curriculum Development, Assessment and Certification Council (CDACC), enabling the formal recognition of competencies acquired outside conventional education systems. The paper further aligns this model with broader cultural and development agendas articulated by UNESCO and Kenya's Vision 2030. The findings argue that integrating Sankofaism into skills recognition and certification frameworks strengthens human capital development by expanding access, improving employability, and legitimising creative labour within the informal economy. The paper concludes that a culture-led RPL

approach offers a sustainable pathway for transforming Kenya's Jua Kali sector into a recognised driver of inclusive economic growth, cultural sustainability, and creative innovation.

**Keywords:** Sankofaism; Recognition of Prior Learning; Human Capital Development; Creative and Cultural Industries; Jua Kali Sector

ABSTRACT NO: 35

**From Shrine to Stage: Sankofaism and the Recontextualization of Ritual Performance in Ghanaian Theatre through Mohammed Ben-Abdallah's "The Fall of Kumbi"**

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**Abstract**

This paper interrogates the recontextualization of ritual performance in contemporary Ghanaian theatre through the conceptual lens of Sankofaism, using Mohammed ben-Abdallah's *The Fall of Kumbi* as its primary dramatic text. It argues that the play exemplifies a deliberate return to indigenous African cosmologies and ritual epistemologies as a means of unearthing suppressed cultural knowledge and re-centring African performance aesthetics within the theatrical space. Through a close textual and performance analysis, the study examines how ritual elements such as sacrifice, prophetic utterance, divination, ancestral invocation and symbolic kingship are woven into the play's structure and meaning. The paper contends that Abdallah's dramaturgy enacts a process of unlearning colonial dramatic conventions while relearning indigenous narrative and ritual forms. This positions ritual not as mere spectacle, but as a critical mode of historical memory and moral interrogation. By situating *The Fall of Kumbi* within Ghana's postcolonial theatre tradition, the study demonstrates how Sankofaism functions as both an aesthetic strategy

and cultural methodology. Ultimately, it shows how contemporary Ghanaian theatre negotiates the ethics of ritual representation, sustains indigenous performance practices and articulates a vision of cultural continuity that bridges past, present and future.

**Keywords:** Sankofaism, Ritual Performance, Ritual Representation, Cultural Memory, Mohammed ben-Abdallah, Indigenous Knowledge

A B S T R A C T N O : 3 6

## **From Preservation to Participation: Shifting Models at the National Museum, Accra.**

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### **Abstract**

This study examines how the National Museum, Accra, is transitioning from a preservation-focused institution to a participatory, community-centred museum. Traditionally, the museum emphasized the collection, conservation, and display of artifacts, often prioritizing expert-driven narratives over community engagement. In recent years, however, participatory approaches, such as co-curation, community storytelling, educational programs, and digital initiatives have begun to reshape its practices. Using a qualitative case study design, data will be collected through interviews with museum staff, visitors, and community representatives, as well as observations of exhibitions and program documents. The study explores how these participatory practices influence public engagement, cultural education, and perceptions of Ghanaian heritage, while balancing the museum's preservation mandate. Guided by Participatory Museum Theory, the research highlights the potential for museums to evolve from static custodians of artifacts into dynamic spaces where communities actively contribute to heritage interpretation and preservation.

**Keywords:** National Museum Accra, Cultural heritage, Participation, Preservation, Co-curating

## Cultural Identity, Globalisation, and Mythical Imagination in Contemporary Ghanaian Cinema

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### Abstract

This research examines how contemporary Ghanaian cinema navigates cultural identity and representation through the lens of mythical imagination in the context of intensified globalisation. Focusing on films produced between 2015 and 2025, it examines works that mobilise dreams, spirits, ancestral visitations, cyclical temporality, and symbolic landscapes as ordinary dimensions of reality rather than as “magical” deviations, arguing for the concepts of mythical imagination and cosmological aesthetics instead of the externally imposed label of “magical realism.” Anchored in an interpretivist–constructivist paradigm with pragmatist inflexions, the study combines close textual analysis of selected films, semi-documentary and paratextual analysis of festival catalogues, criticism, and streaming interfaces. It employs a three-part theoretical framework, postcolonial cultural identity and representation, critical transnational cinema, and decolonial film theory, to explore how Ghanaian filmmakers articulate Ghanaian-ness, navigate asymmetric transnational production and distribution circuits, and contest Eurocentric visual regimes. The research argues that mythical imagination functions simultaneously as an aesthetic grammar, a decolonial epistemic stance, and a strategic mode of positioning within global film economies, with *The Burial of Kojo* serving as a paradigmatic case of myth-inflected, digitally produced

Ghanaian cinema circulating on festival and streaming platforms. By theorising mythical imagination as a Ghanaian and African-centred critical vocabulary, the study contributes to decolonising world cinema studies, enriching scholarship on post-2015 Ghanaian cinema, and informing policy and pedagogical debates on African film funding, distribution, and curriculum.

**Keywords:** Cultural identity, Mythical imagination, Ghanaian cinema, Globalisation, Decolonial film theory

A B S T R A C T N O : 3 8

## **Creating livelihoods through “Brassbandship” in Ghana**

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### **Abstract**

The study uncovers the enormous benefits derived from learning to play brass or other instruments in a brass band in Ghana. It demystifies myths and untruths speculated around the playing of brass instruments and membership of brass bands in Ghana. Using observation, interview and questionnaire, the study reveals how members of school, church, and community brass bands have benefited and are making a living from the skills learnt on the instrument and membership of the band in general. It concludes that beyond the academic endeavours by the youth of communities in Ghana, brass instrument learning and good play create more opportunities and provide livelihood for as many as desire to pursue it as a career. It therefore recommends that stakeholders take an interest in the formation of such bands for the youth, encourage them to learn, and be members of such bands as they contribute to developing the human capital, positively affect livelihoods in families in the communities and grow the brass band culture in the creative arts sector.

**Keywords:** brass band, music, livelihood, brass instruments

## **Multifunctionality, Symbolism, and Generational Continuity of Gyaasi Music among the Dagaaba of the Upper West Region of Ghana**

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### **Abstract**

Gyaasi music occupies a distinctive place in the cultural life of the Dagaaba of Ghana's Upper West Region. Many indigenous musical traditions have declined under the pressures of modernisation and urbanisation; some of these are Gyanj, Dumba, and Dugu, just to mention a few. Gyaasi continues to thrive in contemporary society. Despite its vitality, the genre remains underrepresented in scholarly discourse compared to more studied traditions such as the gyil (xylophone) and Dugu music. This study investigates the cultural, social, spiritual, and performative contexts that sustain the continuity of Gyaasi music. Employing a qualitative ethnographic research design, data were gathered through participant observation and face-to-face interviews with traditional leaders and musicians in Takpo, located in the Nadowli-Kaleo District. A purposive sample of ten respondents provided insights into the role of Gyaasi in rituals, festivals, funerals, and other communal activities, as well as the beliefs and symbolic meanings attached to it. Thematic analysis was used to interpret the data within broader frameworks of cultural resilience and musical sustainability. Findings indicate that the persistence of Gyaasi music is rooted in its multifunctionality, its deep symbolic association with communal identity and spirituality, and the mechanisms of oral transmission and apprenticeship that continue to operate despite modern influences. Furthermore, Gyaasi has shown resilience by maintaining relevance across generations through contextual adaptation without losing its traditional significance. This research contributes to filling the gap in ethnomusicological literature on Dagaaba music and demonstrates how indigenous traditions can endure in the face of cultural change. It underscores the importance of community-based approaches to

preserving intangible cultural heritage and highlights the continuing role of indigenous music in sustaining identity and social cohesion.

**Keywords:** Gyaasi, Dagaaba, Gyl, Dugu, indigenous.

A B S T R A C T N O : 4 0

## **Challenges and Prospects of Technical and Vocational Education and Training (TVET) in Nigeria: Bridging Skills Gaps for Sustainable Development**

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### **Abstract**

Technical and Vocational Education and Training (TVET) is widely recognised as a critical driver of economic growth, employability, and sustainable development. In Nigeria, despite its strategic importance, TVET faces significant challenges that hinder its effectiveness and alignment with labour market demands. These challenges include inadequate infrastructure, outdated curricula, insufficiently trained instructors, limited government funding, and low societal perception of vocational careers. Additionally, the rapid advancement of technology and the growing need for skilled labour in emerging industries highlight a widening skills gap that TVET programs must urgently address. This paper examines the current state of TVET in Nigeria, identifies the systemic and socio-cultural barriers affecting its implementation, and explores policy and practical interventions that could enhance the relevance, quality, and accessibility of vocational education. It emphasises the role of partnerships between the government, the private sector, and educational institutions in promoting entrepreneurship, skill acquisition, and employment opportunities for Nigerian youths. The study concludes that a revitalised TVET system, responsive to national economic priorities and global technological trends, is pivotal for reducing unemployment, fostering industrial development, and

achieving inclusive socio-economic growth in Nigeria.

**Keywords:** Technical and Vocational Education, Skills Development, Nigeria, TVET Challenges, Employability, Sustainable Development

A B S T R A C T N O : 4 1

## **Black Mimesis: Exploring the Material Agency of Charcoal Powder for Figurative Sculpture**

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### **Abstract**

Modern and contemporary sculpture continually expands its material palette, enabling creative innovation, critical engagement, and intervention within artistic practice. Such exploration presents possibilities for employment of a myriad of unconventional materials in sculpture creation, reflecting limitless experimentation and ingenuity. This study examines the use of charcoal powder as an unconventional material for sculpture casting, embedding it within contemporary discourse on material agency and experimental practice.

It questions how charcoal powder and resin represent mimetic sculpture, interrogating the material's technical properties, its interaction with resin as a binder, and its aesthetic contribution to mimetic realism. The study is motivated by the environmental concern of charcoal grit waste generated after sales in Ghanaian market squares, emphasising principles of sustainability and resourcefulness. Employing studio-based research methodology grounded in an Aesthetico-Action Research design, the study explores the feasibility and potential of this material combination. This approach facilitates creation, iterative experimentation, and reflection to determine outcomes in sculpture studies. Through visual analysis and careful consideration of charcoal's characteristic matte black tonality of figurative sculptures, the study demonstrates how material experimentation enhances the symbolic and expressive capacity of sculpture. Charcoal's transformation from a predominantly drawing medium to a sculptural agent foregrounds themes of black identity, permanence, memory, and lifelike representation. The synthesis of material, technique, and symbolic coding advances discourse on sculptural practice as a dynamic medium for identity affirmation, memory transmission, and innovative material engagement.

**Keywords:** Charcoal, Unconventional material, mimetic, Material agency, Studio-based.

## **Symbolic and Philosophical Interpretations of the Cape Coast “Crab” Symbol in Tie and Dye and Modified Kente Textiles**

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### **Abstract**

This studio-based study explores the symbolic and philosophical interpretations of the Cape Coast “Crab” symbol as reimaged through tie and dye techniques and modified Kente textile designs within the Cape Coast Traditional Area in the Central Region of Ghana. Grounded in the Historical and cultural heritage of Cape Coast (Oguaa), the research investigates how the crab, an emblem associated with resilience, adaptability, authority and communal identity, is translated from its traditional semiotic context into contemporary textile expressions. Adopting a qualitative practice-based research approach, the study combines creative studio experimentation, material and design analysis and semi-structured interviews with textile artisans and cultural historians in Cape Coast Municipality. The studio process involves the conceptual development, production and aesthetic evaluation of tie and dye and modified Kente textiles incorporating the crab motif. Findings reveal that while the materials, techniques and visual language are innovatively transformed, the philosophical meanings embedded in the crab symbol are largely preserved and recontextualised to address contemporary aesthetic, social and cultural needs. The study demonstrates how studio-based textile practice functions as a visual narrative and a medium for cultural continuity, contributing to discourses on indigenous knowledge systems, symbolic communication and

cultural sustainability in contemporary Ghanaian textile design.

**Keywords:** Cape Coast; crab symbol; tie and dye; Kente; symbolism.

A B S T R A C T N O : 4 3

## **Acquiring AI Skills in Design Studies: A Reflection on Narratives of Four Dimensional Design**

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### **Abstract**

This paper reflects on the use of Artificial Intelligence by students and the possible consequences for teaching. The author describes her experience with Artificial Intelligence offerings for design students at the Technical University of Kenya in Nairobi. It provides observations and conclusions from the Narratives of Four Dimensional Design semester projects that students undertake during their Four Dimensional Design Studies classes. For over ten years of teaching design, the author has posited how important it is to recognise the effects of new technologies on design and to gain individualised hands-on experience through technology-based projects. Designers must use Artificial Intelligence in harmony with human creativity and as a tool towards creating an inclusive world. She utilises project-based learning methods in which students develop design projects to solve real-world problems in real time, as a contribution to the urgently needed paradigm shift in design education to better respond to new global problems. It also promotes the professionalisation of students, strengthens their independence and enables them to enter into closer cooperation with their teachers. Insights drawn from this reflection may provide much-needed understanding and preparations for what comes next after Artificial Intelligence, and possible solutions to incorporating new technologies within creative industries.

**Keywords:** Artificial Intelligence, Technology, Design Education, Practice-based learning, Four Dimensional Design

ABSTRACT NO : 44

## **Fostering Sustainable Social Impact and Social Entrepreneurship through Artistic Research and Artistic Practices**

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### **Abstract**

Increasing loneliness, housing shortages due to a lack of living space, poverty caused by rising living and food costs coupled with thoughtless food waste, growing mountains of textile waste due to overconsumption and overproduction of fast fashion, natural disasters such as existential threats of flooding and extreme drought in connection with climate change, failed peace agreements – a wide range of new pressing contemporary developments confront us as global citizens and artists with the necessity for critical reflection, the development of multi-perspective collaborative and interdisciplinary strategies, and positive transformations by means of artistic research, artistic strategies and artistic practices to initiate, encourage, provoke, challenge, reflect, evaluate, document appropriate change processes. The talk not only presents artistic approaches, strategies and practices with positive social impacts, but also reflects on gaps and potentials for development in strengthening artists entrepreneurially.

**Keywords:** Social Impact, Social Entrepreneurship, Sustainability, Artistic Research, Artistic Practices

## The potential history of the *échos-monde* in the work of the Medu Art Ensemble

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### **Abstract**

In her book *Potential history: Unlearning imperialism*, Ariella Azoulay (2019) highlights the cause of world-lessness for some – namely the violent displacement of peoples and looting or destruction of their cultural goods and abodes – and at the same time refutes the finality of utter world-lessness. In seeking that which “seems not to exist” according to ‘real history’ – customs, cultures, and worlds denied, judged irrelevant or decimated – Azoulay identifies *potential history* in the stubborn and persistent commons continuously co-created by ‘worldly actors’ in ongoing modes of resistance, persistence and existence. Within the conceptual framework of Sankofaism, Azoulay’s thought on potential history is juxtaposed with Caribbean philosopher Édouard Glissant’s writing on the *échos-monde* – a network of resonance which, like potential history, subverts the linear time of official history as progress (Glissant, 2010). These frameworks are brought to an interpretation of two artefacts in the Pan-African Archive of the Freedom Park Museum, South Africa, namely a print by the art collective the Medu Art Ensemble, i and a photograph of members of the ensemble in the act of making the print, in a co-world-making attempt to find and actualise a potential liberatory, anti-neocolonial history hidden in the images.

**Keywords:** Azoulay, *échos-monde*, Glissant, Medu Art Ensemble, Potential history

## Creative Pedagogy in Digital Disruption

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### Abstract

Incumbent business models are currently undergoing profound structural challenges, driven by the pervasive, global acceleration of digital disruption. This disruption seems to have also challenged the traditional pedagogy that is instructor- led, face-to- face, teacher – centred classroom setting, paving the way for learner- centred active learning that focuses on critical thinking, collaboration and technology integration. While modern pedagogy is still at the analytical stage, its effectiveness is yet to be exhaustively determined, especially in a world where cognitive overload and cognitive disengagement are on the rise and creativity is rapidly on the decline. Since creative skills are essential to the digital disruption era, this study would like to investigate how modern pedagogy approaches cognitive and behavioural abilities that enable individuals to approach problems, tasks, or projects in new, imaginative, and effective ways. By using exploratory research methods, this study hopes to seek more insight into understanding the above discussion and its significance to the digital disruption era, in the hopes that its findings can be used to augment pedagogical methods of learning to sustain Creative Arts Courses in the Department of Design, Creative Arts and Media at the Technical University of Kenya.

**Keywords:** Pedagogy, Creative Arts, Digital Disruption, Learner Centred, Creativity

## **Reimagining Civic Rituals in the Attention Economy: Afro-Indigenous Deliberative Traditions and Creative Pathways to Participatory Governance**

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### **Abstract**

Across many contemporary societies, civic participation is increasingly marked by political distrust, democratic disengagement, and declining public faith in governance systems. At the same time, civic life has migrated into digitally mediated environments shaped by the logics of attention, spectacle, and cultural relevance. This paper explores how participatory traditions from Afro-Indigenous systems of governance can inform the redesign of civic rituals suited to modern, tech-driven societies. Drawing on examples such as Akan consensus councils, Maroon communal governance, Ekpe conflict-resolution, and other collective deliberative practices, the paper approaches governance as a ritualised and performative cultural process rather than a purely administrative one. These traditions emphasise embodied presence, storytelling, moral accountability, repetition, and collective witnessing—elements often absent from contemporary civic infrastructures. Situating these practices within the fields of creative arts, cultural studies, and participatory governance, the paper argues that democratic engagement must be understood as a cultural and aesthetic experience, not solely a civic duty. It examines how creative practices—performance, narrative design, ritual aesthetics, and digitally mediated participation—can translate Indigenous deliberative principles into contemporary civic systems without reducing them to symbolic or extractive representations. Rather than proposing a single technological solution, this research offers a conceptual framework for understanding civic rituals as socio-technical systems, where cultural memory, creativity, and digital platforms intersect. In doing so, it contributes to broader debates on decolonial governance, creative civic practice, and the role of

culture in sustaining democratic legitimacy in an attention-driven world.

**Keywords:** Civic Rituals; Afro-Indigenous Governance; Participatory Democracy; CreativeArts and Culture; Digital Civic Engagement

ABSTRACT NO: 48

## **Exploring Sankofaism as a Theoretical Framework for Decolonisation of Fields From Arts Education to Community Development**

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### **Abstract**

Through a systematic rereading of seminal scholarly works on definitional perspectives of *decolonisation* since its coinage in 1932 by the German economist Moritz Julius Bonn, this theoretical review maps the concept's evolution from a post-colonial political slogan to a multifaceted imperative across academic and social praxis. Drawing on contemporary analyses that foreground decolonisation as ongoing economic, cultural, psychological, and epistemic liberation, as well as literature on conceptual decolonisation that interrogates inherited Western categories, the paper synthesises the dominant definitional viewpoints and the principal arguments surrounding colonial epistemic violence, neocolonial continuities, and the necessity of indigenous autonomy. The study also examines how these different viewpoints connect with the Ghanaian philosophy of Sankofa, which means 'return to fetch and bring forward,' and uses it as a method to reclaim overlooked African ways of thinking in discussions about decolonisation. By placing Sankofa next to conceptual decolonisation and the larger pluriversal agenda, the study highlights important ideas for African philosophy about the need for both political and conceptual changes, using local knowledge in education, and steering clear of superficial reforms. The paper advances the reconceptualisation of decolonisation from a mere act of resistance to a purposeful, reflective framework that cultivates cultural and intellectual rebirth in Ghanaian and wider African philosophical praxis.

**Keywords:** Decolonisation, Sankofa, Epistemology, Rebirth, African Philosophy, Theoretical framework

ABSTRACT NO : 49

## **Art-therapy-informed Potentials of Selected Indigenous Asante Visual Artworks**

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### **Abstract**

Through qualitative, interpretivist, art-therapy-informed ethnographic design, this study interrogates how indigenous Asante visual artworks operate as therapeutic cultural mirrors that facilitate socio-emotional expression, psychological well-being, and identity construction among the people of Ashanti. Using twenty purposively sampled participants consisting of traditional artists, custodians of cultural heritage, art-therapy practitioners, educators and community members, we collected data through semi-structured interviews, participatory artistic product-making sessions, participant observation, and visual-symbolic analysis across key communities for artistic cultural production and or archiving, namely Bonwire, Ahwiaa, Ntonso, and Manhia Palace Museum. Thematic, arts-based and symbolic interpretive analyses reveal that practices such as kente weaving, stamping technique of Adinkra printing, wood carving, and pottery function as potent non-verbal conduits for mood and affect regulation, offering rhythmic, repetitive processes that engender calm, reflection, and catharsis. Symbolic motif designs embedded in these artistic media, no matter how simple they may appear, encode complex socio-emotional and moral narratives, thereby enabling communal healing and reinforcement of collective identity. Heritage artefacts, including the Okomfo Anokye Sword, Golden axe, Unity Bowl, and coward sword, emerge as indigenous psychological unitary relics that historically mediated behaviour, sustained social cohesion, and nurtured resilience. These findings align with emerging scholarship on the therapeutic potential of African visual traditions, which underscores their relevance for culturally responsive

mental-health interventions in Ghana. The study argues that Asante’s visual artworks constitute a culturally grounded therapeutic system with immediate applicability to contemporary counselling, mental-health education, and community-based practices in counsellor-training curricula, the development of collaborative frameworks linking traditional practitioners, museums, and mental-health professionals and the preservation of these knowledge systems as essential resources for holistic wellbeing.

**Keywords:** Art therapy, Indigenous, Symbolic, Communal healing, Socio-emotional, Moral narrative.

A B S T R A C T N O : 5 0

## **Formulation of Local Ghanaian Botanical Skincare Creams and Oils**

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### **Abstract**

This study, employing a qualitative, studio-based experimental research design, aimed to formulate a dermatologically beneficial skincare cream and oil from indigenous botanicals. Using expert purposive sampling and stratified sampling, data were gathered through semi-structured interviews and observations from 35 participants, including dermatologists, cosmetologists,

herbal practitioners, quality control experts and users with skin conditions, with subsequent thematic and descriptive analysis. The study conclusively identified key local ingredients, namely rosemary, aloe vera, turmeric, neem, dandelion, lavender, coconut oil, vitamin E, beeswax, and cocoa butter, as efficacious, accessible, and cost-effective for providing moisturising, anti-inflammatory, antimicrobial, detoxifying, and protective benefits. This validates the practical synergy between Ghanaian indigenous knowledge and modern cosmetic science. Consequently, it is recommended that cosmetologists, practitioners, and students deepen their specific phytodermatological knowledge of these botanicals and their mechanisms to accurately formulate and educate clients on targeted skincare solutions, thereby authoritatively advancing the field of herbal cosmetology.

**Keywords:** Herbal cosmetology, indigenous botanicals, cosmetic formulation, skincare cream, skincare oils

ABSTRACT NO: 51

## **The Basketry Industry of Ghana: A Value Chain Analysis of Weaving Cottages in Accra**

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### **Abstract**

A cursory look at the basketry industry in Accra shows that it is largely dominated by off-loom weaving processes. The basketry industry is a vital component of Ghana's creative industry, providing employment avenues for numerous artisans, contributing to sustainable entrepreneurship and generating income through non-traditional export. However, existing research has predominantly focused on rural production, leaving the urban and peri-urban cottage-level basketry value chains critically underexplored. This study addresses that gap through a qualitative multiple-case analysis of five basketry cottages in Accra, involving 15 weavers and an official from the Ministry of

Tourism, Arts and Culture. Data collected via semi-structured interviews, participant observation, and photography were analysed thematically. Findings reveal that weaving skills are predominantly transmitted through apprenticeship. Artisans employ a mix of locally sourced natural materials, alongside imported synthetic ones. Production remains labour-intensive, relying mostly on indigenous technology. Market access is largely controlled by informal intermediaries, which severely constrains artisans' profit margins. Consequently, weavers earn modest incomes while confronting systemic challenges: recurrent raw material shortages, prohibitive dye costs, limited access to finance and capacity-building support, and weak market linkages. Stakeholders concur that the sector's potential for poverty alleviation, job creation, and cultural export remains substantially unrealised. In conclusion, while Accra's basketry cottages possess significant cultural and economic value, their development is hampered by interrelated constraints in resources, finance, and capabilities. The study recommends coordinated intervention by both the weavers and the Ministry to initiate sustainable natural material cultivation, establish artisan-focused credit schemes, and develop cooperative marketing and tourism integration. Such interventions would enable bulk material procurement, facilitate access to funding, ensure a reliable internal and export market for products, collective branding and provide training for quality assurance and business management. Ultimately, this would empower artisans to capture greater value within the basketry value chain and ensure the sustainability of their craft.

**Keywords:** Accra, Basketry, Cottage, Value Chain Analysis, Cultural Heritage, livelihood empowerment, Off-loom weaving.

## From Symbolic to Empirical: Confirmatory Factor Analysis of Indigenous Knowledge Integration System into Ghanaian Basic Education Curriculum for Sustainable Futures

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### Abstract

This study examined the validity of a three-factor measurement model assessing teaching practices in curriculum implementation within the Ghanaian Basic Education curriculum. Using Confirmatory Factor Analysis (CFA), the model specified Lesson Planning and Alignment (LPA), Implementation Challenges (CI), and Community and Cultural Engagement (CCE). Data were collected from 35 respondents, and maximum likelihood estimation was employed. Results indicated excellent model fit ( $\chi^2 (17) = 18.3$ ,  $p = .368$ ; CFI = .991; TLI = .985; ROMESA = .047; SEMRA = .060). Standardised factor loadings ranged from .789 to .941, exceeding critical thresholds for small samples ( $\geq .50$  acceptable,  $\geq .70$  strong). Latent variances were significant, and covariances revealed moderate positive associations among constructs, particularly between lesson planning and community engagement. These findings confirm the reliability and validity of the measurement model and highlight the interrelated nature of pedagogical planning, implementation challenges, and cultural engagement. The study contributes to curriculum reform, provides empirical evidence to guide policy, enhances classroom practice and strengthens indigenous knowledge integration in education.

**Keywords:** Indigenous knowledge system, confirmatory factor analysis, curriculum validation, culturally responsive, basic education

## Picture Making at UEW and its Alignment With Contemporary Art Trends

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### Abstract

The University of Education, Winneba, is currently one of the public universities in Ghana with the core mandate to train teachers. It holds both the opportunity and responsibility to provide excellent teacher preparation for aspiring visual arts educators. Art is continually evolving, embracing innovative techniques, materials, and concepts that challenge traditional artistic norms. Picture Making at UEW must align with global contemporary art to be on par with the global art market, while preparing students to become professional art teachers. This study, therefore, adopted a case study design to examine the extent of contemporary art practices among Picture Making students at the Department of Art Education, UEW. The materials, methods, techniques, and thematic components of Picture Making courses were the focus of this study, since they provide the foundation for art practice. Through a document review of the selected Picture Making component of the Art Education accredited programme, it was observed that the curriculum leaned towards mimetic and formalistic theories in art practice, consequently creating a gap between the Picture Making classroom and the contemporary world of art. It is recommended that conceptual thinking, critical analysis, and interdisciplinary approaches to art-making be introduced into Picture Making at UEW to provide students with a broader understanding of and engagement in contemporary art.

**Keywords:** Art Education, Picture Making, Curriculum, Contemporary Art, Document Review

## Studying Music as a Profession: Perceptions in Winneba Township

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### **Abstract**

Despite the prominent role of music in Ghanaian cultural life, studying music as a professional career continues to attract mixed and often negative perceptions. In Winneba Township, this situation has contributed to the marginalisation of music as a legitimate field of study and employment. This study investigates societal perceptions of studying music as a profession in Winneba Township to understand how these perceptions influence attitudes towards formal music education. Using a cross-sectional mixed-methods approach, data were collected through questionnaires, structured interviews, and semi-structured interviews involving tertiary music students, university lecturers, and members of the local community. This methodological approach enabled the study to capture both statistical trends and in-depth perspectives on professional musicianship. The findings reveal that while music is widely appreciated for its cultural, religious, and entertainment value, it is rarely regarded as a viable or prestigious profession. These perceptions are shaped by a limited understanding of formal music training, weak implementation of music education structures, and persistent concerns about career prospects and employment opportunities for music graduates. The study highlights the need for strengthened music education policies, improved career guidance, and sustained public sensitisation initiatives to reposition music as a credible, sustainable, and respected professional pathway within Ghana's educational and cultural landscape.

**Keywords:** Music education, professional musicianship, societal perceptions, cross-sectional study, Winneba township

## **Bridging Attention Gaps in Children with Attention Deficit Hyperactive Disorder through Innovative Teaching Aids**

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### **Abstract**

Attention Deficit Hyperactive Disorder (ADHD) is a common neurodevelopmental disorder of childhood characterised by persistent patterns of inattention, impulsivity, and hyperactivity that can interfere with learning and classroom participation. In many Ghanaian basic schools, these behavioural manifestations are frequently misinterpreted by teachers and parents as stubbornness or deliberate misconduct, leading to marginalisation and limited instructional support. Such misconceptions may impede the educational and social development of children with ADHD and hinder their ability to benefit from mainstream classroom instruction. The research employed a studio-based methodology, involving material exploration, prototyping, technique experimentation, and iterative refinement to achieve an educationally functional textile artefact. The board was conceived to channel sensory stimulation, promote task engagement, and help regulate hyperactive and impulsive behaviours through structured, tactile activities. The research responds to these challenges, such as inattentiveness, impulsivity and hyperactivity, by focusing on exploring the design and production processes of developing hands-on textile-based interventionary tools for children with ADHD in the Ghanaian classroom. By presenting a localised, craft-oriented intervention, the study contributes to efforts toward inclusive education and offers practical considerations for teachers, parents, and practitioners working with neurodivergent learners.

**Keywords:** Attention Deficit Hyperactivity Disorder, textile design, sensory learning, inclusive education, neurodiversity.

ABSTRACT NO: 56

## **Effect of Alpha Wave Binaural Beat Music on Stress Reduction among Music and Non-Music Lecturers**

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### **Abstract**

This study investigates whether musical training moderates the stress-reducing effects of repeated exposure to alpha wave binaural beat music among university lecturers. A pretest–posttest quasi-experimental design was adopted with a sample of 10 faculty members drawn from two nonequivalent groups: five lecturers with formal musical training and five with no formal musical background. Over a 10-day intervention period, all participants listened to a standardised alpha wave binaural beat track for 15 minutes daily. Perceived stress levels were measured before and after the intervention using the Perceived Stress Scale (PSS-10). It was hypothesised that although both groups would show a reduction in stress after the intervention, lecturers without musical training would exhibit a greater magnitude of stress reduction, suggesting a moderating effect of musical expertise. Data were analysed using paired-sample t-tests to assess within-group changes and independent samples t-tests to compare stress reduction between groups. The study contributes to understanding how individual differences in musical background may influence the effectiveness of auditory-based relaxation interventions and highlights binaural beat music as a simple, non-pharmacological strategy for stress management among academic professionals.

**Keywords:** Binaural Beats, Musical Training, Stress Reduction, Alpha Wave, Perceived Stress Scale

## **Embodied Histories: Painting Integrated with Three-Dimensional Forms as an Instrument of Historical Representation in Ghana**

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### **Abstract**

This study explores the role of visual art, specifically painting integrated with three-dimensional sculptural elements, as a methodological and interpretive tool for documenting, reimagining, and communicating Ghana's historical narratives. While historical knowledge in Ghana has been largely preserved through written texts, archives, and oral traditions, these modes of documentation often privilege official or colonial perspectives and may limit broader public engagement with the emotional, spatial, and experiential dimensions of historical events. This research, therefore, investigates how studio-based artistic practice can function as an alternative and complementary archive that embodies historical memory. Grounded in a qualitative, practice-led research framework and informed by instrumentalist theory, the study positions the artist as an active agent in historical documentation. Through engagement with historical texts, archival materials, and dialogue with historians, selected events, including the Battle of Nsamankow (1824), the Yaa Asantewaa War (1900), the 28th February 1948 Riot, and the Bond of 1844, were visually reconstructed and interpreted through mixed-media artworks. The integration of painting with three-dimensional sculptural figures disrupts linear historical narration, allowing multiple temporal moments to coexist within a single compositional space while enhancing viewer immersion and embodied engagement. The findings suggest that hybrid visual practices can serve as a powerful mode of historical inquiry, capable of communicating complex socio-political narratives with both intellectual rigour and emotional resonance. The study contributes to discourse on practice-based research by demonstrating that artistic production can operate not merely as aesthetic expression but as a legitimate form of historiographic intervention and cultural

memory preservation.

**Keywords:** Instrumentalism, Historical representation, Mixed media, Three-dimensional sculpture, Art as archive.

ABSTRACT NO: 58

## **Music Similarity Checking System for Verifying Originality of Students' Compositions in the Department of Music Education, UEW**

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### **Abstract**

Ensuring originality in student music composition projects is a growing concern in music education, as students have easy access to existing songs and digital music resources. This study proposes the development of a music similarity checking system for the Department of Music Education at the University of Education, Winneba (UEW), to assist lecturers in verifying the authenticity of student compositions before submission. The proposed system will allow lecturers to submit MIDI files, audio recordings, or score files, which will be compared against a curated database of existing songs and previous student works using melodic, rhythmic, and harmonic pattern matching. The system is expected to generate a similarity report highlighting potential overlaps for lecturer review, thereby promoting academic integrity and originality in student compositions. The study will adopt a design-based research approach, including system development, testing with sample compositions, and evaluation of usability and effectiveness. The research aims to provide a practical framework for implementing a department-wide tool to enhance assessment practices in music composition.

**Keywords:** Music Composition, Originality Verification, Music Similarity, Academic Integrity, Music Education

ABSTRACT NO : 59

## Counter Erasure

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## Abstract

This project engages the Kwame Nkrumah Ideological Institute (KNII), founded in Winneba, Ghana, in 1961 as a centre for socialist pedagogy and Pan-African political formation, and examines its contemporary condition as part of the University of Education, Winneba. Once a key site of post-colonial ideological production, KNII cultivated a pedagogical language that championed socialist ideals of egalitarianism and transnational collaboration. Its closure after the 1966 coup d'état and subsequent institutional reconfigurations have rendered its radical experiments largely invisible, despite the continued presence of its architecture. The project approaches the site as a palimpsest of visible absence where erased histories coexist with material remains. Paintings and site installations function as counter-archival gestures that reactivate

suppressed narratives and open the site to speculative re-readings. Drawing on contemporary discourse around the archival impulse, site specificity, and institutional critique, the work reframes KNII as both a historical artefact and an active terrain of inquiry. Developed collaboratively with historians, artists, educators, journalists, architects, students, and the local community, the project foregrounds collective memory, oral history, and future-oriented imagination. By situating artistic practice as a form of historical engagement, the project proposes new models for reanimating interrupted pedagogies and rethinking how revolutionary pasts might inform contemporary cultural futures.

**Keywords:** Archival, collaboration, transnational, socialism, egalitarianism.

## **Exploring Student Perspectives on Digital Storytelling as a Medium for Rebirthing Cultural Values**

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### **Abstract**

Indigenous Knowledge Systems (IKS) in Ghana have traditionally functioned as frameworks for moral education, cultural continuity, and communal memory through oral storytelling. However, the dominance of Western-oriented pedagogies and global digital media has increasingly displaced these indigenous modes of knowledge transmission. Drawing on the philosophy of *Sankofaism*, which is conceptualised as the retrieval and reactivation of ancestral knowledge for sustainable futures. This study examines digital storytelling as a contemporary mechanism for indigenous cultural preservation within multimedia education. Adopting a qualitative case study approach, the research investigates the perspectives of multimedia students engaged in a collaborative digital storytelling project grounded in Ghanaian cultural narratives. Data were generated through focus group discussions, semi-structured interviews, and interpretive analysis of student-produced digital artefacts. Guided by Narrative Paradigm and Cultural Transmission theories, the analysis explores how indigenous moral narratives are recontextualised

through audiovisual and interactive media. Findings indicate that digital storytelling facilitates active engagement with indigenous knowledge, enabling students to negotiate cultural meaning, moral values, and creative expression simultaneously. The study argues that multi-media storytelling operates as a mediating space where indigenous knowledge is not merely preserved but transformed into culturally sustainable digital forms. The paper contributes to discourses on Indigenous Knowledge Systems, creative arts education, and cultural sustainability and strongly advocates for the deliberate integration of indigenous storytelling into multimedia curricula as a viable *Sankofa*-informed pedagogical practice.

**Keywords:** Indigenous Knowledge Systems, Digital Storytelling, Cultural Preservation, Multimedia Education, Sankofaism.

A B S T R A C T N O : 6 1

## **Control Over the Creative Economy: The Dilemma of the Ghanaian Policymaker in the Fourth Republic**

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### **Abstract**

The creative economy in Ghana has emerged as a vital sector for cultural expression, employment, and national development, yet its governance remains fraught with tensions between state regulation and artistic autonomy. Existing scholarship on African creative industries has largely emphasised economic potential and cultural identity, but there is limited analysis of how policymakers negotiate control in contexts where informal practices dominate, and institutional frameworks are weak. This study addresses that gap by interrogating the dilemma faced by Ghanaian policymakers: how to balance regulation, support, and freedom within a rapidly evolving creative economy. Drawing on Pierre Bourdieu's theory of cultural production and the political economy of media, the research situates Ghana's creative industries

within broader debates on power, capital, and cultural legitimacy. Anchored on a qualitative research approach, the study analyses policy documents in relation to the attitude of the state towards creative entrepreneurship, and artistic across theatre, film, and digital media sectors. Overall, I argue, that to harness the full potential of the creative economy, Ghanaian policymakers must move beyond a control-oriented paradigm toward frameworks that recognise hybridity, foster collaboration, and empower creative actors as co-architects of policy design, implementation and evaluation. By foregrounding the interplay of regulation and creativity, the study contributes to scholarship on African cultural economies and offers insights for rethinking governance models in contexts where artistic freedom and economic imperatives intersect.

**Keywords:** Cultural policy; Informal networks; creative economy; African cultural industries; Governance.

A B S T R A C T N O : 6 2

## **Analyses Of Effective Use of Animation Principles in 2D, 3D, and Stop Motion Animation**

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### **Abstract**

The paper seeks to ascertain how the animation principles are being effectively utilised in any digital animation production, such as Two Dimensional (2D) animation, Three Dimensional (3D) animation or Stop Motion. The paper uses a qualitative research methodology to ascertain how effectively these animation principles are used and their impact on the total look of the film. Three movies selected for this exercise are: The Lion King (2D), Moana (3D) and Chicken Run (Stop Motion). The movies will be observed and analysed to find out how effective the animation principles used are and how each category relates to the other, as long as the animation principles are concerned. The paper concludes by either supporting the notion that these animation principles are

indeed also called the Golden Rules of animation, as being called by Disney animators and therefore are inevitable or an animation, on the other hand, can be produced to satisfy its targeted audience without the effective use of the animation principles.

**Keywords:** Animation Principles, Golden Rules, Two-Dimensional Animation (2D), Three-Dimensional Animation (3D), Stop Motion.

A B S T R A C T N O : 6 3

## **Alternative Narratives of Belonging: Ghanaian Zongo Films as Critical Identity Discourse**

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### **Abstract**

This article examines Ghanaian Zongo films as alternative narrative spaces through which marginalised Muslim communities articulate complex forms of belonging and identity. Situating Zongo cinema within the broader trajectory of Ghana's popular film culture, from the video-film era to the consolidation of industries in Accra and Kumasi, the study argues that Zongo films function as critical identity discourse, challenging dominant national imaginaries that often render Zongo communities peripheral or stigmatised. Drawing on cultural studies and postcolonial theory, the paper analyses selected films to explore how language (particularly Hausa), Islamic moral frameworks, urban marginality, and transnational affiliations are mobilised to construct layered

narratives of belonging. The analysis demonstrates that Zongo films negotiate tensions between indigeneity and mobility, religion and modernity, and local rootedness and global Islamic consciousness. Rather than presenting Zongo identity as fixed or oppositional, these films stage it as dynamic and dialogic, simultaneously Ghanaian, Muslim, and cosmopolitan. Through melodrama, music, and everyday urban storytelling, filmmakers reclaim representational agency and contest reductive portrayals circulating in mainstream media. By foregrounding underexamined audiovisual texts, this study contributes to scholarship on African popular cinema and identity politics. It positions Ghanaian Zongo films not merely as entertainment but as cultural interventions that reframe belonging within the nation-state. Ultimately, the article argues that Zongo cinema expands the discursive terrain of Ghanaian film culture, offering critical insights into how marginalised communities imagine themselves into visibility, legitimacy, and national inclusion.

**Keywords:** Ghanaian Zongo Cinema, Belonging, Identity Discourse, Cultural Representation, Popular Film Culture

ABSTRACT NO: 64

## **Evaluating the Rhetorical Context in the Rationality Question in African Philosophy**

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### **Abstract**

This paper critically examines the rhetorical and philosophical contexts that shape debates on rationality in African philosophy, using Decolonial Theory fused in Aristotle's Rhetoric as its guiding framework. By interrogating the legacy of Western-centric conceptions of rationality and their impact on African philosophical discourse, the study highlights the epistemic injustices and power dynamics that have historically marginalised indigenous African epistemologies. Drawing on key African philosophers and the cultural, linguistic, and historical dimensions of rational thought, this paper utilises

decolonial perspectives to uncover the complex interplay between knowledge and colonial power in the construction of philosophical canons. The paper argues for epistemic pluralism and the decolonisation of rationality, proposing a contextual and inclusive understanding that valorises African intellectual traditions as systematic, reflective, and rational. This approach contributes to the ongoing project of decolonising philosophy and affirming African voices within global intellectual history.

**Keywords:** African philosophy, rationality, decolonial theory, epistemic injustice, epistemic pluralism, rhetoric, cultural relativism

A B S T R A C T N O : 6 5

## **Performance and Pedagogical Interpretations of Selected Piano Works of J. H. Kwabena Nketia: Implications for the Sustainability and Transmission of African Pianism in Ghana**

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### **Abstract**

J. H. Kwabena Nketia (1921–2019) was a pioneering Ghanaian composer, ethnomusicologist, and scholar whose work shaped the foundations of African art music. African Pianism, as a compositional and performance approach, reinterprets indigenous African rhythmic, melodic, and structural principles on the Western piano, with Nketia leading efforts to indigenize keyboard practice in Ghana. This study examines selected piano works by Nketia within this context, critically examining their structural, technical, and pedagogical implications. Despite his recognised influence, limited analytical attention has been given to the technical demands and teaching applications of his piano compositions, creating a gap between theoretical recognition and practical sustainability in Ghanaian piano education. Qualitative score-based methodology, performance practice approach and pedagogical analysis model

are employed in this study. The study recommends systematic inclusion of these works in tertiary piano curricula, development of pedagogical guides, and greater scholarly engagement with performance-based analysis to support the sustainability of African Pianism in Ghana.

**Keywords:** J. H. Kwabena Nketia, African Pianism, Piano Performance, Music Pedagogy, Cultural Sustainability, Ghanaian Art Music.

A B S T R A C T N O : 6 6

## **Counselling With Wood in a Poetic Liberation**

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### **Abstract**

This thesis explores the expressive and liberated potential of an abandoned wood stump through a studio-based sculptural experience titled *Counselling with Wood in a Poetic Liberation*. Rooted in practice-led inquiry, the study engages wood not as a mere medium but as a bearer of themes and latent narratives. The practice makes known how knots, projections, grains and scars of abandoned wood stump can be read as metaphors for desertion, endurance and liberation. The objectives of the study were to analyse and study the emerging themes embedded in an abandoned tree stump; interact and sculpt the abandoned tree stump, and conduct an exhibition and evaluate the audience's responses to the created sculpture. An art-based research approach, rooted in studio-based methodology, was utilised to achieve the objectives of the study. The studio served as both the space and method of enquiry through the carving process. The study adopted the three stages of iconographic analysis by *Erwin Panofsky*. The findings reveal that sculptural engagement with an abandoned wood stump can transcend object transformation to become an act of liberation for both the object and the researcher. It further reveals the dignity in the tree stump as well as the imagery imprisoned in the material, as "a new life" was given to an abandoned soul (tree stump).

The study contributes to knowledge in studio practice by proposing that studio work is scholarly on its own. Most importantly, studio-based research should continue to assert the value of the artist's reflective voice in academia, recommending liberation of objects through artistic practices in visual culture by poetic sculptural production.

**Keywords:** Object Interaction, Direct Carving, Reclaimed Wood, Liberation, Aesthetics.

ABSTRACT NO: 67

## **Outdoor Sculptures as Symbols of Identity and Source for Historical Documentation: Reflection on Five selected Sculptures in some towns in Yorubaland, Southwestern Nigeria**

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### **Abstract**

The sources of the early history of some of the major and ancient Yoruba towns of southwestern Nigeria are limited to oral traditions, which were carefully handed down to new generations. They are histories that are deeply rooted in the people's folklore and praise names. However, some earlier scholars observed that there are a lot of difficulties in the use of oral traditions to write African history, noting that very many inaccuracies may result when knowledge is passed on between several people. Hence, historians try to check the plausibility of oral tradition against written records by using other sources of historical knowledge, among which are archaeological remains and sculptural works. Outdoor sculptures have been used by various cultures of the world to document or preserve important aspects of their cultural life.

Similarly, outdoor sculptures have been produced consciously or unconsciously by various communities in Yorubaland, Southwestern Nigeria, obviously with some features that are of key importance to their history of provenance. This study examined five outdoor sculptures in some selected towns in Yorubaland, highlighting the historical features inherent in them, which qualify them as good materials or sources for historical documentation. The study adopted both primary and secondary sources of data collection, which involved field observation combined with a self-developed structured interview and existing relevant and related literature was also reviewed to give in-depth insight into the study. The study recommended that outdoor sculptures should be maintained, turn to tourist attractions from where governments in Nigeria can generate revenue.

**Keywords:** Documentation, Historical Sources, Yorubaland, Outdoor-Sculptures, Southwestern-Nigeria

## **Music Education as a Catalyst for Social Change in Ghanaian Colleges of Education**

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### **Abstract**

In an era of social fragmentation, can Ghanaian teacher training afford to treat music merely as performance? This paper contends that music education in Ghanaian Colleges of Education holds untapped potential as a strategic praxis for social transformation, capable of shaping future educators as cultural ambassadors and change agents. Moving beyond technical proficiency, this study proposes a fundamental reimagining of music pedagogy as an intentional tool for addressing national imperatives, including peacebuilding, gender equity, and environmental awareness. Grounded in culturally responsive pedagogy and Ghana's diverse indigenous musical traditions, the paper examines how ensemble performance, drumming and dance, song composition, and community outreach can foster civic responsibility among pre-service teachers. Employing a multiple case study design across selected Ghanaian Colleges of Education, data is gathered through semi-structured interviews with lecturers and students, observations of music rehearsals

and performances, and analysis of curriculum documents. Such participatory approaches cultivate competencies that are essential in preparing trainees for Ghana's multicultural classrooms while affirming cultural heritage. By embedding social themes within creative practice and engaging with musical languages across ethnic groups, students actively negotiate intercultural understanding and strengthen social cohesion within colleges and surrounding communities. The paper concludes that intentional curriculum design positions music education not as an ancillary pursuit but as a central pillar in developing socially conscious teachers. Ultimately, this reimagined pedagogy transforms music education from passive instruction into an active, sustainable force for positive social change in Ghana.

**Keywords:** Music Education, Social Transformation, Ghana, Culturally Responsive Pedagogy, Teacher Training.

A B S T R A C T N O : 6 9

## **The Star as Political Metaphor: A Study of Post-Independent African Flags**

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### **Abstract**

This qualitative research work examines the symbolism of stars on the national flags of African states as political expressions of independent statehood. Using the census sampling technique to draw from a dataset of 23 African countries with stars on their flags, I developed and engaged in deductive analysis of major themes based on the meanings assigned to the stars. Through the thematic analysis, the study argues that stars serve as visual metaphors for sovereignty, anti-colonial resistance, and inclusive governance in post-colonial Africa. Supported by current literature on African nationalism, flag symbolism, and political identity, the analysis reveals how stars mediate narratives of independence, fostering national cohesion while navigating ethnic, religious,

and developmental challenges. Implications for African political discourse, state legitimacy, and global identity politics are discussed, highlighting stars as enduring symbols of self-determination in a post-colonial world, contributing to the understanding of how post-independent states assert a unique identity within a global system still shaped by Western norms.

**Keywords:** African Nationalism, Flag symbolism, Political Metaphor, Post-colonial Identity, Star.

ABSTRACT NO : 70

## **New bands, old music: Kwan Pa and the revitalisation of palm-wine music in contemporary Ghana**

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### **Abstract**

Focusing on *Kwan Pa*, this paper examines how a generation of new musicians reimagine palm-wine music, a genre within the broader category of Ghanaian popular music, for performance in contemporary spaces and for a contemporary audience. Using the narrative inquiry approach and documentary analysis, this paper collects insightful data from personal experiences and past events from

members of the band on the inner workings and structures that have made them successful. This study reveals that while *Kwan Pa* maintains acoustic instrumentation and repertoire associated with the pioneers of the genre, the band simultaneously recontextualises the genre through professional management, strategic marketing and deliberate audience engagement. Furthermore, findings also demonstrate how the band attracts the working class and expatriates who seek an intimate cultural experience distinct from mainstream concert events. This study concludes that musical revivals, cultural preservation and the sustenance of musical or artistic relevance in contemporary Ghana are dependent on the efficient use of social media, digital platforms and artiste management structures.

**Keywords:** Palm-wine music, *Kwan-Pa*, Musical revitalisation, Ghanaian popular music, Cultural preservation.

ABSTRACT NO: 71

## **The Drums of Knowledge: Unpacking the Pedagogical Power of the Bewaa Ensemble in Nandom, Ghana**

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### **Abstract**

In the Nandom Traditional Area of Ghana's Upper West Region, the rhythmic pulse of the Bewaa ensemble is more than a soundtrack to celebration; it is a living, breathing archive of Dagara heritage and a dynamic, yet understudied,

site of education. While often perceived merely as entertainment, the cylindrical drums and melodic *gyil* of the Bewaa serve as a powerful pedagogical tool, transmitting indigenous knowledge, cultural values, and historical memory across generations. This ethnographic study investigates the profound educational relevance of the Bewaa ensemble, moving beyond its musical function to explore its role as an informal curriculum within the community. Through a qualitative case study design, data were collected from ten purposively selected participants, including master drummers, elders, and performers, using in-depth interviews and participant observation. Thematic analysis of the gathered material, including audio recordings and photographs, reveals that the Bewaa ensemble functions as a multifaceted educational institution. The findings illuminate its role in preserving and transmitting Dagara history and language, inculcating social values such as cooperation, respect, and communal responsibility, and serving as a medium for informal vocational training in the arts. This research concludes that the Bewaa ensemble is a vital repository of indigenous pedagogical knowledge, whose principles and practices hold significant implications for contemporary, formal education. By documenting this rich tradition, the study advocates for the integration of local cultural assets like the Bewaa into curricula to foster culturally relevant and decolonised learning. The recommendations, grounded in the voices of tradition-holders, emphasise the need for concerted efforts to safeguard this intangible heritage and harness its educational potential for future generations.

**Keywords:** Pedagogical Practices, Indigenous Knowledge Systems, Decolonising Education, Bewaa Ensemble, Nandom Traditional Area.

## **Music and Tension: Inter-Ethnic Conflict and Impact on Traditional Musical Ensembles in the Bawku Municipality**

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### **Abstract**

This study investigated the ongoing conflict between inter-ethnic groups and its effects on traditional ensembles in Bawku. The long-standing tensions, mainly between the Kusasi and Mamprusi, throw off the everyday culture, especially in forms like music that hold communities together, carry history, or express shared identity. The study used the qualitative research paradigm with the phenomenological research design. It also used the convenience and expert purposive sampling to interview 7 traditional ensemble leaders from the two ethnic groups. The study is premised on Vygotsky's sociocultural learning theory, and in this regard, the inter-ethnic conflict in Bawku is not merely causing social unrest but systematically dismantling the sociocultural learning system that has sustained musical tradition for generations. The research investigated what happens when violence hits. The findings revealed that artists flee, older players can't pass skills to the youth, song collections

change, and events linked to rituals or celebrations get cancelled or delayed. The traditional ensembles and their practices are slipping away. Music here plays two roles, which are to deepen divisions if used to stir old resentments, and also can be used to open space for talks or healing after harm. The recommendation was that peace efforts should blend culture-saving steps, so these key art forms don't fade for good, and doing this will help build deeper, lasting harmony.

**Keywords:** Peace, Ensemble, violence, Kusasi, Mamprusi, Performers.

ABSTRACT NO : 73

## **The Impact of Environmental Factors on Pottery Production and Industry Sustainability in Ghana: A Perspective Study of Just Energy Transition**

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### **Abstract**

The traditional pottery industry in Ghana, a vital source of cultural heritage and livelihood for many, faces significant sustainability challenges due to its reliance on resource-intensive production methods. This study examines the complex relationship between environmental factors, particularly deforestation and air pollution from traditional firing techniques and the long-term viability of the Ghanaian pottery sector. By framing the issue through the lens of a Just Energy Transition, the paper aims to understand

the socio-economic implications of moving away from traditional methods and to propose a sustainable pathway that supports practitioners' livelihoods. The research employs a mixed-methods approach, combining ethnographic interviews with potters and other stakeholders with a quantitative analysis of fuel consumption and environmental impacts. Preliminary findings show a strong link between traditional practices and local environmental degradation, while also highlighting cultural and economic barriers to the adoption of cleaner Energy technologies. The conclusion advocates for a policy framework that not only encourages technological innovation but also offers equitable support and training to ensure a fair transition for all stakeholders, preserving cultural identity and ecological health.

**Keywords:** Decarbonisation, Energy transition, Livelihoods, Pottery, Sustainability

## Structural and Thermodynamic Efficiency of Firewood Kilns in Artisanal Pottery: Evidence from the Mfensi Pottery Centre

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### Abstract

Artisanal firewood kilns remain central to pottery in Sub-Saharan Africa, yet their performance is seldom quantified through thermodynamic and systems perspectives. This study evaluates 19 circular downdraft kilns at the Mfensi Pottery Centre in Ghana, representing 60% of active units. Data were gathered via calibrated pyrometric measurements, structural inspections, yield assessments, and triangulated interviews. Findings indicate extremely low mean thermal efficiency ( $\approx 0.10\%$ ), long firing cycles (25.3 hours), high firewood use ( $5.6 \text{ m}^3$  per cycle), and modest yields (52.3%). Structural inspections revealed widespread wall cracking (74%), absent insulation, and uncontrolled airflow, producing major conduction and convective heat losses. Comparative and correlation analyses confirmed inefficiency as systemic rather than tied to isolated flaws, with cracked kilns consuming more fuel but offering no yield advantage. These inefficiencies carry socio-economic costs: higher fuel expenses, reduced artisan profitability, and environmental impacts, notably deforestation. Recommended interventions include local insulation materials, chimney dampers, wall reinforcement, and basic temperature monitoring. Beyond technical improvements, the findings align with SDG 7 (Clean Energy), SDG 12 (Responsible Production), SDG 13 (Climate Action) and Ghana's climate commitments, framing kiln reform as both a livelihood necessity and a sustainability imperative.

**Keywords:** Firewood kilns; Thermal efficiency; Systems theory; Downdraft kilns; Fuel efficiency; Artisanal pottery; Ghana

## Recording Techniques and Studio Practices of Samuel Kofi Attah

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### Abstract

This paper will examine the recording method and studio practices of Samuel Kofi Attah and how they have been involved in the current production of Ghanaian art music. The importance of recording technology in the Ghanaian music industry is that it has significantly influenced musical aesthetics, the quality of music production, and the listening experience in general. Although this is important, little scholarly consideration has been paid to the recording techniques and studio practice adopted by Ghanaian recording engineers who determine the sound nature of Ghanaian art music. This research thus focuses on the technical and creative approaches that Samuel Kofi Attah applies in art music production, especially in the microphone techniques, mixing techniques, studio layout and the relationship between musicians and recording technology. The study applies the approach of a qualitative case study through the use of in-depth interviews, observations at studios, and

analysis of selected recordings. The results are anticipated to add value to the current body of information on the Ghanaian art music production and contemporary studio practice in Ghana.

**Keywords:** Samuel Kofi Attah, Recording Techniques, Studio Practice, Ghanaian Art Music, Audio Engineering

A B S T R A C T N O : 7 6

## The Life and Contributions of Samuel Kofi Attah to Recording Engineering in Ghana

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### Abstract

This study explores the life and professional impact of Mr Samuel Kofi Attah on the development of recording engineering in Ghana. While Ghanaian choral music has been widely examined from ethnomusicological and compositional viewpoints, comparatively little attention has been paid to the contributions of recording engineers and producers whose technical expertise plays a vital role in shaping the sonic quality, documentation, and distribution of Ghanaian art music. The research investigates Attah's personal background, musical training, professional journey, and production practices to highlight how his

work connects studio technology with church musicianship and the broader Ghanaian choral music tradition. The study is grounded in the recognition that the advancement of Ghanaian choral music is influenced not only by composers and conductors but also by recording professionals who facilitate how choral works are captured, refined, preserved, and shared with wider audiences. A qualitative case study design is employed for the research, drawing on in-depth interviews and discographic analysis of selected recordings. The findings are expected to provide valuable insights into the life of Mr Samuel Kofi Attah, which will contribute to the growing scholarship on Ghanaian art music and music technology.

**Keywords:** Samuel Kofi Attah, qualitative research, professional contribution, studio engineers, production philosophy

A B S T R A C T N O : 7 7

## **Digital Preservation of Indigenous Ghanaian Instruments: The Seperewa in Perspective**

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### **Abstract**

Ghana possesses a rich indigenous musical heritage embodied in traditional instruments, whose distinctive sonic identity has shaped Ghana's musical soundscape. Historically, the sounds and performance knowledge of the indigenous Ghanaian musical instruments have been preserved through community performance practices and oral transmission. However, with the advancement of the digital age and the gradual decline of oral traditions, much of the sonic and performance knowledge surrounding indigenous Ghanaian musical instruments remains insufficiently documented using modern recording technologies. The *seperewa*, one of the iconic indigenous Ghanaian instruments, risks losing its sonic character as master musicians age and the custodianship is few. This study, therefore, seeks to develop a structured

digital archive that captures the tonal qualities, performance techniques, and musical contexts of the *seperewa*. Using a practice-led research design, the study is envisaged to highlight the importance of digital documentation in preserving indigenous sonic resources while making them accessible to ethnomusicological scholarship, music education, and contemporary music production.

**Keywords:** Acoustic analysis, Digital preservation, documentation, indigenous musical instrument

A B S T R A C T N O : 7 8

## Exploring the Recording Techniques and Studio Practices of Dominic Opare Ansah-Asare

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### Abstract

The evolution of music production in Ghana has been shaped by sound engineers and producers whose recording techniques and studio practices have influenced the development of contemporary Ghanaian music. One

notable figure is Dominic Opare Ansah-Asare, popularly known in the industry as MIDO, a sound engineer and music producer recognised for his contributions to choral, gospel, and contemporary Ghanaian recordings. Beginning his career as a pianist before transitioning into sound engineering, MIDO developed a strong technical foundation through music technology training and extensive studio experience. This study will examine the recording techniques and studio practices employed by MIDO within the broader context of Ghanaian music production. It will explore his approaches to microphone placement, sound balancing, vocal arrangement, and mixing, particularly in choral and ensemble recordings. Using the descriptive design, data will be gathered through document review, interviews, and discographic analysis. The study is envisaged to reveal unique sound engineering practices and principles employed by MIDO while contributing to improving recording standards in Ghana.

**Keywords:** Recording Techniques, Studio Practices, Ghanaian Music Production, Sound Engineering, MIDO (Dominic Opare Ansah-Asare).

ABSTRACT NO: 79

## **A Biographical Study of Dominic Opari Ansah Asare (Mido) and His Contributions to Ghanaian Choral Music**

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### **Abstract**

This study examines the life and contributions of Dominic Opari Ansah Asare, popularly known as Mido, to the development and dissemination of Ghanaian choral music. As the founder of Mido Productions, he has played a significant role in shaping the recorded sound and accessibility of choral works in Ghana, particularly within church and contemporary choral traditions. While Ghanaian choral music has been widely studied from compositional and ethnomusicological perspectives, little scholarly attention has been

given to the role of recording engineers and producers whose technological expertise influences the production and preservation of choral repertoire. Using a biographical research approach, the study will explore Mido's musical background, career trajectory, and production practices to highlight how his work has supported the growth and documentation of Ghanaian choral music. Data will be collected through interviews and document analysis. The study is expected to contribute to scholarship by foregrounding the often-overlooked role of music production in the development of Ghanaian choral traditions.

**Keywords:** *Dominic Opari Ansah Asare (Mido), Ghanaian Choral Music, Choral Music Production, Contemporary Choral Traditions*

A B S T R A C T N O : 8 0

## **Rhythm, Production, and Cultural Identity: Sonic Analysis of Selected Works by Nacee**

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### **Abstract**

This study presents a sonic analysis of three compositions by Ghanaian musician and producer Nana Kweku Osei (Nacee): *Boys Boys* (2017), *Aseda* (2023), and *Kwen Kwen* (2024). Using discographic analysis and critical listening, the research examines the musical structures, production techniques, and sonic characteristics that define Nacee's sound. The analysis reveals that rhythm-centred production forms the core of his compositional approach, with Ghanaian traditional percussion serving as the primary structural and aesthetic foundation. Highlife-influenced guitar patterns, bass grooves, and layered vocal textures further shape the sonic identity of his works. Modern studio technologies such as equalisation, compression, stereo imaging, and harmonic saturation are employed to enhance clarity and sonic balance while preserving cultural authenticity. The findings show that each composition reflects a distinct functional context: *Aseda* embodies a worship-oriented gospel aesthetic, *Boys Boys* reflects secular performance-driven popular music,

and *Kwen Kwen* functions as a political mobilisation composition. Despite these contextual differences, all three works demonstrate a consistent integration of indigenous musical elements with contemporary production techniques. The study highlights how sonic design can articulate cultural identity within modern Ghanaian popular music production.

**Keywords:** Sonic analysis, music production, Ghanaian popular music, sound engineering, rhythm-centred composition

A B S T R A C T N O : 8 1

## **Teachers' Competence in Using Audio-Visual Technologies in Teaching Music**

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### **Abstract**

Audio-visual technologies have the potential to enhance music education by enabling teachers to demonstrate musical concepts through both sound and visual representation. However, their effectiveness largely depends on teachers' competence in integrating them into classroom practice. This study investigates the technological and pedagogical competence of Creative Arts teachers in using audio-visual tools for music instruction in selected basic schools within the Effutu Municipality of Ghana. Guided by the Technological Pedagogical Content Knowledge (TPACK) framework, the study employed a qualitative descriptive design. Twenty basic schools were randomly selected, and Creative Arts teachers participated in semi-structured interviews and classroom observations. Findings indicate that although many teachers demonstrate basic familiarity with technological tools such as videos and audio recordings, their ability to integrate these tools effectively into music pedagogy remains limited. The study highlights the need for targeted professional development to strengthen teachers' technological and pedagogical skills in music education.

**Keywords:** Audio-visual technologies, Pedagogical Competence, Technological Pedagogical Content Knowledge (TPACK), Music Education

ABSTRACT NO: 82

## **Narrative Pacing and Story Structure of Ghanaian Films in Digital-Age Film Distribution**

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The expansion of digital distribution has significantly altered the conditions under which Ghanaian films are produced, circulated, and consumed. As films increasingly compete for audience attention within highly saturated online environments, narrative strategies have adapted to the demands of digital viewing cultures. This paper explores the concept of narrative compression in contemporary film storytelling, arguing that digital circulation encourages more condensed narrative structures and accelerated pacing. The study adopts a conceptual and interpretive approach, drawing on scholarship in film studies and digital media to examine selected films distributed through online platforms such as YouTube, Showmax, and Netflix. Through textual analysis, the paper illustrates how narrative compression operates through three key storytelling elements: shortened exposition, rapid character introduction, and intensified plot progression. These features demonstrate how filmmakers restructure narrative timing in response to changing modes of digital access and audience viewing habits. Rather than relying on extended narrative build-

up characteristic of earlier film distribution eras, digital-age films frequently prioritise immediate narrative engagement and faster story development. By conceptualising narrative compression as a defining feature of contemporary screen storytelling, the paper contributes to ongoing discussions about how digital platforms are reshaping film narrative form. It argues that the digital circulation environment is transforming the temporal architecture of cinematic storytelling.

**Keywords:** Narrative compression; digital distribution; film storytelling; narrative pacing; streaming platforms; online film circulation.

A B S T R A C T N O : 8 3

## **Improving the Skills of First Year Communication Design Students in Lettering**

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### **Abstract**

The study investigated the entry knowledge and skills of level 100 Communication Design students of University of Cape Coast and used interventions to improve their knowledge and skills in lettering. Pragmatism, mix-method research approach and explanatory sequential design were used. All the 33 students of the 2023/2024 academic year class were used. The first phase of the study used structured questionnaire and practical exercises to gather data on the student's pre-entry knowledge and skills in lettering and analysed. The findings revealed that, majority of the student's lacked adequate knowledge and skills in lettering. Based on the findings, the researcher developed and implemented interventions. After analysis of the interventions, it was revealed that, majority of the students had improved their knowledge and skills in lettering. The study concludes that, teachers' ability to identify learning challenges of students in class, diagnosing the root causes of the learning deficiencies and developing and implementing appropriate interventions can help correct learning deficiencies

and promote effective learning among students.

**Keywords:** Action research; Lettering; Letter construction; Principles of optical spacing; Letter painting.

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## **Experimenting with Footwear Buffing Dust in Artistic Pavement Block Production**

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### **Abstract**

Buffing dust from footwear production is a common waste material that can be harmful to humans and the environment. This threat is more worrying considering the ease with which buffing dust can be inhaled into the body. Thus, necessitating an investigation into alternative uses for societal good. In

contrast, the construction industry has continued to experience increasing prices of concrete products nationally. This study investigates the quantification, characterization, and use of footwear buffing dust in the production of pavement blocks. A sequential mixed methods design was employed. This comprised the use of a descriptive correlation design, anchored in quantitative approaches, to investigate footwear buffing dust generation rate, and a qualitative art experimentation methodology in a practice-led context to explore the use of the dust in practice. Findings from the study indicated an average footwear buffing dust generation rate of 2 kg per footwear buffing operator per day. Additionally, the study showed that footwear buffing dust was characterized by varied sizes and colours. Through experimentation, the results also revealed that FBD-cement composite is a cost-effective option for the production of pavement blocks. The compression strength of FBD-cement composites of different ratios is currently under investigation as this study is still ongoing. It is recommended that further research be conducted to understand effective collection and storage strategies to feed large-scale production. Additionally, further studies should be conducted into user acceptability to better understand the business case for FBD-cement composites.

**Keywords:** Art experimentation; Composite materials; Footwear buffing dust; Pavement blocks; Waste Utilisation.

## **GHANACENTRICISM: Indigenous Knowledge Systems as Alternative Theoretical Supposition for Arts Based Research**

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### **Abstract**

Decades of researching, teaching and supervising postgraduate research in the Arts domain mainly, exposed a paucity of localized Ghanaian theories that can serve as a base for situating arts works. This prompted the need for a study and subsequent development of a culturally grounded philosophical standpoint, that can support arts based scholarship. “Ghanacentricism”, concepts that are rooted in Ghana’s Indigenous Knowledge Systems (IKS), thus, local ways of life, practices, and beliefs but more importantly leveraging on Adinkra symbols as core constructs to symbolize Ghanaian values that can offer a flexible frame for inter- and intra-disciplinary analyses. The study employs qualitative approaches including auto ethnography, action research,

and literature synthesis to identify gaps and build the theory. This theory, Ghanacentricism, will provides depth, credibility, methodological control and robust analytical guidance for arts research while encouraging researchers to leverage on unique Ghanaian cultural assets for scholarship.

**Keywords:** “Ghanacentricism”, Indigenous Knowledge Systems, Adinkra Symbols, Auto Ethnography, Theoretical Suppositions



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