University of Education,Winneba http://ir.uew.edu.gh

UNIVERSITY OF EDUCATION, WINNEBA

Folklore business in the creative economy of Ghana

BENJAMIN ODURO ARHIN JNR

DOCTOR OF PHILOSOPHY

2023

University of Education,Winneba http://ir.uew.edu.gh

UNIVERSITY OF EDUCATION, WINNEBA

FOLKLORE BUSINESS IN THE CREATIVE ECONOMY OF GHANA

BENJAMIN ODURO ARHIN JNR

(202122410)

A dissertation in the Department of Music Education, School of Creative Arts, submitted to the School of Graduate Studies in partial fulfillment of the requirements for the award of the degree of Doctor of Philosophy (Arts and Culture) in the University of Education, Winneba

OCTOBER, 2023

University of Education,Winneba http://ir.uew.edu.gh

DECLARATION

STUDENT'S DECLARATION

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

SIGNATURE……

DATE……

SUPERVISORS' DECLARATION

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

Prof. Cosmas Wolanyo Kofi Mereku (Principal Supervisor)

Signature…….

Date……

Prof. Emmanuel Obed Acquah (Co-Supervisor)

Signature...……...

Date…….

University of Education,Winneba http://ir.uew.edu.gh

DEDICATION

To the loyal supporters whose enthusiasm and loyalty have been a constant source of inspiration to me and my brand Bnoskka. Dedicated to the memory of my loving mother, Rose Efua Kwaduwa Appiah, whose legacy of love and wisdom continues to inspire me, Mama Rest in Peace.

University of Education,Winneba http://ir.uew.edu.gh

ACKNOLEDGEMENTS

I extend my deepest gratitude to the Almighty God, the author of life and the universe, for guiding and sustaining me throughout this dissertation journey. I would like to express my sincere appreciation to my supervisors, Prof. Cosmas Worlonyo Kofi Mereku and Prof. Emmanuel Obed Acquah, for their invaluable guidance, mentorship, and motivation. Their unwavering support and expertise were instrumental in completing this dissertation. I also want to say special thanks to Dr. Tutu-Boahene of the School of Business, University of Education, Winneba, who assisted me immensely to understand the business component of the dissertation. I would also like to acknowledge the contributions of my lecturers and numerous individuals who supported me throughout this journey. Although it is impossible to mention everyone, please know that your efforts and encouragements have not gone unnoticed. You are deeply appreciated, and cherished for your love, and support.

University of Education,Winneba http://ir.uew.edu.gh

TABLE OF CONTENTS

Content		Page
DECLARATION		iii
DEDICATION		iv
ACKNOWLEDGEMENTS		v
LIST OF TABLES		x
LIST OF FIGURES		xii
LIST OF EQUATIONS		xiv
OPERATIONAL DEFINITION OF TERMS		xv
ABBREVIATIONS AND ACRONYMS		xvi
ABSTRACT		xviii
CHAPTER ONE: INTRODUCTION		**1**
1.1	Background of the Study	1
1.2	Statement of the Problem	5
1.3	Purpose of the Study	10
1.4	Hypothetical Assumptions	10
1.5	Objectives of the Study	10
1.6	Research Questions	11
1.7	Significance of the Study	11
1.8	Delimitation of the Study	12
1.9	Organisation of the Study	13
CHAPTER TWO: REVIEW OF RELATED LITERATURE		**14**
2.0	Chapter Overview	14
2.1	Folklore Commercialisation	14
2.2	Theoretical Underpinnings	17
2.3	Conceptual Framework	25

University of Education,Winneba http://ir.uew.edu.gh

2.4	The Concept and the Meaning of Folklore	27
2.5	Historical Perspectives of Folklore, Folklore Tourism, and Branding and Perception of Folklore	28
2.6	Forms and Genre of Folklore	37
2.7	Folklore Tourism Potential	38
2.8	Tourism Attraction	40
2.9	National Tourism Potentials and its Foreign exchange	42
2.10	Tourism in Ghana	43
2.11	Elements of Branding and Perception	47
2.12	Branding of Folklore	47
2.13	Creative Economy Impact in Developing and Developed Countries GDP	49
2.14	The Creative Economy	50
2.15	Creative Economy Classification	55
CHAPTER THREE: METHODOLOGY		**60**
3.0	Chapter Overview	60
3.1	Research Philosophy	60
3.2	Research Paradigm	61
3.3	Research Design	62
3.4	Population	64
3.6	Sample Size	65
3.7	Sampling Techniques	71
3.9	Data Collection Instruments	76
3.10	Questionnaire	76
3.11	Semi-structured interviews	77
3.12	Observation	77
3.13	Documents Reviews	77
3.14	Data Collection and Analysis Procedure	78

University of Education,Winneba http://ir.uew.edu.gh

3.15 Mixed Method Data Analysis 80

3.16 Quantitative and Qualitative Data Preparation and Analysis 81

3.17 Data Transformation 83

3.18 Descriptive Statistics for the Study Variables 83

3.19 Data Analysis for the Qualitative Phase 84

3.20 Ethical Consideration 84

3.21 Legitimization of the Research Design and Methodology 85

3.22 Positionality Statement 87

CHAPTER FOUR: PRESENTATION OF DATA AND DISCUSSION OF FINDINGS 89

4.0 Chapter Overview 89

4.1 Qualitative Data Presentation 89

4.2 Frequency Distribution of the Qualitative Sample 89

4.3 Research Question One: Folklore utilized in the Creative Economy of Ghana 91

4.4 Research Question Two: Stakeholders express interest in folklore in Ghana and its employment capability? 95

4.5 Research Question Three: Perception of the copyright law on folklore commercialisation in Ghana 98

4.6 Research Question Four: The exportation of folklore in the creative economy of Ghana 98

4.7 Research Question Five: Branding influences folklore in the creative economy of Ghana 98

4.8 Research Question Six: Perception influences folklore in the creative economy in Ghana 99

4.9 Qualitative Data Conclusion 100

4.10 Quantitative Data Presentation 102

4.11 Socio-demographic characteristics of respondents 105

4.12 Objective 1: Utilization of folklore in the creative economy of Ghana 108

University of Education,Winneba http://ir.uew.edu.gh

4.13 Objective 2: Folklore interest stakeholders and their employment capability in Ghana 117

4.14 Objective 3: Stakeholders perception of copyright law on folklore commercialisation in Ghana 122

4.15 Objective 4: To measure the performance of folklore tourism exportation in the creative economy of Ghana 128

4.16 Objective 5: How branding influences folklore in the creative economy of Ghana. 137

4.17 Objective 6: How perception influences folklore in the creative economy in Ghana. 143

4.18 Triangulation of Qualitative and Quantitative Findings: Inductive/Deductive Hybrid Thematic Analysis 147

4.19 Data Triangulation 156

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS 159

5.0 Overview of Chapter 159

5.1 Summary of Qualitative Analysis Findings 159

5.2 Summary of Quantitative Analysis Findings 160

5.3 Conclusion 162

5.4 Recommendations 164

REFERENCES 167

Appendix 1. Introductory Letter from the Department of Music Education 191

Appendix 2. Participant Interview Consent Form 192

Appendix 3. Semi-structured Interview Guide 194

Appendix 4. Observation Checklist 196

Appendix 5. Questionnaire 197

University of Education,Winneba http://ir.uew.edu.gh

LIST OF TABLES

Table		Page
1.	Folklore forms according to Killinikou (2005)	37
2.	Folklore Genres by Ben-Amos (1981)	38
3.	NFB Responsibilities and Activities	46
4.	Creative Economy Classification by Interreg 2019	55
5.	Creative Industries Classification by Singapore	56
6.	Creative Economy Sectors & Descriptions by Howkins (2001)	57
7.	Sample Size for ±5% and ±10% where confidence level is 95% and p=0.5	69
8.	Sample Size for ±5% and ±10% precision levels where Confidence level is 95% and P=0.5	70
9.	Frequency Distribution of Qualitative Sample	89
10.	Socio-Demographics of the Qualitative Respondents	90
11.	Folklore Stakeholders Interest	97
12.	Descriptive Characteristics of Quantitative Data Respondents	102
13.	Socio-demographic characteristics of respondents	106
14.	Descriptive Statistics of the Quantitative Sample	107
15.	Category of Business in Creative Sector/Domain	109
16.	Folklore Usage	109
17.	Bivariate Analysis of Socio-demographic/economic factors associated with Folklore Usage in the Creative Economy of Ghana	112
18.	Category of Business Establishment	116
19.	Number of People employed by folklore business	118
20.	Do you require National Folklore Board authorization for commercializing folklore	118
21.	Summary Independent-Samples Mann-Whitney U Test	119
22.	Hypothesis Test Summary	120

University of Education,Winneba http://ir.uew.edu.gh

23.	Independent-Samples Kruskal Wallis Test	121
24.	Crosstab	123
25.	Copyright	125
26.	Chi-Square Tests	126
27.	Crosstab	127
28.	Chi-Square Tests	128
29.	Folklore Performance	129
30.	Frequency distribution of "Folklore has tourism potential in impacting economic growth in Ghana"	131
31.	Group Statistics	132
32.	Independent Samples T-test	133
33.	Model Summary	134
34.	ANOVA[a]	135
35.	Coefficients [a]	135
36.	Folklore and Tourism	140
37.	Descriptive	141
38.	Tests of Normality	142
39.	Correlation Analysis	142
40.	Perceptions on Folklore	144
41.	Descriptive	145
42.	Test of Normality	146
43.	Correlation Analysis	146
44.	Pairwise Comparisons of Region of business location	149
45.	Pairwise Comparisons of Creative Sector/Domain	153
46.	Pairwise Comparisons of Under which of the following category is your business or company belongs	154

University of Education,Winneba http://ir.uew.edu.gh

LIST OF FIGURES

Figure	Page
1. Value Added to U.S. GDP by selected sector: 2019	3
2. Stakeholder Theory Diagram on Internal/External Stakeholders	18
3. Stakeholders Framework by Freedman (2007)	19
4. Stakeholder Theory Diagram on Interests holders and others	20
5. Folklore Commercialisation Theoretical Framework	24
6. Conceptual Framework	26
7. Price on Culture Displayed on website	39
8. Folklore Commercialisation	40
9. Ministry of Tourism Arts and Culture Website	43
10. Agencies under MoTAC of Ghana	44
11. UK Domestic Tourism	53
12. UK Outbound Tourism	53
13. Tourism Contribution to UK Economy	54
14. Four Basic Exploratory Sequential Design Model	63
15. Creative Arts Population in Ghana by GSS	65
16. Sampling Procedure	73
17. Strengths and Weaknesses of Sampling Techniques	74
18. Categories of Sampling Techniques	75
19. Qualitative and Quantitative Data Collection	78
20. Data Collection and Analysis Plan	80
21. Legitimisation	86
22. Folklore in Traditional Festival	91
23. Cultural Tourism with a Price	94

University of Education,Winneba http://ir.uew.edu.gh

24. Comparison of some sectors being more involved than others 114

25. Company Industries Sector/Domain Bar Chart 115

26. Comparisons of Region of Business Location 116

27. Region of Business Location Bar Chart 117

28. Do you have authorization to use folklore for commercialisation? 126

29. Do you sometimes export your folklore tourism products? 130

30. Customers Exportation of Folklore 131

31: Branding of folklore tourism in Ghana currently encourages the production or buying of any folklore product 138

32. Perception of folklore tourism in Ghana currently encourages the production or buying of any folklore product 143

33. Field Information on Folklore Exportation 148

34. Creative Sector/Domain Comparison 155

35. Creative Sector/Domains 156

University of Education,Winneba http://ir.uew.edu.gh

LIST OF EQUATIONS

1. Sample Size Formular by Taherdoost (2017) 68

2. Sample Size Formula by Kothari (2004) 68

University of Education,Winneba http://ir.uew.edu.gh

OPERATIONAL DEFINITION OF TERMS

The following terms used in this study connote specific meaning for the purpose of this study to guide it focus.

Creative economy	Refers to the extent to which folklore tourism can be assessed in terms of employment, revenue generation and tourism in Ghana.
Folklore	Traditional knowledge and cultural expressions that are part of a community's legacy and are kept verbally or in writing without a single identified owner.
Folklore Branding	Refers to the symbolism of folklore that uniquely identify Ghanaian folklore.
Folklore Performance	Refers to the reproduction of folkloric ideas, materials and non-materials (non-tangibles) that are utilized in the daily activities in Ghana that generate economic impact.
Folklore Tourism	Refers to a form of tourism that revolves around the exploration, appreciation and most importantly packaging of folklore expressions that appeals to both local and international consumers for commercial engagement. Folklore tourism is also known as heritage tourism or cultural tourism.
Sankofa	It is an Akan word that means return to the good old day's items and wisdom and identity.

University of Education,Winneba http://ir.uew.edu.gh

ABBREVIATIONS AND ACRONYMS

AFAG	Aluminium Fabricators Association of Ghana
CAA	Creative Arts Agency
CCIs	Cultural and Creative Industries
COVID-19	Coronavirus Disease of 2019
DCMS	Department for Digital, Culture, Media and Sport
FTP	Folklore Tourism Potential
GDP	Gross Domestic Product
GHC	Ghanaian Cedis
GTA	Ghana Tourism Authority
IDSA	Industrial Designers Society of America
IP	Intellectual Property
KNMP	Kwame Nkrumah Memorial Park
KPMG	Klynveld Peat Marwick Goerdeler (International Accounting and Advisory Firm)
MoTAC	Ministry of Tourism, Arts and Culture
MUSIGA	Musicians Union of Ghana
NCC	National Commission on Culture
NEA	National Endowment for the Arts
NFB	National Folklore Board
TCEs	Traditional and Cultural Expressions
TRACKAMSA	Traditional Cultural Kente and Adinkra Manufacturers and Sellers Association
TUC	Trade Unions Congress
TV	Television

University of Education,Winneba http://ir.uew.edu.gh

UK	United Kingdom
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNIDO	United Nations Industrial Development Organization
UNIWA	Union of Nonformal Workers Association of TUC Ghana
UNWTO	World Tourism Organization
US	United States
USD	United States Dollar
WIPO	World Intellectual Property Organization

University of Education,Winneba http://ir.uew.edu.gh

ABSTRACT

Folklore, a vital component of Ghana's cultural heritage, has been largely overlooked in the country's creative economy. It has been observed that folklore business is declining with inadequate contribution to the creative economy of Ghana. The study sought to assess the folklore in the creative economy of Ghana. Using a mixed method, nine (9) participants were selected for the qualitative data through purposive sampling and four hundred and thirty-two (432) respondents were used in a questionnaire to collect the quantitative data. The stakeholder, cultural industry, diffusion innovation, and creative economy theories underpinned the study. Using the exploratory sequential design, the study gathered both qualitative and quantitative data through interview, observation, and questionnaire to collect the data for the study. The study recorded a significant contribution of folklore impact in the creative economy of Ghana, including branding, commercialisation and tourism potentials on a national scale. These were found to be avenues to reduce unemployment, increase tax revenue net and increase the Gross Domestic Product of Ghana. However, factors such as copyright, branding, and perception remain a major challenge on the commercialisation drive of the subject matter. Therefore, it is recommended that obtaining authorisation and fee paying for folklore commercialisation, should exclude the domestic folklore industry stakeholders in Ghana. Thus, the state should as soon as possible amend its copyright act to reflect the new dynamics of the populace views. Again, a national perception and branding drive of folklore tourism should be instituted through the National Commission on Culture and the National Folklore Board to create awareness and grant incentives to folklore commercialisation groups in Ghana.

University of Education,Winneba http://ir.uew.edu.gh

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Traditional knowledge and cultural expressions that are part of a community's legacy and are kept verbally or in writing without a single, identified owner are referred to as folklore. The traditional beliefs, customs, lore, tales, stories, proverbs, myths, Adinkra symbols, Kente Cloth, traditional festivals, music, storytelling, and Ananse (the trickster and spider god) that are well-known in Ghana and that creators and authors are commercially replicating are all examples of folklore. (Kuutma, 2015; Leimgruber, 2010). Folklores from the African perspective are used by ethnic groups to inculcate traditional values in children and to preserve cultural identity (Bronner, 2007; Degh, 1984). It also presents a medium of communicating with the gods and serves as a symbol for a taboo or prohibition to remind members of a community of the calamities one may face if one offends the gods of the land (Collins, 2003; Ben-Amos, 1983; Everett & Parakoottathil, 2018). These views suggest that folklore practices in the African and Ghanaian contexts were mainly for social benefits than it being financial and marketing stimulants as stated earlier. However, the practices from other parts of the world appear differently from the African viewpoint.

Views from other parts of the world describe folklore as a business and entrepreneurial venture (Brockhaus, 1987; Paneva-Marinova et al., 2011) with a tourism potential (Matei, 2015) and Brad et al. (2015) provided its capabilities of impacting the creative economy performance (Everett & Parakoottathil, 2018). Countries are exploring folklore (for example folksongs) beyond cultural heritage thereby contributing significantly to their Gross Domestic Product (GDP). In the United States (U.S.) the

University of Education,Winneba http://ir.uew.edu.gh

arts and culture account for the third highest GDP contributor of U.S. GDP representing 4.3% percent, with an estimated employment figure of 5.2 million with compensation amounting to about $466 billion US dollars (National Endowment for the Arts, 2021).

Recent research works describe folklore as business and entrepreneurial ventures that can contribute to employment, and government revenue generation (Sohibjon, 2023). This study argues that folklore has numerous business potentials that can stimulate the economic growth of developing economies of Sub-Saharan Africa, particularly, Ghana, which abounds in numerous folklore resources. Additionally, the study asserts that by building the right capacity, the folklore industry in Ghana can significantly improve the GDP of the country. Statistics from developing economies provide support to explore the tourism potential of Ghana, its effect on the creative economy, and the need to brand folklore products.

The United Kingdom's Department of Culture, Media and Sport (DCMS) points to statistics that suggest a similar trend as that of American. In America, the arts and culture were reported as the third highest contributor to the GDP in 2019 which is $919million as indicated in Figure 1 below:

University of Education,Winneba http://ir.uew.edu.gh

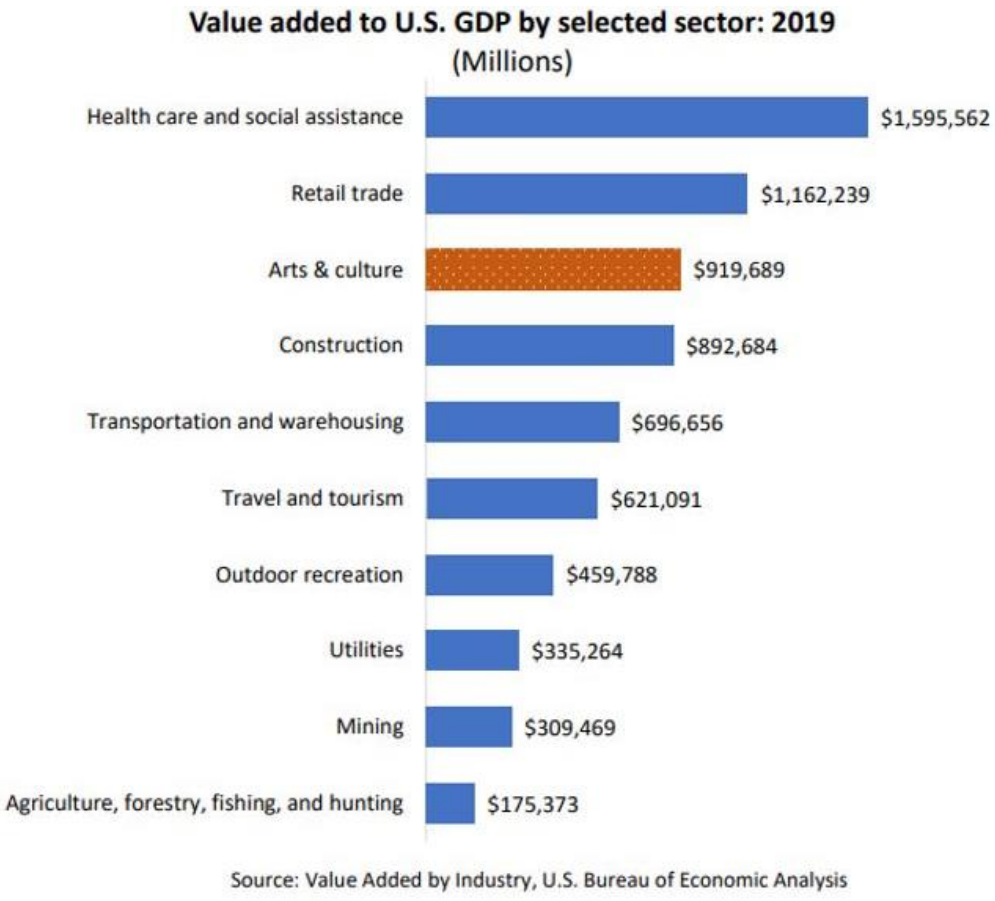

Figure 1. Value Added to U.S. GDP by selected sector: 2019

These statistics point to the fact that arts and culture and for that matter folklore contribute significantly to the GDP of most developed nations. Ghana can draw inspiration from this approach to explore its tourism potential, leveraging on branding and perception as influential factors in shaping and enhancing its appeal. Perception of Folklore is another possibility to inquire how international and local tourists may be attracted to Ghana, as another valuable source to boost the country's GDP for job creation to cut down unemployment, and reduce poverty.

Clearly, the statistics from the United States (U.S.) indicates that arts and culture contribute 4.3% percent to U.S. representing an estimated employment figure of 5.2 million with compensation amounting to about 466 billion US dollars (National

University of Education,Winneba http://ir.uew.edu.gh

Endowment for the Arts, 2021). The United Kingdom's DCMS points to statistics that suggests a similar trend as that of American. These statistics point to the fact that arts and culture contribute significantly to the GDP of most developed nations. In spite of these, the extent to which folklore influences the creative economy (and for that matter, GDP) of a nation is subject to the branding of folklore products and perception of potential consumers. The study further argues that there is the need to examine the perception of folklore tourism to inquire how international and tourists may be attracted to Ghana, as another valuable source to boost the country's GDP for job creation.

For example, the hand making of folklore has been seen as a medium of commercialisation of folklore materials: songs, poetry, painting, dancing, drama clothing, food, relics, sculpture, drawings, handmade crafts, and etcetera (Dundes, 2007).

This notion of business of folklore has shifted most scholarly views about Ghana's folklore without considering its tourism potential as a financial medium to partly add value to Ghana's GDP. It is noted that most scholarly views of Ghanaian folklore are centered on the argument about folklore included in the copyright act of Ghana, for which Boateng (2011) intimates categorically that the copyright law on folklore protection is not working in Ghana. The argument put forth by Boateng (2011) is basically centered on the fact that folklore is protected and that the evidence gathered shows that people are using folklore (materials and songs) without seeking permission before its usage as stated in the Copyright Act, 2005 (Act 690). Collins (2019) also states that the copyright law on folklore hampers cultural growth. These scholarly views suggest that the Copyright Act, 2005 (Act 690) remains a hindrance to the tourism potential of folklore production and its commercialisation at large. This notwithstanding, empirical research that provides knowledge and understanding needed

University of Education,Winneba http://ir.uew.edu.gh

to commercialize folklore materials in the context of Ghana and Africa remains limited (Ludewig, 2009; Reich, 1971). This places limitation on practical attempt to maximize the economic value of folklore materials.

Following the aforementioned background of folklore usage, commercialisation and legal protection of folklore call for the need to identify business potentials of folklore, as brought forth by the various authors and reports.

In summing up, the study specifically focused on three genres of folklore tourism, gearing it into the perspective of creative economy impact, and how the role of branding and the legal framework do influence its performance. Ben-Amos (1981) identified six genres of folklore from the works of Alan Dundes in the 1960s. These sources listed the genres of folklore as: (1) Material culture, which includes folk art, vernacular, architecture, textiles, and modified mass-produced objects; (2) Music, which is made up of traditional, folk, and world music; (3) Narrative; which is the total stories about legends, fairy tales, folk tales, personal experiences, and narratives of past events and customs; (4) Verbal art; these include jokes, wise sayings, proverbs, and word games; (5) belief and religion; which are folk religion, ritual, and mythology, and lastly, (6) foodways; traditional cooking and customs, relationships between food and culture, and food that has medicinal properties. It is envisaged that this study unravels the need to harness business potentials of folklore within the creative economy of Ghana.

1.2 Statement of the Problem

The rich Ghanaian folklore, with its vibrant stories, myths, and cultural expressions, represents a significant yet underutilised asset within the country's creative economy. Despite the cultural significance and economic potential of folklore in Ghana, there is a lack of understanding on the usefulness of folklore in the creative economy. This may

University of Education,Winneba http://ir.uew.edu.gh

include the level of stakeholder interest and employment capabilities, the legal provisions governing its commercialisation, and the perceptions of stakeholders towards folklore branding and exportation. The ideal situation is that people who are utilising folklore for commercial purposes need to write for permission to the National Folklore Board (NFB) as the law states. However, my preliminary observation at the folklore board indicates that most people do not seek this authorisation before they engage in the commercialisation of folklore. It is also observed that there are lots expression of folklore in various forms that some scholars have noted it contribution into the creative economy (Nadya, 2020). A visit to the NFB also confirmed that only few people come to the NFB making enquires on the authorisation but most often they fail to come back to complete the process.

While folklore is a vital part of Ghana's cultural heritage, its potential for driving economic growth and development in the creative economy remains underexplored. First, there is a need to, investigate the current utilisation of folklore in Ghana's creative economy, including its applications in various industries such as art, literature, music, and film. The reason being that until we investigate on the utilising of folklore, we will not be able to justify it impact on the creative economy of Ghana. It is has been noted in a report that there is a declining of traditional and folkloric band in Ashanti and Greater Accra regions (MUSIGA, 2014). The declining of traditional and folkloric band as reported is over a decade and hence there is need to investigate. Indeed, understanding the utilisation of folklore in Ghana's creative economy is pivotal to help to reveal opportunities where folklore can be further leveraged to enhance economic growth and cultural preservation. By identifying successful models, such as popular festivals, music genres inspired by traditional tales, or fashion lines that incorporate indigenous designs, best practices that can be replicated or scaled up can be highlighted.

University of Education,Winneba http://ir.uew.edu.gh

Furthermore, by thoroughly documenting how folklore is used, the research can shed light on the economic impact of these activities. Such insights are essential for crafting informed policies and strategies that support the growth of the creative economy while ensuring the preservation and respectful use of cultural heritage.

Secondly, there is the need to consider the level of interest and engagement of various stakeholders, including artists, cultural institutions, and policymakers, in promoting and leveraging folklore for economic benefits, including its potential for job creation and employment opportunities in the creative economy (Ayentimi & Burgess, 2023). It is generally noted that stakeholders' interest in folklore and its employment potential are fundamental to fostering a vibrant and sustainable creative economy. However, Ghana faces challenges in creating employment and generating revenue. Exploring the folklore value chain in the creative economy could be a productive means to address these issues (Yen et al., 2023). In this regard, information is crucial for guiding policy decisions and investment strategies. For example, if there is high interest in folklore-inspired tourism, policies could be designed to support and expand this sector, including the development of infrastructure, marketing, and training programmes. This is why it is important that aspects of folklore that are most appealing and which sectors are showing the most promise in terms of economic activity are worth identifying in this research.

Thirdly, understanding the regulatory environment helps to identify potential legal barriers that might hinder the commercialisation of folklore. For example, overly restrictive provisions or lack of clarity in the law could deter businesses and creatives from engaging in folklore-based activities. In Ghana, the legal framework governing folklore commercialisation, particularly, the provisions in the Copyright Act is to

University of Education,Winneba http://ir.uew.edu.gh

ensure that the cultural heritage is protected. Since the enactment of this act, scholars have contested the idea that folklore can only be utilised with prior permission and payment (Boateng, 2011; Collins, 2009). It is concerning that, nearly two decades later, commercialisation of folklore often occurs without obtaining written permission from the NFB. Therefore, there is a critical need to research this situation to investigate why, where, and how people are commercialising folklore without adhering to the legal authorisation required by law. Indeed, examining the provisions on folklore commercialisation in the Copyright Act of Ghana is crucial for understanding the legal framework that influences the use and protection of folklore. This will help to identify potential legal barriers and supports, thereby informing policy and investment decisions that promote a sustainable and respectful integration of folklore into the creative economy.

Fourthly, Petrikova et al. (2015), indicate that other developed countries are exploring the exportation of folklore elements, such as stories, symbols, and imagery, in the creative economy, including their potential for generating foreign exchange earnings. Exporting folklore-based products and services represents a significant opportunity for Ghana to enhance its global cultural presence and stimulate economic growth. Nevertheless, Ghana's creative economy seems to be missing this vital export potential according to scholars. This is because Ghanaian folklore and cultural products derived from it are not well-known or marketed effectively on the global stage. This lack of visibility reduces opportunities for international sales and partnerships. The infrastructure and support systems necessary for exporting folklore-based products, such as distribution networks, international marketing campaigns, and trade agreements, are underdeveloped or inadequate. Moreover, effective branding strategies that position Ghanaian folklore as unique and desirable cultural assets in international

University of Education,Winneba http://ir.uew.edu.gh

markets are also lacking while complex regulations or inadequate legal frameworks governing the export of folklore are creating barriers for businesses and entrepreneurs seeking to enter international markets. There is the need, through research, to provide valuable insights into international market opportunities and challenges, guiding efforts to promote and expand the export of folklore-based products and services.

Fifthly, effective branding is crucial for enhancing the marketability and cultural resonance of folklore within a creative economy as varied strategies have been employed by many countries to make incursions to the international scene (Desille, 2023). As Yen et al. (2023) indicated, there is the need to pitch a promotional strategy that will be an effective folklore branding strategy for creative economy globally. In fact, there is an inconsistency or lack of cohesive branding strategies across different sectors and regions. This is to say that the branding of Ghanaian folklore in the creative economy faces challenges due to inconsistent or fragmented branding strategies across sectors and regions. While folklore holds significant cultural and economic potential, varying approaches to branding in the regions hinder its cohesive marketability and cultural resonance both domestically and internationally.

Lastly, there is the need to understand the perceptions and attitudes of stakeholders towards folklore in the creative economy, including its value, significance, and potential for driving economic growth. In this regard, research can inform targeted interventions to educate stakeholders, promote cultural appreciation, and align perceptions with the economic potential of folklore. Stakeholders can then work towards aligning their efforts to maximize the cultural and economic benefits of Ghanaian folklore. By exploring these problems, this study aims to provide insights into the utilisation, stakeholders' interest, employment capabilities, legal framework,

University of Education,Winneba http://ir.uew.edu.gh

exportation, branding, and perception of folklore in Ghana's creative economy, and identify opportunities and challenges for harnessing folklore as a valuable resource for sustainable economic development in Ghana.

1.3 Purpose of the Study

The purpose of this study was to document folklore business and its impact on the Ghana's creative economy. It highlights the utilisation of traditional folklore elements in branding strategies within various creative industries, provides insights into how folklore branding contributes to the promotion of Ghanaian cultural identity, fosters economic growth within the creative sector, and informs strategies for sustainable development and international competitiveness.

1.4 Hypothetical Assumptions

There are four (4) hypothetical assumptions that arises from the conceptual model and these hypotheses were formulated to guide the focus:

1. Folklore usage has a direct effect on the performance of the creative economy of Ghana (H1)
2. Branding of folklore mediates the relationship between folklore tourism and the performance of the creative economy of Ghana (H2)
3. Perception on folklore moderates the relationship between folklore tourism and the performance of the creative economy of Ghana. (H3)
4. Perception on folklore tourism moderates the relationship between branding and the performance of the creative economy of Ghana. (H4)

1.5 Objectives of the Study

The specific objectives of the study sought to:

1. explore the utilisation of folklore in the creative economy of Ghana

University of Education,Winneba http://ir.uew.edu.gh

2. examine stakeholders' interest in Ghanaian folklore and its employment capability
3. examine Ghana's Copyright Act 690 impact on folklore commercialisation and industry practices.
4. investigate the exportation of folklore in the creative economy of Ghana
5. examine folklore branding in the creative economy of Ghana
6. investigate the perception of stakeholders of folklore in the creative economy of Ghana

1.6 Research Questions

1. How is folklore utilised in the creative economy of Ghana?
2. How do stakeholders express interest in Ghanaian folklore and its employment capability?
3. What provisions in the copyright act 690 of Ghana have been made for the commercialisation of folklore?
4. What is the status of exportation of folklore in the creative economy of Ghana?
5. What is the state of folklore branding in the creative economy of Ghana?
6. What is the perception of stakeholders of folklore in the creative economy of Ghana?

1.7 Significance of the Study

The significance of folklore performance is an integral part of Ghana's creative economy, the study will extend folklore beyond entertainment to encompass cultural preservation, economic growth and providing empirical data on the relationship between folklore and the creative economy which is also known as the orange economy. The study will play a crucial role in shaping and promoting Ghana's cultural and creative industries, both nationally and internationally while contributing to the overall

University of Education,Winneba http://ir.uew.edu.gh

development as stated by the United Nations Educational Scientific Organisation (UNESCO) Conventions on arts freedom and expression of craft embedded in cultural industries.

In concentrating on folklore as a product that is gaining attention, and making some economic significance in Ghanaian society, the study will bring to bear the modern trend of folklore usage with facts and statistics to inform policymakers and practitioners of the interplay of folklore usage in the creative economy in Ghana.

Secondly, the study will serve as a means to identify folklore usage interest stakeholders and their perception of the copyright law on folklore commercialisation in Ghana. The tourism potential of folklore as an exportable product has been noted in other countries but there seems to be little or no single document that seeks to measure or assess the performance of folklore tourism exportation in Ghana.

The final significance of the study is to identify, explore, and document economic Ghanaian contributions of folklore to the Ghanaian creative economy and also to document the role branding and perception play in influencing the performance of folklore as creative content in Ghana. The study is also a useful guide for future research on Ghana's creative economy, especially for impact analysis and as a source of empirical data for national policy pertaining to the creative and cultural industries.

1.8 Delimitation of the Study

The study focussed on the material culture, music, verbal art, belief and religion, foodways, and the narrative aspect of folklore so as to consider its tourism potential and to be able to assess its performance in the creative economy of Ghana. Geographically, Ghana was divided into three zones: the northern zone (Upper East, Upper West, North East, Savannah, and Northern Region), the central zone (Ashanti, Eastern, Ahafo, Oti,

University of Education,Winneba http://ir.uew.edu.gh

Bono, and Bono Eastern), and the southern zone (Greater Accra, Central, Western, Volta, and Western North).

1.9 Organisation of the Study

This study is organized into five chapters, each serving a distinct purpose. Chapter One introduces the research topic, providing background and context, stating the research problem, objectives, and questions, and outlining the significance and scope of the study. Chapter Two reviews relevant literature, examining concepts such as folklore, tourism, folklore tourism, and the creative economy. It also explores underlying theories and perspectives shaping contemporary research on folklore tourism, with a focus on branding and perception's role in its performance in Ghana's creative economy. Chapter Three outlines the methodology, describing the research paradigm and design, mixed-method approach, data collection methods, and data analysis and presentation procedures. Chapter Four presents the findings and discussion, interpreting and analyzing the results from the mixed-method study in relation to the literature review. Finally, Chapter Five summarizes key findings, draws conclusions based on the study's objectives, and offers recommendations for stakeholders and future research.

University of Education,Winneba http://ir.uew.edu.gh

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Chapter Overview

This chapter is to situate the subject matter of the study into scholarly context. It encompasses the review of bibliographical sources to identify the gaps the study sought to fill. It delineates the concepts and the theoretical perspectives of the basic factors to serve as a guide in accordance with the objectives set for the study.

2.1 Folklore Commercialisation

The framework of this study falls on three-dimensional concepts and words that make up the foundation of the study. These concepts are: 1. Folklore, 2. Tourism, and 3. Creative economy. To place these concepts or terms into perspective, it is important to review materials written about these concepts to arrive at an operational definition that reflect on the objectives and the goals the study set out to reach, and the basic factors brought from the background of the study. Other concepts considered are the concept and meaning of folklore, the uses of folklore, and the reproduction of folklore. Again, the origin of tourism and its potential, and the creative economy. It also encompasses the influencing factor of branding and perception concepts in the study. Meanings of the concepts and words that form the framework of the study, the perspective within which they should be understood for the purpose of this study, and finally, the reflection on the intended nature of using a practical or pragmatic approach in understanding the reality of how folklore tourism potential performs in the creative economy. It is also very important to consider the contributory factors of how branding and perception interplay in exploring folklore as a tourism potential for economic influences in Ghana as stated earlier.

University of Education,Winneba http://ir.uew.edu.gh

It is factual that Ghana needs economic growth from all the sectors within the country, and walking around town one could see many folkloric materials offered for sale with a huge market establishment around Accra, Kumasi, and its surrounding towns. The question is what economic benefits do these folklore markets contribute to the creative economy of Ghana? There is a study that suggests a decline in the patronage of folklore bands in Ghana especially Accra and Kumasi (MUSIGA, 2014), but the study is almost a decade old, and besides the number of folklore activities which may be seen as a tourism potential was not captured. Furthermore, the use of folklore in the Ghanaian context has been noted to account for 1.98 percent of Ghana's GDP, and local artists make money by incorporating folklore into their work (MoTAC, 2022). However, the specifics of how local artists incorporate folklore into their work were not made known (Cross 1967). This calls for further research to ascertain, where, how, and which group of artists or individual artists are incorporating folklore into their work as indicated in the work of MoTAC (2022).

Doyle (2016), for instance commented on the necessity of some policy directions in the creative economy:

> Creative economy themes of relevance to media include the exceptional economic characteristics of cultural and creative content, production activities and markets, the use and efficacy of copyright and alternative policy interventions to support creativity represent important emerging areas for media-related research. (p.9)

In the words of Doyle (2016), it is evident that folklore reproduction and sale indeed create activities and markets for both the domestic economy and invariably a global phenomenon that call for more research. Garlough (2008) also makes similar statement

University of Education,Winneba http://ir.uew.edu.gh

that throws more light on the need to reconsider research that focuses on contemporary uses of folklore for economic impact (Doyle, 2016):

> More research is needed that builds our critical understanding of the implications of contemporary changes of folklore domestication and sales in our society creates a converged multiplatform strategy for supplying content and globalized distribution for creative output. (p.11)

Garlough (2008) also concurs with this assertion by Doyle (2016), on the economic viability of folklore in generating employment as found in the works of some scholars (Acquah, 2019; Collins, 2009, Doyle, 2016; Petrikova et al., 2015).

These standpoints of scholars pointed to the following: folklore and copyright protection (Amegatcher, 2014; Boateng, 2011), import and export of folklore (Kashyrina & Valerievna, 2020; OTIS, 2021; UNCTAD, 2004). It is noted most countries in the West and other Asian countries do have records of import and export of folklore (Ilkhomovna & Bakhodirovna, 2021; Kashyrina & Valerievna, 2020; UNCTAD, 2004), which serves as Gross Domestic Product (GDP) exchange in their creative arts industry (Nadya, 2020; Wen-fu, 2011). In this regard, Ghana can also derive the benefit that other countries are generating from folklore. Another key gap identified is that folklore products and materials reproduction seem to be thriving among surrounding towns of Accra and Kumasi as a tourism potential but the unavailability of empirical data to justify its economic contribution should be looked into to provide facts for national consideration.

University of Education,Winneba http://ir.uew.edu.gh

2.2 Theoretical Underpinnings

The theoretical underpinnings in this study are: stakeholder theory, cultural industry theory, diffusion innovation theory, and creative economy theory. Theoretical underpinnings in research is a structure that provides a researcher with a basis for understanding and interpreting the research problem or questions that linked the existing theories (Shabbir et al., 2023). It is a critical element of the research process, serving as a guide for the study by outlining the theoretical concepts, variables, and relationships relevant to the research topic (Varpio et al., 2020). Hence, the study adopts a theoretical framework that includes the following theories: stakeholder, cultural industry, diffusion innovation, and creative economy theories for their interdependence, and interrelations in folklore as a community venture and as an economic venture. The study used stakeholder theory (Freeman, 1984), diffusion innovation theory (Rogers 1962; Lundblad, 2003; Singer, 2021), cultural industry theory (Adorno & Horkheimer, 1985; Kong, 2014), and creative economy theory (Howkins, 1985; Lacroix, 1997).

The first theory that focuses on the primal factors of the subject matter is the stakeholder theory by Freeman (1984). This theory holds that stakeholders such as manufacturers, state government, customers, and others are persons with an interest or concern, in especially a business or a product.

University of Education,Winneba http://ir.uew.edu.gh

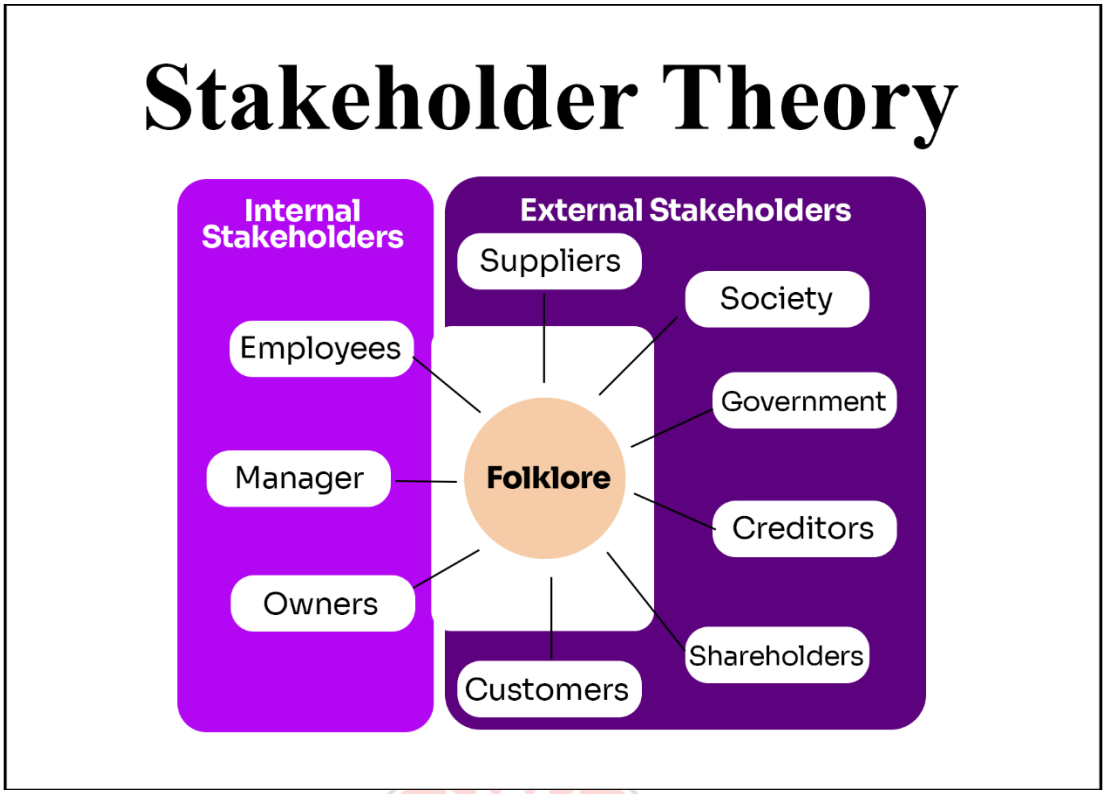

Figure 2. Stakeholder Theory Diagram on Internal/External Stakeholders

Stakeholder theory is a framework and concept in business and management that suggests that organisations have a responsibility not only to their shareholders but also to a broader range of individuals and groups, known as stakeholders (Freeman, 1984). These stakeholders include employees, customers, suppliers, local communities, government agencies, non-governmental organizations (NGOs), and others (Freeman, 2023) as shown in figure 2. who are affected by or can affect an organisation's activities and decisions (Freeman, 1984).

University of Education,Winneba http://ir.uew.edu.gh

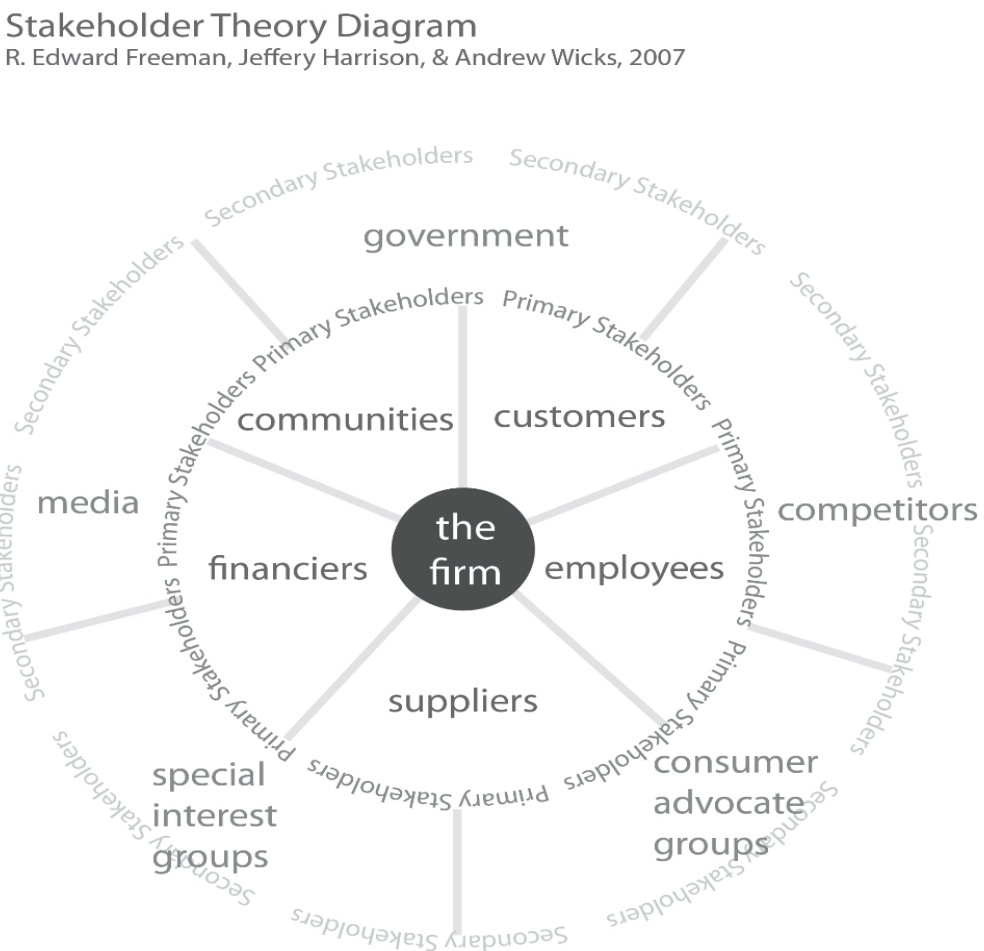

Figure 3. Stakeholders Framework by Freeman (1984)

The first step in stakeholder theory is to identify and categorise the various stakeholders in this folklore and who have an interest in or are influenced by the commercialisation of folklore. By this identification of the stakeholders, there is the need to understand their interests and concerns on the subject of folklore commercialisation and its organization in Ghana. The organizations (i.e. how folklore is organised as a business in Ghana) must be analysed and understood the interests, needs, and concerns of these stakeholders.

University of Education,Winneba http://ir.uew.edu.gh

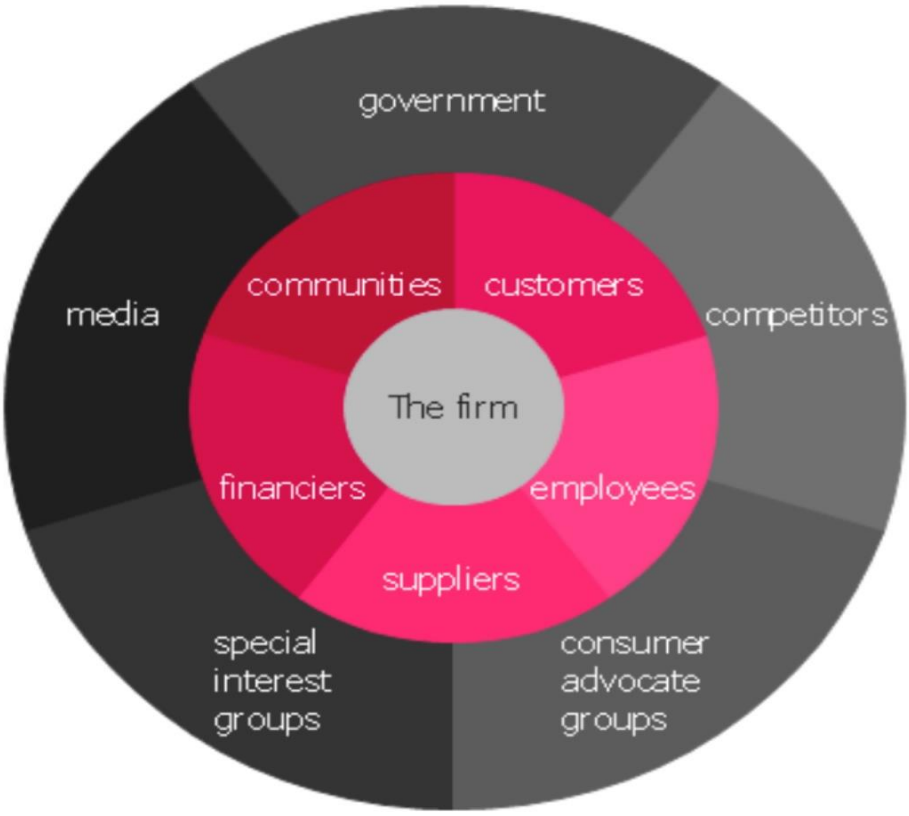

Figure 4. Stakeholder Theory Diagram on Interests holders and others

This involves recognising both the potential benefits and risks associated with these relationships in other to balance these stakeholders and their interests (Ntiamoah et al., 2014). Stakeholder theory further suggests that organsations should strive to balance the interests of different stakeholder groups, taking into account their varying needs, expectations and their engagement with the products or the demand at hand (folklore as tangible product on sale) which needs market engagement (Kuutma, 2015).

Engaging with stakeholders is a crucial aspect of the theory. Organizations are encouraged to communicate and collaborate with stakeholders, seeking their input and feedback on decisions and actions (Friedman & Miles, 2002) and has a strong ethical component that advocates for ethical and responsible behaviour on the part of organizations (Kortetmaki et al., 2023) to ensure that they do not harm stakeholders

University of Education,Winneba http://ir.uew.edu.gh

and, where possible, provide benefits to these groups. Rather than solely focusing on short-term profits, stakeholder theory emphasizes the creation of long-term value for all stakeholders (Nora et al., 2023). It recognizes that taking a broader view of value creation can ultimately benefit shareholders as well (Phillips et al., 2003).

Stakeholder theory aligns with the concept of corporate social responsibility, which involves organizations voluntarily taking actions to address social and environmental concerns in addition to their economic goals (Donaldson & Preston, 1995). Stakeholder theory stands in contrast to traditional shareholder or stockholder theory, which suggests that the primary responsibility of a corporation is to maximize shareholder value and profits. While shareholder theory is more focused on financial outcomes and the interests of shareholders, stakeholder theory recognizes the broader impact that organizations have on society and the interconnected relationships with various stakeholders. Stakeholder theory has gained prominence as organizations increasingly recognize the importance of sustainability, corporate ethics, and the need to consider the well-being of all parties involved. It has informed business practices, corporate governance, and discussions about responsible business conduct.

This stakeholder theory has been applied in various studies to study the relationship of interest holders and the means to measure their performance (Ntiamoah et al., 2014).

Secondly, the cultural industry theory also known as the culture industry was developed by Theodor Adorno and Max Horkheimer (Adorno & Horkheimer, 2019). The theory argues that culture has become a product of industrialisation and mass production like any other commodity. The theory critique the commodification of culture and the ways in which culture is produced and consumed by the society in this capitalist era. The tenets of this theory states cultural artefact that were utilised as a heritage has been

University of Education,Winneba http://ir.uew.edu.gh

commoditised in the market in the capitalism world. Thereby, creating an industry, which is selling culture on mass production. This theory being part of the theoretical underpinning symbiotically moves folklore as culture into a product that is sold in the Ghanaian market. Therefore, if any product can be assessed to measure it economic contribution, then folklore can also be assessed as a product to document it contribution to the creative economy of Ghana.

Thirdly, diffusion innovation theory, also known as the diffusion theory, is a social science theory that seeks to explain how, why, and at what rate new ideas, products, technologies, or practices spread within a social system (Miller, 2015). Developed by Everett Rogers in the 1960s, diffusion theory is widely used in fields such as sociology, communication, marketing, and public health to understand the process of innovation adoption and diffusion (Sahin, 2006). Diffusion is the process by which an innovation spreads through a social system over time (BEA, 2023). It involves the acceptance and adoption of the innovation by individuals or groups within the system (Rogers, 1995). Adopters are individuals or groups who decide to adopt and use the innovation. Rogers categorizes adopters into five groups based on the timing of their adoption: innovators, early adopters, early majority, late majority, and laggards. Diffusion theory offers valuable insights into understanding the adoption and spread of innovations in various domains, such as the adoption of new technologies, health interventions, agricultural practices, music making and social change initiatives (Bakkabulindi, 2014). It has practical applications in fields like marketing, public policy, performing arts and public health, as it helps researchers and practitioners design strategies to promote the successful adoption and diffusion of innovations within specific social systems. On this premise that the dissertation underpins this theory to assess the performance of folklore tourism

University of Education,Winneba http://ir.uew.edu.gh

as an economic factor in the creative economy of Ghana. Folklore has diffused into the Ghanaian cultural and creative economy, where it is noted to have been commercialized and commoditized as a product for purchase. Therefore, it is necessary to identify the stakeholders' interest in how this diffusion of folklore fairs within the Ghanaian communities trending on the 15th sectors of the creative economy (Wee & Loo, 2021).

Fourthly, the creative economy theory has been used in an informal study to test how employees in an urban temporary employment use job information (Chatman, 1986) and also in 2017 by Cheng for creative articles on bloggers (Cheng, 2017). Diffusion theory was used in a study in Asia on the knowledge of the creative economy by Kong et al., (2006) adopted from diffusion theory, was critically interprets the circulation, mutation and adaptation of knowledge of the creative economy." Another point of view on this notion of how diffusion innovation theory interplays with creative economy is best cited in the work of Stuart Cunningham (2002):

> The creative economy is about much more than culture and art. It embraces the nation's great writers, filmmakers, and artists, but it's also about the interaction designers who have contributed to the revolution in banking and finance, the technical writers who help make our education export industry strong, and the legions of amateur bloggers and animators who are triggering the explosion of digital content. (p.12)

The choice of using diffusion innovation theory to co-underpin this study is to use the application of the theory as applied by Cunningham (2002) to dwell on the triggering of expression of creative economy factors that is diffused in the expression of folklore in UNCTAD (2004): Advertising, architecture, arts and crafts, design, fashion, film,

University of Education,Winneba http://ir.uew.edu.gh

video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing, and TV/radio are the lifeblood of the creative economy.

Using stakeholder, cultural industry, diffusion innovation, and creative economy theories as indicated in Figure 5, the study collected evidence-based data from the estimated population sample on the expression of folklore tourism (reproduction and commercial merchandising) through the UNCTAD (2004) module, to analyse the reproduction and commercial merchandizing of how folklore diffuses into the creative economy of Ghana. Therefore, based on the theoretical underpinnings the diagram below is the theoretical framework called the Folklore commercialisation theoretical framework.

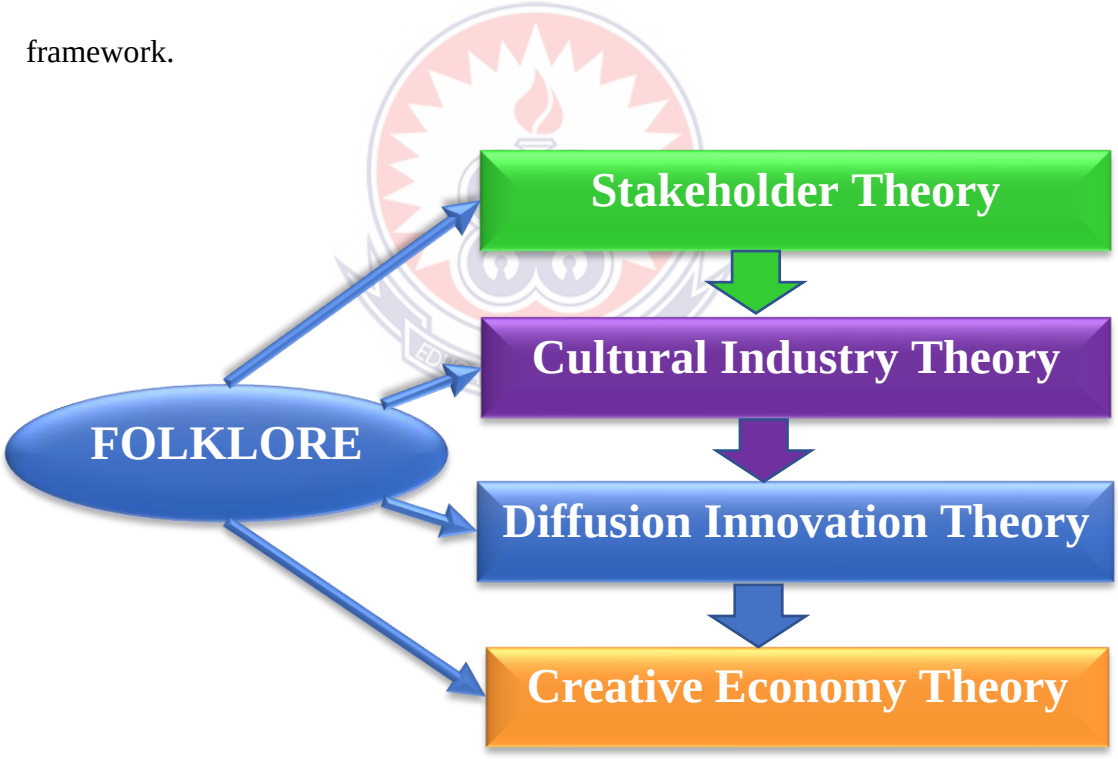

Figure 5. Folklore Commercialisation Theoretical Framework

Source: Arhin Jnr (2023)

University of Education,Winneba http://ir.uew.edu.gh

2.3 Conceptual Framework

The conceptual framework of this study is termed as folklore commercialisation framework. The foundation of every research has a central ideal point that becomes its fundamental focal point (Reese, 2022). This fundamental focal point connects the various ideas and concepts of the intended study into a framework known as a conceptual framework (Imenda, 2014). Conceptual frameworks are foundational components of research that provide structure, clarity, and direction to the inquiry (Varpio et al., 2020). They serve as a roadmap for researchers by defining key concepts, relationships, and assumptions within a study. Conceptual framework is invaluable tool in research, providing structure and direction to studies (Bazeley, 2009). It plays a critical role in clarifying concepts, guiding research design, and integrating existing theories into the study.

University of Education,Winneba http://ir.uew.edu.gh

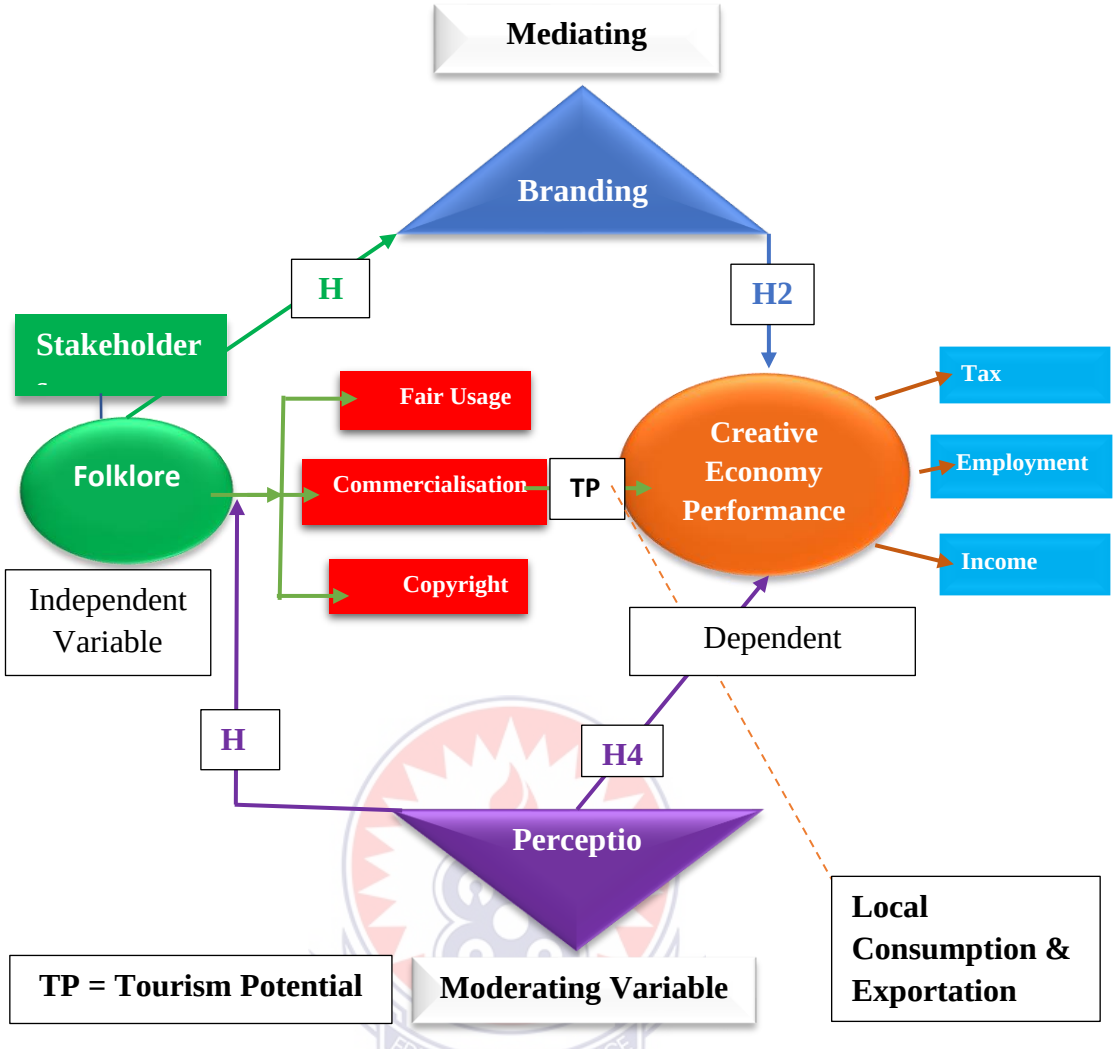

Figure 6. Conceptual Framework

Source: Arhin Jnr (2023)

Figure 6, a conceptual model that demonstrates the hypothesis of the independent variable, dependent variable, and the moderating and mediating variables of how the manifestation of folklore tourism potential interplays in the performance of the creative economy of Ghana.

As stated earlier, the purpose of a conceptual framework in a research study is to guide the direction of research and also to determine the centre of attention in which research is posited and conducted (Imenda, 2014). The conceptual framework presents a conceptual model, which first is on focus group activities on folklore as traditional

University of Education,Winneba http://ir.uew.edu.gh

knowledge and cultural expression from the cultural industries perspective, and secondly that brings to bear the pragmatic approach to practically and sequentially gather data to assess and explore folklore as a tourism potential in the creative economy performance in Ghana. The model as seen in *Figure 6*, traces the commercialisation of folklore in the creative industries as tabulated in the creative economy sectors: advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing, TV and radio. (UNCTAD, Creative Economy Programme, 2004).

2.4 The Concept and the Meaning of Folklore

The concept of folklore in the argument of Ben-Amos (1983) indicates that it emerged in Europe in the nineteenth century and its name folklore, was coined by William John Thoms in August 1846 (Bauman, 1983; Bennett, 1996; Blyn-LaDrew, 1996; Emrich, 1946; Jones, 1990; Noyes, 2012; & Seta, 2020). The argument of the meaning of folklore (Ben-Amos, 1984) has long been dealt with. However, Dundes (1965) defines the concept and meaning of folklore as traditions, customs, materials (Bronner, 2007; Hoffman, 2009; Lewis-Williams, 2016), and the forms of folklore (Anttonen, 2005; Bascom, 1965; Everett & Parakoottathil, 2018), with analysis of the transformed meaning in folklore (Honko, 1985). In Ghana, The Ministry of Tourism, Arts and Culture (MoTAC) defines folklore as a compilation of a community's oral traditional beliefs and customs that are conserved by an ethnic group or an unknown Ghanaian author passed from generation to generation which includes: Adinkra symbols, Kente cloth, traditional festivals, music, customs, dramatic arts, and storytelling, and proverbs, intellectual and spiritual traditions. (MoTAC, 2022). The distinctions that exist in folklore have been described with different wordings with words like forms,

University of Education,Winneba http://ir.uew.edu.gh

types, genres, and categories (Bascom, 1965; Blyn-LaDrew, 1996; Dundes, 2007; Sherman & Kovan, 2007). These wording systems are meant to draw attention to the similarity and differential expressions of folklore that are perceived by scholars. Table 1, and Table 2 below represent the two expressively differential wording but with similar content in terms of the ideology the content covers. Even though the concept of folklore has different conceptual wording, it has diffusion into every society's content creation, which corresponds to the creative economy, cultural industries and diffusion theories both for communal usage and for business as stated by Suwandi et al., (2022).

2.5 Historical Perspectives of Folklore, Folklore Tourism, and Branding and Perception of Folklore

Folklore, encompassing myths, legends, folk tales, traditional beliefs, customs, and rituals, has been an integral part of human culture for millennia. While folklore has traditionally served as a means of passing down cultural knowledge, values, and traditions, it continues to play a significant role in modern society. This literature review explores the diverse ways in which folklore is utilized in contemporary contexts, highlighting its enduring relevance and adaptation in the face of rapid societal changes. Folklore is said to be deeply rooted in human history (Aracil, 2023), carrying a rich tapestry of meanings that have evolved over time (Collins, 2019). Originally a compound of "folk" and "lore," it embodies the collective wisdom, traditions, and cultural expressions of a community. However, the concept of folklore has undergone significant transformations in meaning, reflecting shifts in scholarly perspectives, cultural contexts, and societal changes. This dissertation also attempts to trace the history of the meaning of the word folklore and how it has evolved through different epochs, shedding light on its diverse usages and applications.

University of Education,Winneba http://ir.uew.edu.gh

One of the primary functions of folklore in modern society is the preservation of cultural heritage. Folklore serves as a repository of the collective wisdom, stories, and traditions of a community or culture. In a world characterized by globalization and rapid cultural shifts, folklore provides a link to the past, reinforcing a sense of cultural identity and continuity (Dorson, 1972). Institutions such as museums and cultural heritage organizations work to curate and promote folklore as part of the preservation of cultural diversity. Folklore is also used as a tool for education and cultural transmission in modern society. Schools and educational institutions incorporate folk tales, myths, and legends into their curricula to teach history, social values, and ethics (Avorgbedor, 1983). Folklore is seen as an effective way to engage students and foster a deeper understanding of cultural diversity through singing (Acquah, 2019) and the historical contexts in which these traditions emerged (Goldman, 2005).

Folklore elements have permeated popular culture in numerous ways. From Disney's adaptations of classic folk tales like "Cinderella" and "Beauty and the Beast" to the use of mythological themes in literature, folklore elements are central to contemporary storytelling (Zipes, 2013). Folklore's influence extends to music, fashion, and art, reflecting a modern fascination with traditional themes and motifs.

In modern society, folklore can serve as a means of asserting and expressing cultural identity (Avorgbedor, 2019). Marginalized groups often use folklore to resist assimilation and reclaim their cultural roots. For example, Native American communities use traditional storytelling and rituals to maintain their cultural identity (Avorgbedor, 1994) in the face of colonization and marginalization (Densmore, 1979). Folklore also plays a role in contemporary identity politics, with various groups using traditional symbols and narratives to assert their rights

University of Education,Winneba http://ir.uew.edu.gh

(Avorgbedor, 2001) and challenge dominant cultural narratives (Grimm & Grimm, 2014).

Folklore has become a valuable commodity in the tourism and heritage industries. In regions rich in cultural heritage, such as Scotland, Ireland, or parts of Africa, folklore-themed tourism has become a significant economic driver. Visitors are drawn to these areas to experience traditional music, dance, and storytelling, generating revenue and promoting cultural exchange (McDonagh, 2001). Folklore's utility and relevance in modern society are evident across various domains (Avorgbedor, 2022), including cultural preservation, education, popular culture, identity politics, and tourism. In an increasingly globalized world, the significance of folklore as a repository of cultural identity, wisdom, and creative expression remains undiminished. Its social events (Avorgbedor, 1987) adaptability and integration into various aspects of contemporary life demonstrate the enduring power of traditional narratives and customs in shaping the modern human experience. As society continues to evolve, folklore will continue to evolve with it, offering insights into the human condition and serving as a bridge between the past and the future.

As stated earlier, the term "folklore" has a rich and evolving history, with its meaning changing significantly over the centuries in music, fashion and so on (Essel et at, 2023). Originally coined in the 19th century (Bauman, 1983), folklore has transitioned from a term denoting the study of traditional beliefs and customs to a broader concept encompassing the oral traditions, stories, and cultural expressions of diverse communities (Avorgbedor, 2019). This dissertation traces the historical evolution of the word folklore and explores how its meaning has transformed over the years. The word folklore has its roots in the early 19th century (Bartlett, 1920). It was first coined

University of Education,Winneba http://ir.uew.edu.gh

by William John Thoms, an English antiquary, in a letter published in 1846 (Britannica, 2022). Thoms used the term "folk-lore" to describe the study of the traditional beliefs, customs, and practices of common people (Ben-Amos, 1983). Thoms saw it as a way to distinguish the oral traditions and customs of the "folk" from the written literature and high culture of the elite (Bennett, 1996).

In its early days, folklore primarily referred to the study of rural and popular traditions (Bogatrev & Jakobson, 1982). It encompassed folk songs, ballads, myths, legends, superstitions, and other aspects of the oral tradition (Avorgbedor, 1987). Scholars like the Brothers Grimm played a significant role in collecting and documenting folklore during this period (Grimm & Grimm, 2014). During the late 19th and early 20th centuries, as nationalism gained momentum across Europe (Fernandez, 1985), folklore became intertwined with the idea of national identity (Xue, 2021). Folklore was seen as a means of preserving and celebrating a nation's cultural heritage. Different scholars in different parts of the world began to collect and study folklore (Blackburn, 2006; Eminov, 1975; Fernandez, 1962; Wilson, 1975; Wilson, 1973) with the aim of constructing a unified national identity (Fernandez, 1985) based on shared traditions and myths (Abrahams, 1993). In the late 19th century, the field of anthropology emerged, and folklore became an integral part of anthropological studies (Noyes, 2012). Anthropologists like Franz Boas emphasized the importance of understanding the cultural practices and traditions of indigenous and Non-Western communities. Folklore, in this context, extended beyond European traditions to encompass the rich tapestry of global cultures (Wells, 2006). In the mid-20th century, scholars began to recognize that folklore was not merely a relic of the past but a living tradition that continued to evolve (Gao, 2023). This shift in perspective acknowledges that folklore was not static but has adapted to the changing needs of the society as cultural industry

University of Education,Winneba http://ir.uew.edu.gh

which has become subsistent strategy of the folks in the community including Ghana (Sohibjon, 2023).

The Ghanaian context of folklore could be narrated from the understanding of folklore as the means through which the concept of *'Sankofa'* (Return to the old good days items and wisdom and identity) (Quan-Baffour, 2012). Sankofa became a concept that reflected on the nationalism movement and the sense of Ghana (Temple, 2010) uniqueness, which transcends how the local folks began to utilize folklore tangibles and intangibles for both personal and the commercial usages signifying (Avorgbedor, 2022) the cultural richness and traditional diversity perceived by the 20th century Ghanaian.

Folklore perception involves recognizing the cultural richness and diversity of traditional stories and practices (Bauman, 1983), understanding their significance, and appreciating the ways in which they shape individual and collective identities (Bogatrev & Jakobson, 1982). Folklore continues to be a dynamic and relevant aspect of human culture and heritage in Ghana. In essence, folklore tourism branding is a strategy (Kucharska & Mikolajczak, 2018) that seeks to connect with consumers on a deeper, cultural level by drawing inspiration from the human traditions and stories (Lather, 2013). When executed thoughtfully and authentically (Anttonen, 2005), it can create powerful and lasting brand identities. Folklore tourism is deeply embedded in the Ghanaian culture as a heritage. It's not just stories and traditions; it's a powerful tool for branding and shaping perceptions. Folklore branding connects us with our roots, and when harnessed effectively, it can drive the creative economy. By incorporating elements of folklore into creative industries like music, art, fashion, and tourism, we create unique and culturally rich products that attract both local and international audiences. This not only spurs economic growth but also preserves our identity (Abrahams, 1993).

University of Education,Winneba http://ir.uew.edu.gh

Folklore branding and perception are instrumental in tourism. Ghana's folklore, such as the Ashanti Kente cloth and Adinkra symbols, are globally recognized and sought after. Tourists are drawn to experience our rich cultural heritage, contributing significantly to our economy. Furthermore, the positive perception of Ghana as a hub of creativity and cultural authenticity is boosting international investments in our creative industries. While folklore is undeniably a part of our culture as source for artistic inspirations, we must question whether folklore branding truly benefits the creative economy (Avorgbedor, 1983). When folklore is exploited without sensitivity and authenticity, it can harm our reputation and lead to the commodification of our traditions for profit. We need to strike a balance between preserving our culture and preventing its commercialisation. Furthermore, relying solely on folklore branding may limit our creative industries' potential. We risk becoming stagnant by adhering too closely to tradition, stifling innovation. It's essential to encourage contemporary, forward-thinking art and culture alongside folklore to appeal to a wider audience and compete on the global stage (Degh, 1984).

Moreover, folklore and innovation are not mutually exclusive. Folklore can be a source of inspiration for cutting-edge creations. Looking at the fusion of traditional Ghanaian rhythms with modern music genres like Afrobeat; it's a testament to the versatility of folklore branding. Ghana's creative economy faces challenges beyond folklore branding. Issues like Intellectual Property (IP) rights, access to funding (Arhin Jnr et al, 2023), infrastructural limitations and royalties' collection and distribution are more pressing concerns (Acquah & Acquah-Nunoo, 2021). Relying solely on folklore branding may divert attention and resources away from addressing these fundamental issues but a fusion of folklore branding and perception are invaluable assets that, when

University of Education,Winneba http://ir.uew.edu.gh

used responsibly and authentically, have the potential to significantly boost Ghana's creative economy. By preserving our heritage and embracing innovation, we can create a vibrant, culturally rich creative industry that benefits both our economy and our identity. Although folklore plays a vital role in Ghana's cultural heritage, it should not be the sole catalyst for the country's creative economy (De Beukelaer, 2014). A comprehensive approach that integrates folklore with modern infrastructure development, robust intellectual property rights, and innovative practices is essential for sustainable growth. Effective balancing of traditional heritage and contemporary creativity will foster a dynamic creative industry. Policymakers, artists, and stakeholders must navigate the complexities of folklore branding and perception to harness its potential responsibly, ensuring economic and cultural progress (Collins, 2006).

The Romantic Era in the late 18th and early 19th centuries, primarily in Europe saw folklore as a representation of interest in the oral traditions, myths, legends, and customs of common people as similar to the Ghanaian understanding of folklore. Folklore was seen as an expression of the soul of a nation, embodying its unique cultural identity and historical roots. Scholars like Johann Gottfried von Herder and the Brothers Grimm played pivotal roles in collecting and documenting folklore during this period, emphasizing its importance in preserving the essence of a people (Anttonen, 2005).

In the late 19th and early 20th centuries, folklore took on a more nationalistic and ethnographic character. Scholars began to view folklore as a marker of national identity and a source of cultural heritage. This era saw the classification and categorization of folklore elements based on regions and ethnicities, contributing to the growth of folklore studies as a discipline. The focus shifted towards collecting, recording, and

University of Education,Winneba http://ir.uew.edu.gh

comparing folklore across different cultures and societies (Kodish, 2011). The early to mid-20th century witnessed the institutionalization of folklore as an academic discipline. Folklorists, like Stith Thompson and Alan Dundes, sought to systematize the study of folklore, introducing rigorous methodologies for analysis. Comparative folklore became prominent during this period, allowing scholars to identify cross-cultural motifs, themes, and archetypes. Folklore was seen as a means to understand the universal aspects of human culture, transcending national boundaries.

In the latter half of the 20th century and into the present, the meaning of folklore expanded in scope and context. Folklorists began to explore urban legends, contemporary narratives, and subcultures, recognizing that folklore was not confined to the past but a living, evolving entity. The digital age brought new forms of folklore in the form of internet memes, urban legends, and viral stories, highlighting the adaptability of folklore in the modern world (Anttonen, 2005). Again, the word "folklore" as coined by Thoms reveals a fascinating journey of transformation in meaning. From its origins as the wisdom of common people, it has evolved into a multidisciplinary field encompassing the study of traditional and contemporary expressions of culture (Bauman, 1983).

From the point of view of Efthymiou (2023), today, folklore extends beyond nationalistic boundaries, encompassing the global diversity of human experience. As a dynamic concept, folklore continues to shape our understanding of culture, identity, and the shared narratives that connect us as a species. Its ever-evolving and changing in meaning reflects the evolving nature of human culture itself (Khairani & Wiradyana, 2023). One of such new meaning of folklore in the context of its transformative usage is folklore tourism (Everett & Parakoottathil, 2018). The term folklore tourism has a

University of Education,Winneba http://ir.uew.edu.gh

long history and has changed over time, becoming more and more significant in today's culture. The European Romantic movement of the 19th century is where folklore tourism first emerged (Drake, 1969). During this time, academics and tourists became fascinated by the traditions and rituals of rural and indigenous tribes (Everett & Parakoottathil, 2018). They thought that these customs, which were frequently based on old mythology, contained the secret to comprehending the genuine core and identity of a country. Travelers then started to investigate isolated areas in search of real cultural encounters. Early folklore tourism was closely tied to the efforts of folklorists, ethnographers, and collectors. Personalities like the Brothers Grimm in Germany and Andrew Lang in Scotland embarked on journeys (Britannica, 2022) to record and document local folk narratives, fairy tales, and oral traditions. (Lalremruati, 2023) Their work contributed to the preservation of folklore and laid the foundation for the development of folklore tourism. (Kuralbayevich, 2023). Folklore tourism is now a growing sector with a wide range of consequences and significance in our society. Folklore tourism is critical to the preservation and revitalization of traditional cultures and practices. It helps preserve cultural history alive and relevant in the modern world by displaying indigenous crafts, music, dance, and stories, and it has become an important engine of economic growth, particularly in rural and marginalized communities (Azamovna, 2023). It makes money by offering guided tours, cultural performances, local handicrafts, and selling traditional products. With its historical roots in the Romantic Movement and the efforts of early collectors, this contributes to world harmony and cultural interchange and has matured into a powerful cultural and economic force in our society today (Sohibjon, 2023). Its modern significance stems from its function and the genre of folklore for utilisation (Agordoh, 2002).

University of Education,Winneba http://ir.uew.edu.gh

2.6 Forms and Genre of Folklore

The form or genre of folklore already mentioned in the conceptual meaning of folklore points to the subject matter of the use of folklore in our social settings (Avorgbedor, 1983). The use of folklore in the Ghanaian context that has been seen as tilting towards more commercialisation is not unique only to Ghana. But other states around the world have witnessed similar trends in the usage of folklore. An example of such usages which are actually of traditional sense is cited in the work of Vickery, (1981), and Lewis-Williams, (2016), where the former looks at the traditional usages in rural areas and the latter at the traditional usages in the modern era which is not from the commercial perspective. But works from other scholars also point to the direction where the indigenous people are rather engaging in the commercialisation of their folklore for their daily means of survival. Boateng (2011) clearly talks about the commercialisation of folklore and the protection that folklore and other copyright works should enjoy. But the people either clearly misunderstood the laws or are unaware of the laws and disregard the protective nature of the law prescribed in the Ghanaian statute. These dimensions about the usage of folklore suggest a change in the usage of folklore and the important members in some Ghanaian societies attached to folklore as serving as means of social change (Abrahams, 1993).

Table 1. Folklore forms according to Killinikou (2005)

Folklore Forms of Expression		
1	Verbal Expression	Folk stories, legends and poetry
2	Musical Expression	Folk songs and instrumental music
3	Expression by Action	Popular dances, plays and shows

University of Education,Winneba http://ir.uew.edu.gh

4	Tangible Expression	Productions of folk art, especially drawings, paintings, sculptures, jewels, costumes, musical instruments and architectural works

The use of folklore in social change (Garlough, 2008; Reich, 1971), and the use of folklore in Pennsylvania (Bronner, 2010) begs the question of the uses of folklore in this modern era where almost everything is a commodity. It has become a norm that almost all over the world, people are commercializing folklore formerly, and informally, which differs from the original uses of folklore as customs and tradition.

Table 2. Folklore Genres by Ben-Amos (1981)

Folklore Genres		
1	Material Culture	Folk art, vernacular architecture, textiles, modified mass-produced objects
2	Music	Traditional music, folk music, and world music
3	Narrative	Legends, fairy tales, folk tales, personal experiences and narratives of the past events
4	Verbal Art	Jokes, proverbs and word games
5	Belief and Religion	Folk religion, ritual and mythology
6	Foodways	Traditional cooking, and the relationship between food and culture

These days' modern men have customized folklore usage in ways and means that suggest folklore has a tourism potential and economic viability in most parts of the world except Ghana.

2.7 Folklore Tourism Potential

In an attempt to answer what is folklore tourism and why this study does seek to explore the folklore Tourism Potentials (FTP), the study attempts to draw references from

University of Education,Winneba http://ir.uew.edu.gh

developed countries practices, where branding and perception has used the as case. Tourism potentials have been explored in various studies to reflect the current needs of the society (Traskevich & Fontanari, 2023).

The US economy, the UK economy, China, and some part of Africa have appeared in studies to justify the tourism potentials in diverse forms and in different approaches. But the notion of Ghanaian citizens making use folklore in various economic activities and events lacks data and document to provide an evidence. Reviewing the issues and some problems in Ghana that people seem to be talking about concerning marketing, branding, and perception of the tourism potential of folklore put forward an impounding gaps that the study seeks to address.

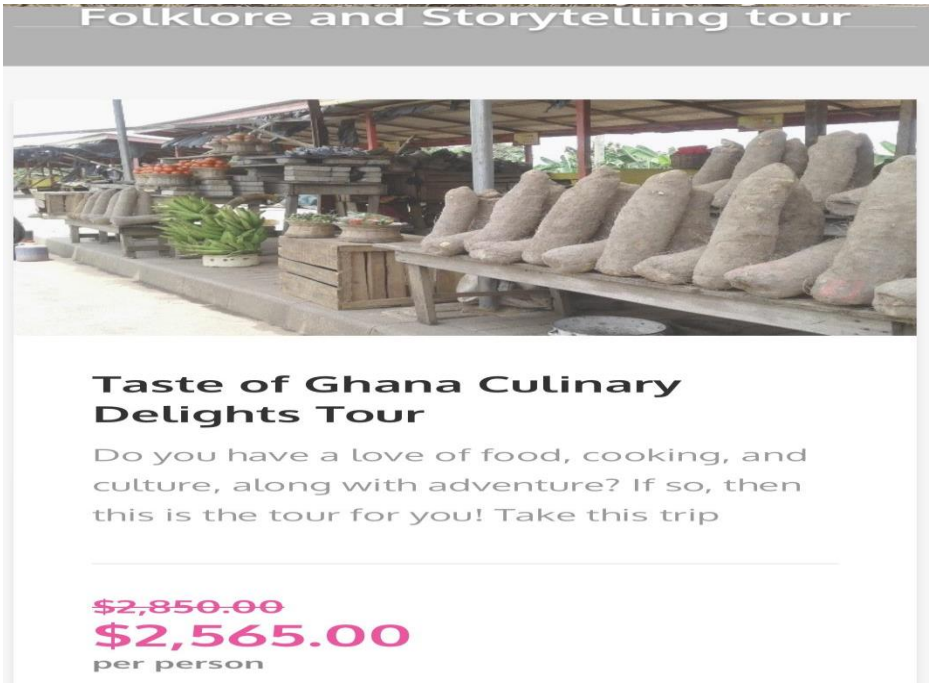

Figure 7. Price on Culture Displayed on website

Source: www.celmartravelandtour.com (accessed October, 28, 2022)

University of Education,Winneba http://ir.uew.edu.gh

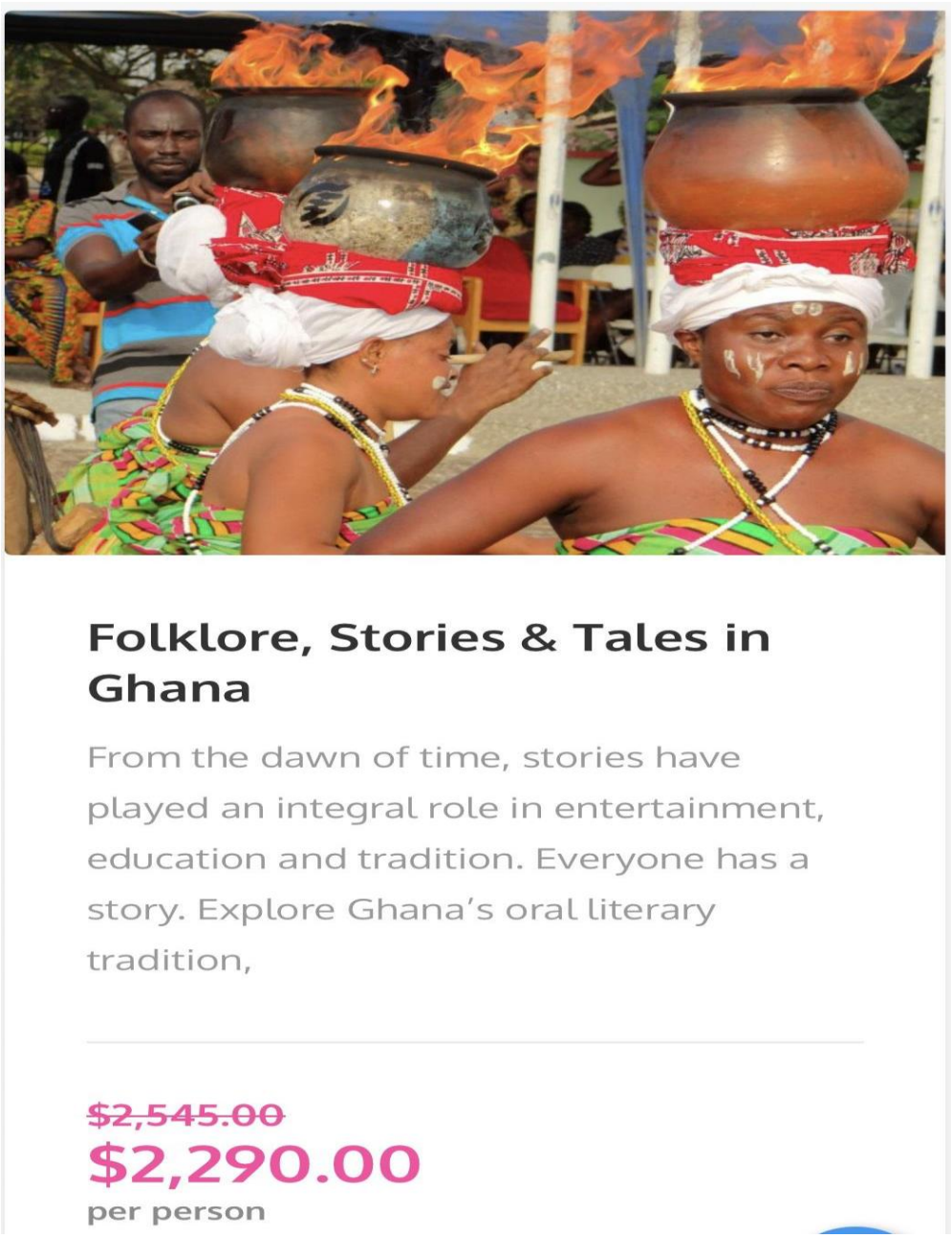

Figure 8. Folklore Commercialisation

Source: www.celmartravelandtour.com (accessed October, 28, 2022)

2.8 Tourism Attraction

The meaning of tourism cannot be valuable to this study unless it is defined to reflect the subject matter of this study as an operational definition. Walton (2022) defines tourism as: "The act and process of spending time away from home in pursuit of recreation, relaxation, and pleasure, while making use of the commercial provision of

University of Education,Winneba http://ir.uew.edu.gh

services." The word tourism as it has come to mean the business of providing amenities or activities to those traveling for pleasure was first coined by a British businessman by name Thomas Cook during the later part of 1800s. Thomas Cook (born in England on November 22, 1808, and died July 18, 1892) is credited to have invented the word tourist to mean a group of people or an individual who is touring places for the purpose of knowing a new environment for pleasure and also for relaxation. Hence the business activities that are geared toward meeting the needs of the tourist are known as tourism. Walton (2022) places it in a profound way "A tourist is a person who travels to a place for pleasure. Tourism is the business of providing amenities to tourists or the activity of traveling for pleasure." The United Nations agency which is the leading international organization responsible for maintaining sustainable and universally accessible tourism is known as the World Tourism Organisation (UNWTO). UNWTO (2022) also defines tourism and place tourism into three basic forms: domestic (internal), inbound (national tourism) and outbound (international tourism): UNWTO (2022) defines "Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business or professional purposes." In as much as Thomas Cook is known to have coined the word tourism, it should be noted the working definition of tourism was not made by Thomas Cook. The first definition of tourism which has come to be accepted in our modern era was made by Guyer Feuler in 1905 (Britannica, 2022).

Scholarly sources on tourism point to the fact that tourism has been one of the most important economic agents that brings foreign exchange for economic growth to countries that utilize the potentials of tourism to their GDP. According to BRAC (2022), there are four generally universal benefits of tourism: 1. it boosts the revenue of the economy, 2. it creates lots of jobs, 3. it develops the infrastructures of a country,

University of Education,Winneba http://ir.uew.edu.gh

and 4. it plants a sense of cultural exchange between foreigners and citizens and eighteen (18) types of tourism. Tourism is better understood as a demand-driven, consumer-defined activity, and as such, is linked intimately with all other domains within the cultural sector because each contains activities that are regularly engaged in by tourists (UNESCO, 2009).

2.9 National Tourism Potentials and its Foreign exchange

Yan et al. (2017) defines tourism potential as the ability of a site or a product of tourist interest capable of attracting and receiving tourists. Which in turn earns the resident nation some foreign exchange from the tourist that gets attracted to the potential product or site (Yan et al., 2017). The economic report on the United Kingdom shows that tourism contributes an estimated amount of 131.5 billion British pounds in 2021 (Lock, 2022). This report points to the fact that the nation pays attention to tourism as a national potential which earned them foreign exchange. In the United States, arts and culture which is part of tourism is ranked the third GDP contributor of the United States economy (BEA, 2023), and according to Kucharska and Mikolajczak (2018), branding of the arts and culture plays a significant role in how domestic, inbound and outbound tourist patronise American tourism.

University of Education,Winneba http://ir.uew.edu.gh

Figure 9. Ministry of Tourism Arts and Culture Website

Source: Ministry of Tourism, Arts and Culture – Ghana
(Accessed August 18, 2022)

2.10 Tourism in Ghana

Organisation of tourism in Ghana crosses on aspects of a variety of cultural artefacts and traditional heritage which are yet to be tapped (Nti, 2014). These varieties of cultural heritage are spread and embedded in the various folkloric expressions among the people of Ghana and its neighbouring countries. Ghana is a country of about 30 million population according to the 2021 statistical report (Ghana Statistical Service, 2021).

The Ministry of Tourism, Arts and Culture is the overall government ministry steering the policy implementation and governance principles of tourism, arts and culture in Ghana.

University of Education,Winneba http://ir.uew.edu.gh

Figure 10. Agencies under MoTAC of Ghana

The following are the agencies operating under the Ministry of Tourism Arts, and Culture (MoTAC):

- Ghana Tourism Authority (GTA)
- National Commission on Culture (NCC)
- National Folklore Board (NFB)
- Ghana Tourism Development Company (GTDC)
- Creative Arts Agency (CAA)
- Ghana Museums and Monuments Board (GMMB)
- Hotel Catering and Tourism Training Institute (HOTCATT)
- National Theatre of Ghana (NTG)

University of Education,Winneba http://ir.uew.edu.gh

- Bureau of Ghana Languages (BGL)
- Kwame Nkrumah Memorial Park (KNMP)
- National Film Authority (NFA)
- W.E.B. Du Bios Centre
- Pan African Writers Association (PAWA)

The tourism, arts and the culture management structure as spearheaded by the MoTAC has different organizations who play pivotal roles in the administration of three sectorial ministry mandates in Ghana. Tourism supervision is headed by the Ghana Tourism Authority (GTA), whose mandate is to oversee licenses and operational guidelines and principles are obeyed by all tourism-oriented entities in the commercial space of tourism who are rending goods and services to the tourism sector in Ghana. The Tourism Development Company is a limited liability company established in 1972 to promote and mobilize resources for tourism investment in Ghana. The National Folklore Board (NFB) is a government statutory agency charged with the responsibilities and activities set out by the copyright act 690 2005 as indicated in table 3 below.

University of Education,Winneba http://ir.uew.edu.gh

Table 3. NFB Responsibilities and Activities

Responsibilities of NFB
● Administer, monitor and register expressions of folklore on behalf of the Republic ● Maintain a register of expressions of folklore at the Copyright Office ● Preserve and monitor the use of expressions of folklore in the Republic ● Provide members of the public with information and advice on matters relating to folklore ● Promote activities which will increase public awareness on the activities of the Board ● Promote activities for the dissemination of expressions of folklore within the Republic and abroad
Details of Activities
● Grants permission for use of expressions of folklore outside the authorized scope (use for commercial purpose) ● Monitor the use of folklore material within and outside Ghana ● Disseminates information on folklore through the media ● Promotion of dissemination of expressions of folklore

Source: NFB, (2023)

Ghanaian folklore is defined as a collection of a community's traditional beliefs and practices that may have been kept by an ethnic group by an unnamed or unidentifiable Ghanaian author. (NFB, 2023) This definition by NFB (2023), points to three factors which suggest a missing link stated earlier. Firstly, the community's traditional beliefs, secondly its practices, and finally found in an ethnic group without a known author. As indicated earlier traditional beliefs were solely for personal, ritual, and community's sustainability. But the current trend on how the communities themselves attach to their traditional beliefs has shifted (Ware, 2003) to more commercial merchandise (Suwandi, Waluyo, & Wandani, 2022). The practices which occurred in the community had a connotation for survival and sustainability of the community. But as stated earlier, the report of the practices of community's engagement has been more of trading their practices into personal economic gain than social community's benefit (Schertler, 1998). The facts still remain as that not a single individual can be attributed to have

University of Education,Winneba http://ir.uew.edu.gh

solely originated traditional knowledge or a cultural expression known today (Rivera et al., 2008). Hence the idea of ownership still rests on the entire members of the community (Król & Hernik, 2022).

2.11 Elements of Branding and Perception

Around 2000 BC, the concept of ownership is thought to have given rise to branding. At that time, farmers were branding their cattle by marking them to distinguish them from other livestock, and craftsmen would stamp marks onto their products to denote their provenance (O'Neill, 2023). This notion of ownership through identification provided some features that over time came to symbolize what branding represented (Torelli et al., 2023). Therefore, the features could be noted as a particular style, name, symbol in the form a logo, specific color, or either tangible or intangible representation set one seller's products and services apart from another seller or maker (Gaski, 2020). These tangibles and the intangible representations of product or service brought about some form of characteristics (Rowley & Hanna, 2020) that conveys: 1. Attributes (such as expensive, well-made, or long-lasting), 2. Benefit (such as luxury, dependability, self-worth), 3. Value (such as power, excellence, superior performance), 4. Culture (such as accuracy, discipline, productivity, quality), and 5. A powerful brand has a distinct personality (Jevons, 2005). These characteristics have been noted to be the basic elements of branding that originated from the concept of setting out an identity to connote ownership and uniqueness (Bastos & Levy, 2012).

2.12 Branding of Folklore

Historically, branding refers to the practice of manufacturers burning their mark (or brand) onto their items. The word "brand" is derived from the Old Norse brand, which means to burn. Italians are credited with being among the first people to utilize

University of Education,Winneba http://ir.uew.edu.gh

trademarks as paper watermarks in the 1200s. (Rajaram & Sheily, 2012) However, this idea first appeared in mass marketing in the nineteenth century with the invention of packaged goods. (Petty, 2016) Therefore, packaging folklore as a brand may lead to the concept of meeting the market value for purchase and also added value for a higher purchase. In the simplest form branding folklore tourism is by giving it a unique identity and this notion has been practiced by other stakeholders in other countries (Rowley & Hanna, 2020).

The concept of branding has now transcended into every marketable product on the market and on shelf for sale, including nations to attract investors (Starcevic, 2021), cities to attract tourist (Desille, 2023) and business engagement (Allen, 2011), games and other forms of sporting activities (Hardy et al., 2012). Therefore, branding folklore tourism, is a call that sinks with the modern practice where every product is given a unique name, symbol, identity and even some form of colour to distinguish it from other similar or dissimilar item on the market place. Nadya (2020) states that branding has changed the reproduction of folklore and its educational and marketability has appreciated. A typical example is the leveraging folklore promote small destinations employed in the case of the Wales from the assertion of Yen et al. (2023). Developed countries that have found economy viability of folklore made use of branding meduim to change the negative perception of folklore into positive one that support it mass production for economic growth as means boosting GDP, and job creation though tourism. When it is vital to adopt this evidential assertion to test the situation in the Ghanaian creative economy space.

University of Education,Winneba http://ir.uew.edu.gh

2.13 Creative Economy Impact in Developing and Developed Countries GDP

The 2022 UNCTAD creative economy report shows recent data from both established and emerging nations that demonstrate the value that the creative industries add to various economies (Sandri & Alshyab, 2023). For instance, in Azerbaijan, the cultural and creative industries supported 3.8% of total employment and 1% of GDP in 2018. Sport and culture contributed 3% to Canada's GDP in 2019, and cultural goods made up 2.5% of all exports and 2.9% of all imports (Gutierrez-Posada et al., 2023). In Colombia, the creative industry employed close to 500,000 people in 2021. In Georgia, culture made up 5.1% of the workforce and 2.8% of the GDP in 2017. Over 2.2 million people were employed by Mexico's cultural sector, which contributed 2.9% to the country's GDP in 2020 (UNCTAD, UNCTAD Creative Economy Report 2022, 2022). Trade in innovative products and services brings in growing sums of money for nations, with services playing a disproportionately large part. According to the most recent data available, exports of creative goods and services made up 21% of all service exports and 3% of all item exports in 2020 (Sandri & Alshyab, 2023). The value of creative goods exported globally climbed from $419 million in 2010 to $524 million in 2020, while the value of creative services (Koo et al, 2023) exported globally increased from $487 billion to nearly $1.1 trillion over the same time period (Kano et al., 2023). Exports of creative goods are higher in developing countries than in industrialized ones. China ($169 billion) (Yulianti et al., 2023), the United States ($32 billion), Italy ($27 billion), Germany ($26 billion), and Hong Kong (China) ($24 billion) were the top exporters of creative goods in 2020, respectively (UNCTAD, 2022).

As at the year 2020, developed economies accounted for 82.3% of total creative services exports, a large advantage over developing ones. The United States ($206 billion), Ireland ($174 billion), Germany ($75 billion), China ($59 billion), and the

University of Education,Winneba http://ir.uew.edu.gh

United Kingdom ($57 billion) were the top exporters of creative services in 2020 (UNCTAD, 2004). The global pandemic also had its toll on the creative economy which countries all over the world are reporting that during the COVID-19 epidemic, the creative services industry was more resilient than other service industries. The year 2020 saw a 20% decline in the export of all services, but just a 1.8% decline in the export of creative services within the Cultural and Creative Industries (CCIs) (UNCTAD, 2004).

Last but not least, most developing countries' inability to provide evidence-based data on the creative economy is due to the lack of more research interest in the subject area and governmental focus which does not emphasize the data gathering and specific areas of focus like that of folklore being a tourism potential to the creative economy. Lastly, another set of obstacles which prevent developing nations from taking part in the trade of services, particularly creative services. These include trade prohibitions and a lack of basic infrastructure, both of which might prevent them from being competitive competitors in the creative services industry including the performance of the creative economy.

2.14 The Creative Economy

The concept of creative economy is a term which was first developed from the principles of creative industries. It should be noted that there is not a single accepted definition that explicitly explains the encompassing nature of the term for universal representation of the dealings of the creative economy. In the beginning, the term creative economy came to mean an economic paradigm that explains how creativity contributes to the economy. This notion has not been discarded but has been worked on by various writers and institutions to mean an evolving concept, which is built on the

University of Education,Winneba http://ir.uew.edu.gh

interplay of human creativity, intellectual property, knowledge and technology. In the words of Howkins (2001) who is one of the pioneering scholars of creative economy identified the ingredients that make up the creative economy. Howkins (2001) defines "the creative economy is the sum of all the parts of the creative industries, including trade, labour and production." For the purpose of this study, it is very important to adopt a definition that would represent a perspective that will align with the objectives put forth earlier. Folklore tourism potential is the focus of this study, hence a definition of precise purpose that will work to paint a true reflection of the proposed conceptual framework should dichotomize the subject into three-dimensional spheres as already stated: 1. Folklore usage, 2. Folklore commercialisation and 3. Legal protection. Again, the assumptions of the study should also be taken into account to reflect the dynamics of how branding and perception interplay in folklore tourism potential in the creative economy performance of Ghana.

First of all, the assumptions of the study fundamentally prompts a synthesis call for the notion that all aspects of the creative economy should be combined, to ascertain the intended process of folklore tourism potentials. Thus to unravel its performance in all the sectors of the creative economy as put forth by UNCTAD (2004) creative economy program. Considering all the necessary factors at stake (Bogdanova, 2023), it is best to say that creative economy is the combination of all the manifestations of creativity resulting in trade, labour, and the production (Gabbert, 2010), thereof generating sustainable economic activities in advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research & development, software, computer games, electronic publishing, and TV/radio. This definition hinged on creativity, should be understood that it is the creative works or processes that hooves around folklore as the subject matter of the study. In other words,

University of Education,Winneba http://ir.uew.edu.gh

any creative works or process, product, output material that was generated with any Ghanaian traditional and cultural expression becomes a subject matter of folklore.

In the words of Howkins (2001), creative economy has been a means through which people make money from ideas, and these ideas stump from the cultural heritage that exist among communities all over the world (Well, 2006). Communities in Ghana are blessed with cultural heritage that are portrayed in divers' ideas (Oring, 2004) that may contribute to Ghana's GDP through the performance of folklore in the creative economy (Chutia, Gen, & Kumar, 2016). The United Nations agency which is the leading international organization responsible for maintaining sustainable and universally accessible tourism is the World Tourism Organisation (UNWTO). UNWTO also defines tourism and places tourism into three basic forms: domestic (internal), inbound (national tourism) and outbound (international tourism). Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business or professional purposes (UNWTO, 2022). In as much as Thomas Cook is known to have coined the word tourism, it should be noted the working definition of tourism was not made by Thomas Cook. The first definition of tourism which has come to be accepted in our modern era was made by Guyer Feuler in the year 1905 according to UNWTO, (2022).

Scholarly sources on tourism point to the fact that tourism has been one of the most important economic agents that brings foreign exchange for economic growth to countries that utilize the potentials of tourism to their GDP. According to Yehia (2019) there are several generally universal benefits of tourism: 1. It boosts the revenue of the economy, 2. It creates lots of jobs, 3. It develops the infrastructures of a country, and (Dangi & Petrick, 2021) 4. It plants a sense of cultural exchange between foreigners

University of Education,Winneba http://ir.uew.edu.gh

and citizens etc. The economic report on the United Kingdom shows that tourism contributes an estimated amount of 131.5 billion British pounds in 2021 from Statista Research Department (Statista, 2022). The inbound, outbound and domestic tourism figures are shown below.

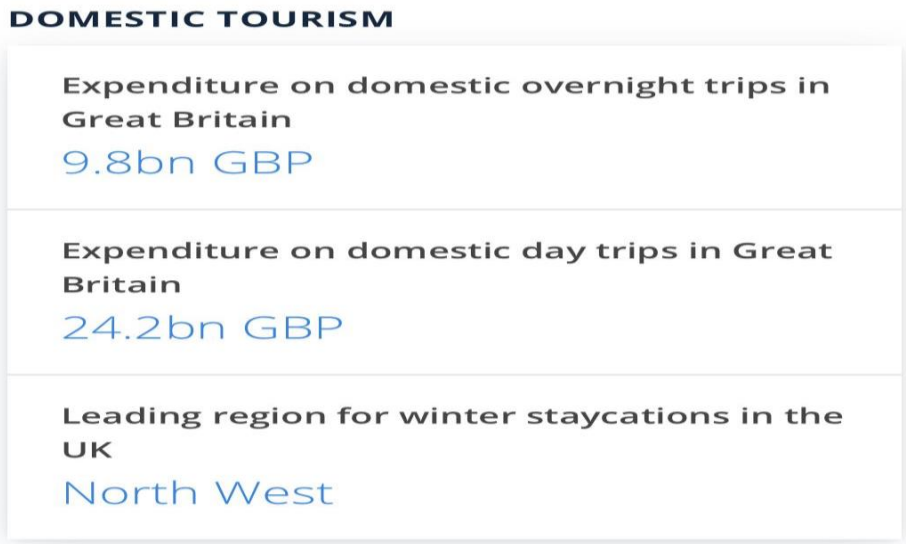

Figure 11.UK Domestic Tourism

Source: Statista Report (2022)

Figure 12.UK Outbound Tourism

Source: Statista Report (2022)

University of Education,Winneba http://ir.uew.edu.gh

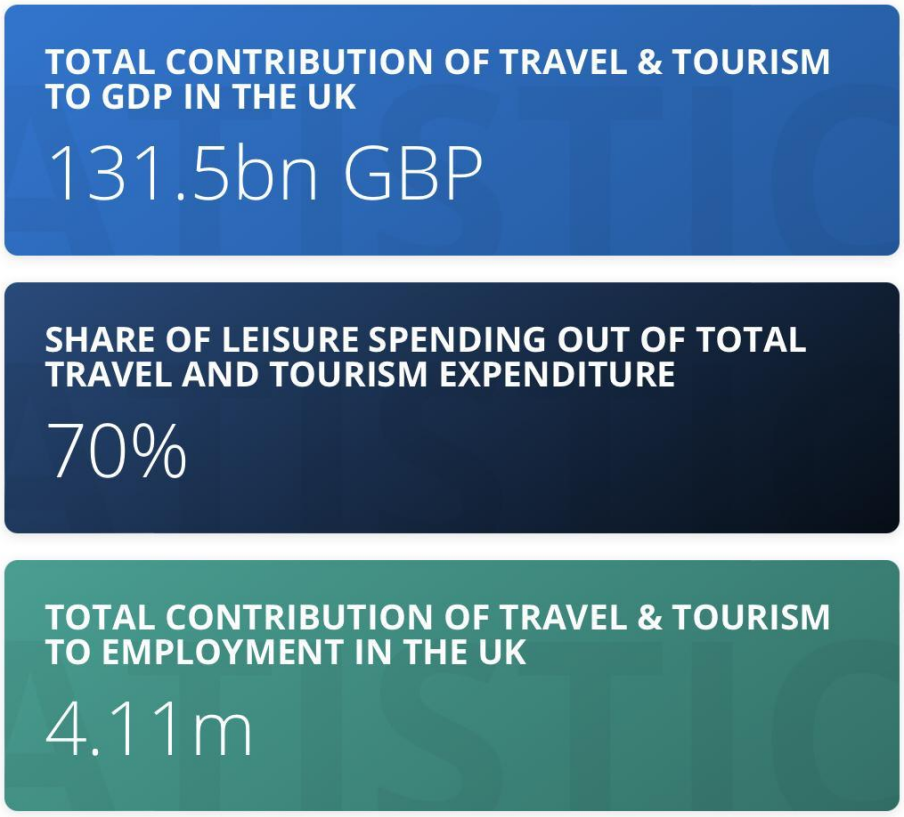

Figure 13. Tourism Contribution to UK Economy

Source: Statista Report (2022)

In the United States, arts and culture which is part of tourism is ranked the third GDP contributor of the United States economy. Accordingly, branding of the arts and culture plays a significant role in how domestic, inbound and outbound tourists patronize American tourism and it is a reflection of the development in America's CCIs. (Henriques & Elias, 2022)

The evidence of CCIs contribution to the GDP of the US and the UK signifies how cultural and creative industries create wealth for countries and regions and some municipalities in US and the UK. (Domenech et al., 2022) These studies point to the fact that not only should Ghana focus on folklore or cultural industry, but the African Union (AU) and its member states should focus on organising studies on the how to

University of Education,Winneba http://ir.uew.edu.gh

utilise it folklore or cultural ideas into a cultural creative industries for job creative and the alleviation of unemployment within the AU.

2.15 Creative Economy Classification

Since the beginning of the 20th century, the creative economy has been the talk of many scholars and academicians looking for means to actualize the contribution of the creative industry into the national economy. The first among the rest to ever mentioned creative economy was John Howkins in the early 21st century, in his book "The Creative Economy How People Make Money From Ideas" (Policy Research Group Canada, 2013). However, there are most citation from the UK DCMS which was earlier stated to have started measuring the contribution of the creative industries to UK's economy as far back as the late 1990s. The UNCTAD also began referring to the creative economy as a potential generating economic growth in the year 2008. Each of these mentioned sources create a list of classification that underpinned the creative industries concepts into categories of things that make up the creative economy.

Table 4. Creative Economy Classification by Interreg 2019

Architecture
Visual and performing arts
Craftwork
Design
Publishing
Film, Video, and Photography
Art and Antiques market
Fashion
Music
Advertising
Computer software and computer services
Interactive entertainment software (video games)

University of Education,Winneba http://ir.uew.edu.gh

Television and radio

Source: Interreg Central Europe https://www.interreg-central.eu/ (Accessed January 3, 2023)

The second model that categorises the performance of the creative arts sector is the creative industries classification by the Singapore as shown in Figure 12 and also in Table 4, and previously as shown in Table 3. This second model is to aid the triangulation of data responses to make room for accuracy and verifiability. The intention of these models is to make room for the usage of inductive/deductive hybrid thematic analysis during the data analysis process (Proudfoot, 2023).

Table 5. Creative Industries Classification by Singapore

Arts and Culture	Design	Media
Photography	Software	Publishing
Visual Arts	Advertising	TV & Radio
Performing Arts	Architecture	Digital media
Arts and Antiques	Interior design	Film and video
Trade	Graphic design	
Craft	Industrial design	
	Fashion	

Source: (Heng, Choo, & Ho, 2003)

Recent studies have shown that the evolution of the creative economy stamps from the arts (Doyle, 2016). Howkins organized the creative economy into fifteen categories, and the list quickly rose to prominence as one of the most widely used metrics for assessing and expressing economic values in local, national, and international contexts in both developed and developing nations (Levickaitė, 2011).

University of Education,Winneba http://ir.uew.edu.gh

Table 6. Creative Economy Sectors & Descriptions by Howkins (2001)

Sector/ Area	Description
Advertising	The opportunity is to widen advertising work beyond the traditional display media, press, TV and outdoor into new relationships, both high-tech and low-tech, by which organizations now reach their customers, inserting logos, brand names and slogans into areas that have been ad-free. Advertising is moving from being a copyright business to both a copyright and a trademark business. National growth rates vary according to economic output. Whereas changes in spending in the arts and other creative industries generally follow broader economic trends, changes to advertising spending precede them.
Architecture	Architecture is a copyright business as opposed to a patent or trademark business. It has the distinction of being the most truly international of the fifteen industries, partly because it does not rely on words and partly because it has achieved its own global iconography that is dependent on any single nation or culture. The size of a country's construction market reflects its national economy. However, architect practices will flourish disproportionately in countries that have a flourishing private sector and private capital, and sensitivity to corporate or civil pride.
Art	The art market is unusual as it deals only in original works that are unique or rare. Whereas most industries try to multiply and sell as many new copies as possible, the art dealer's objective is to emphasize scarcity. Overlapping, these markets comprise the stately world of museums and galleries, which provide repositories and archives of high-quality or specialist art. Their main business (with some exceptions) is to guard heritage and celebrate new work.
Crafts	Crafts flourish in two separate markets; in the art market, where they are exhibited in art galleries and sold in auction, and also in the much larger tourism and leisure markets. In the art market, artists work in the same way as in other media, and with the same imaginative skill. In the mass market, people make and buy crafts without much regard to authorship or formal aesthetic, and value them by price and utility as well as quality.
Design	The Industrial Designers Society of America defines industrial design as the "creation and development of concepts and specifications that optimize the function, value and appearance of products and systems for the mutual benefit of users and manufacturers" (IDSA 2010). Since 2000, UK industry revenues have declined further. The market for industrial design has also declined in most other European countries and America but increased in Japan and China.

University of Education,Winneba http://ir.uew.edu.gh

Fashion	Designer fashion is a small but intensely competitive business: a volatile mix of art, crafts, design, manufacturing, retailing and publicity. It is the most visible tip, with an influence disproportionate to its size, of the global textile and clothing industry.
Film	A film is a qualifying work, protected by copyright. Most laws interpret the "author" quite widely to include the author of the screenplay, the producer, the director and others as well as giving separate protection to the costumes, the design, etc. Once made, a film's rights are sold or licensed to distributors within each territory, each medium (cinema, broadcast, etc.) and each language.
Music	Music is the most intangible of creative products. It is also, together with publishing, one of the most pervasive. The industry has four main sectors: composition; performance; publishing/licensing; and sound recordings.
Performing Arts	The performing arts include all kinds of on-stage and site-specific performances. They involve the management of some of the world's largest and best-known landmark buildings as well as many small local venues. Their activities include the skills of writing, producing, casting, directing and performing; design, lighting and sound; set-making; marketing; and administration.
Publishing	The industry is based on a simple and universal process of direct copying; however, over time, it has evolved into numerous different formats and business processes to meet specific design needs and local cultural habits. In recent decades, while the local creative inputs of writers and editors have changed little, the technology of design and illustration have changed dramatically, as have the back-office functions of finance and marketing.
Research and Development	This section describes the scientific and technical R&D activities carried out by companies, universities and research organizations. It does not include academic research on non-scientific and non-technical subjects. The sector can be measured in several ways: the two most commonly used are expenditure on R&D; and the number of patents granted.
Software	The design and writing of computer programs is clearly creative. It might make sense to include each kind of software in the relevant category; so the making and selling of software for an industrial process would be included in R&D and computer-aided design (CAD) would be included in design. They certainly produce intellectual property even if many programmers prefer to make their code freely

University of Education,Winneba http://ir.uew.edu.gh

	available. Computer programs are recognized as literary works worldwide.
Toys and games (excluding video games)	Toys and games design, manufacturing and sales are affected by the growth of computer games. A toy or a game is an object of several properties of the intellectual property. Its name might be a brand, but the design and artistic elements might be prevented by copyrights.
TV and radio	In technical terms of the object, broadcasting is a specific and somewhat simple business consisting of sound and view transmission to the audience. Future development of television depends on the increase of conduit throughput, possibility to integrate traditional and Internet broadcasters, and create new products that could integrate all media. These updates are expense-intensive but on the other hand they ensure fast return on investment.
Computer games	This industry consists of three sectors: device-based games with its software, universal CD or DVD games, and Internet games. With developing game devices, increasing speed, and access to the Internet, the personal computer game sector has decreased.

Source: Levickaitė (2011) Retrieved from https://www.ceeol.com/search/article-detail?id=264401 (Accessed January 10, 2023)

The categorisation of creative industries as indicated earlier makes up the creative economy that has been adopted to explore the performance of folklore. The issue of folklore performance in the creative economy has been an impounding issue but little is known of it in Ghana. Preview's studies on the subject of folklore have primarily been centred on its inclusion in the copyright law of Ghana. However, its performance in the creative economy of Ghana has not been dealt with and its tourism potential has also not been researched. Therefore, until such a study is conducted to assess the true reflection of folklore as an economic activity possibly contributing to the creative economy of Ghana it would remain unknown.

University of Education,Winneba http://ir.uew.edu.gh

CHAPTER THREE

METHODOLOGY

3.0 Chapter Overview

The chapter is the presentation of the methods and processes embedded in the study. It discusses the research paradigm of the study, research design, population of the study, sample size, sampling techniques, instruments, data collection process, and the data analysis plan. It also indicates validity and reliability of data including some ethical considerations in the qualitative data process.

3.1 Research Philosophy

The study adopted Pragmatist in exploring folklore business in the creative economy of Ghana. This research study aims to investigate the potential of folklore to drive innovation and entrepreneurship in Ghana's creative economy. To achieve this goal, a pragmatist research philosophy is adopted, emphasizing practical applications and outcomes (Creswell & Creswell, 2017). The pragmatist was chosen for its focus on problem-solving and finding solutions, which aligns with the research question (Almeida, 2018). This philosophy recognizes the dynamic and complex nature of folklore and the creative economy, allowing for an adaptable and flexible research design. By prioritizing practical applications and outcomes, the study seeks to contribute to the development of Ghana's creative economy. The idea of choosing to view folklore from the pragmatic view point is that, pragmatism is a fascinating area of study that explores how pragmatic philosophical principles can be applied to the analysis, interpretation, and the understanding of folklore (Suckiel, 1985). Folklore, which encompasses traditional stories, myths, legends, customs, rituals, and other

University of Education,Winneba http://ir.uew.edu.gh

cultural expressions passed down through generations, provides a rich and complex field for the application of pragmatic thought (Suckiel, 1985). Pragmatism encourages the analysis of folklore in its specific (Bascom 1954) cultural and social context, emphasizing how it evolves over time to address changing needs and beliefs. Pragmatic analysis of folklore can involve examining how these solutions work in practice and how they adapt to changing circumstances (Hammond, 2013). Pragmatism challenges the notion of absolute truth and highlights the importance of belief systems. When studying folklore, this perspective encourages researchers to explore how these traditions are believed and enacted within a community, how they influence behaviour and understanding, and how they contribute to the creation of meaning (Hall, 2013).

3.2 Research Paradigm

The study used a simple mixed method as a research paradigm. A research paradigm refers to the general strategy, plan, or orientation that guides the overall perspective underlying a research study (Moen, 2006). It also denotes to the overarching strategy or orientation that guides a researcher's perspective and decisions throughout the research process (Teherani et al., 2015). A research approach is the broader philosophical framework that guides the research, providing the overarching perspective and orientation (Amaratunga et al., 2002), while research methods are the specific techniques and procedures employed to collect and analyze data within the context of the chosen approach (Marton, 2004). It sets the tone for how the research should be conducted and how data should be collected, analyzed, and interpreted. This dissertation chose a research paradigm that aligns with the beliefs and values, and within the pragmatic paradigm, and selected the mixed method as an appropriate research approach (Howkins, 2001) to address the specific research questions in this dissertation (Alase, 2017). However,

University of Education,Winneba http://ir.uew.edu.gh

a research approach and research paradigm are related but distinct concepts in the field of research (Creswell & Creswell, 2017). They both influence the way research is conducted, but they operate at different levels of the research process (Almeida, 2018; Asika, 1991; Fischer et al., 2023).

3.3 Research Design

The study adopted the exploratory sequential design. Research design is a fundamental aspect of the research process (Creswell & Creswell, 2017), guiding how data is collected, analysed, and interpreted to address research questions and objectives (Fischer et al., 2023). In mixed-methods research, which combines quantitative and qualitative approaches, the role of research design becomes especially crucial (De Lisle, 2011). This study's research design aims to provide valuable insights into the application of mixed-methods research in folklore tourism within Ghana's creative economy. By integrating both qualitative and quantitative approaches, this design addresses the unique challenges and opportunities presented by this research paradigm (Almeida, 2018). A mixed-methods design is particularly suited for this study, enabling the exploration of complex issues through complementary data collection and analysis methods (Sileyew, 2019). Various mixed-methods designs exist, each with distinct characteristics and applications, and this study adopts the most appropriate design to ensure high quality and valid findings.

University of Education,Winneba http://ir.uew.edu.gh

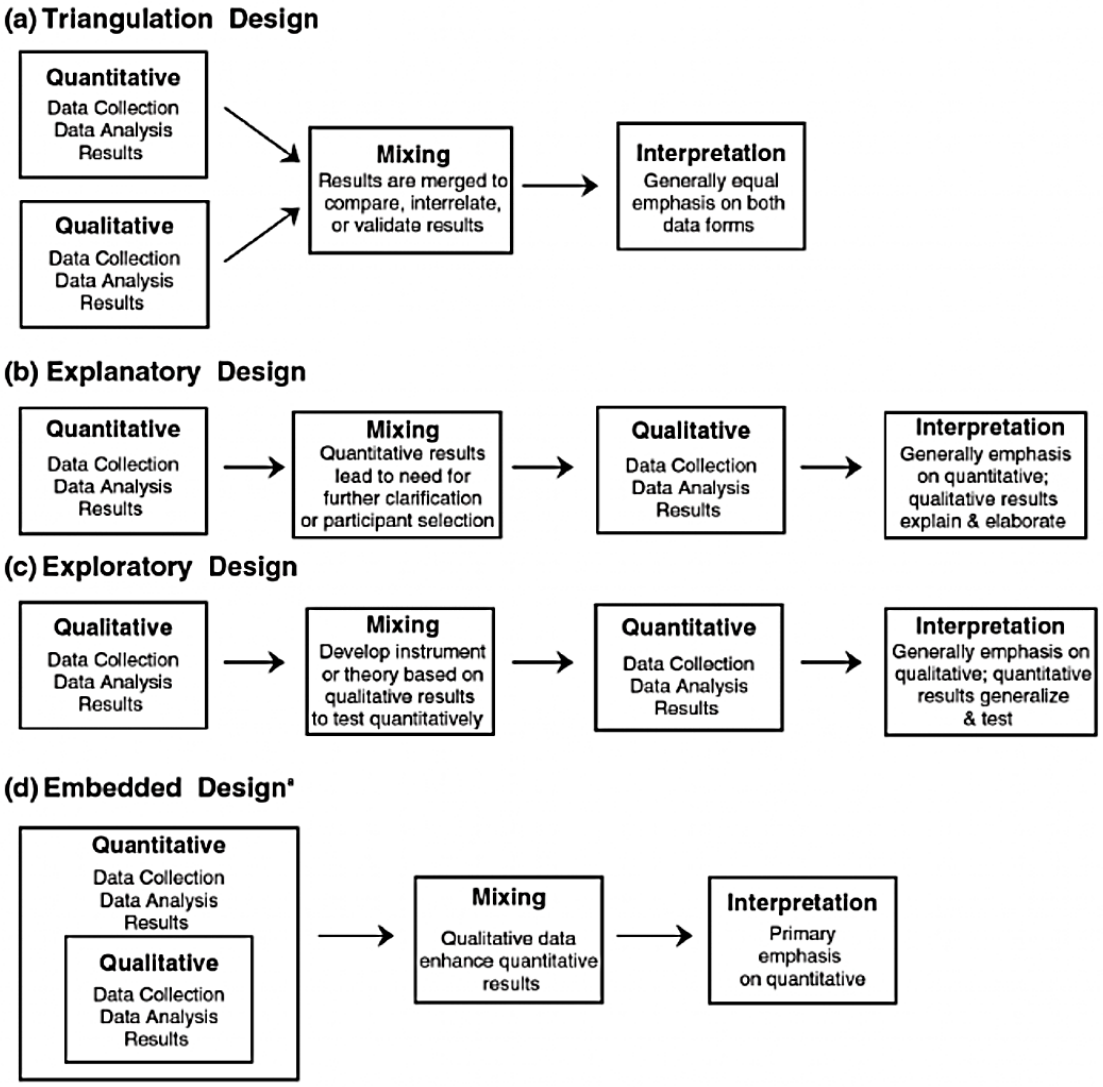

Figure 14. Four Basic Types of Mixed-Method Research Design Model

Source: Creswell & Clark Plano (2011)

Mixed method research designs combine both quantitative and qualitative research methods to provide a more comprehensive understanding of a research problem or question (Creswell & Tashakkori, 2007). Almeida, (2018) maintains that using a mixed methods in single study provides a broader and a more accurate view of the problem under study (Kothari, 2004; Mukumbang, 2023).

University of Education,Winneba http://ir.uew.edu.gh

The research considered the qualitative data derived from secondary and primary sources such as scholarly materials, web documents, books, interviews, and observations undertaken in this study (Acharya et al., 2013). The quantitative data measurements were achieved through a questionnaire with close-ended questions organized in a Rating scale, Likert scale, and multiple-choice question. The study adopted the simple mixed method approach, which is using qualitative and quantitative procedures (Cavaye, 1996). The mixed methods research is an approach that simply applies both qualitative and quantitative data in a study so as to make up for the strength of the study than when only either quantitative or qualitative research are used alone (Creswell & Plano Clark, 2007).

3.4 Population

The population generally was all the individuals and experts who were part of the 17 sectors of the creative economy involved in folklore reproduction and commercial merchandise of folklore Anttonen, (2005) in the three sectors of Ghana. The derivation of the population sample was reached based on the creative art population in Ghana, comprising individuals involved in different artistic and cultural activities such as music, dancing, visual arts, literature, film, theatre, and so on comprise Ghana's creative arts population (GSS, 2021). The Ghana Statistical Service (GSS) is the authorised agency that has up-to-date information on Ghana's creative arts community, including the number of artists, musicians, writers, actors, and other creative workers. From the figure 15 below, GSS (2021), estimates a total of eighty seven thousand, three hundred and thirty-seven (87,337) as the population of the creative arts in Ghana.

University of Education,Winneba http://ir.uew.edu.gh

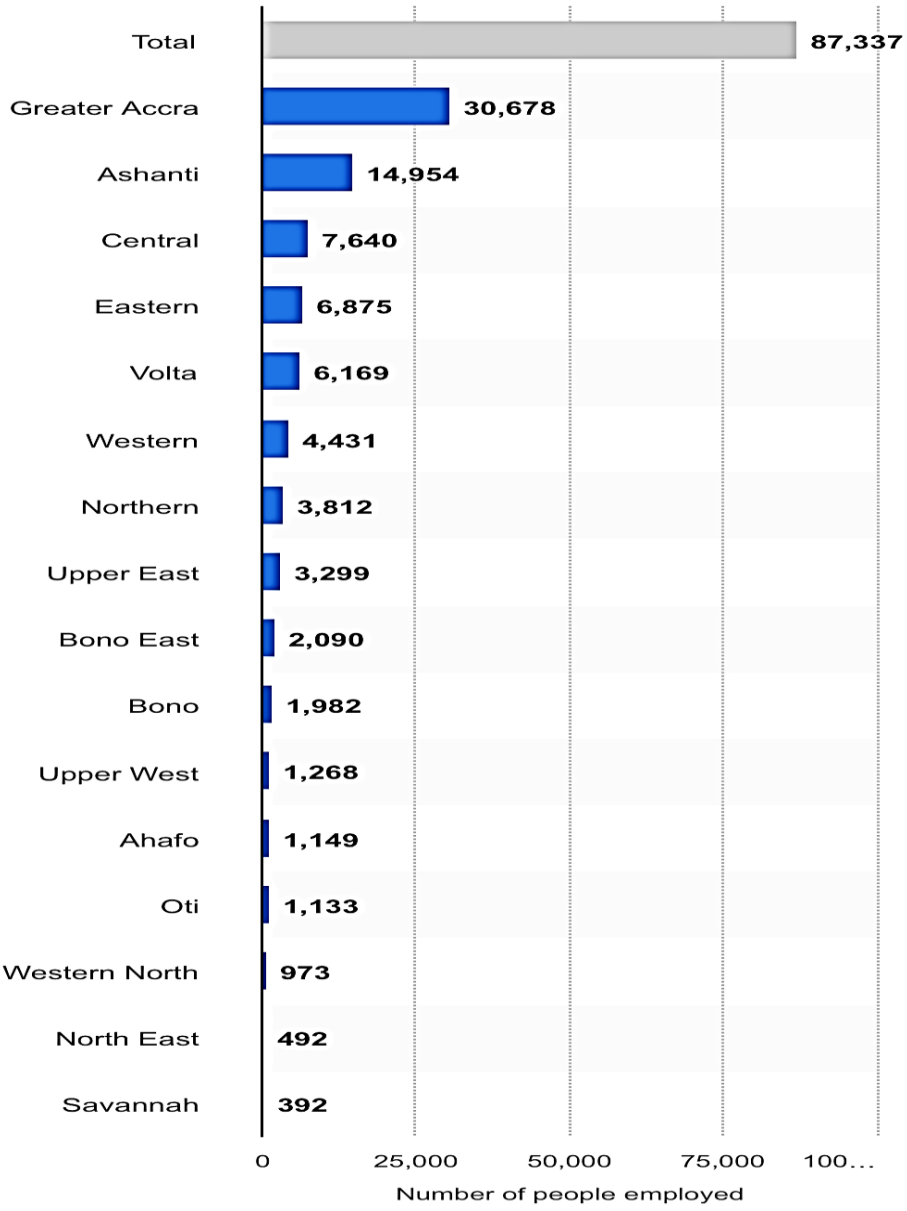

Figure 15. Creative Arts Population in Ghana by GSS

Source: Field data (2023)

3.6 Sample Size

As stated earlier, the study divides Ghana into three sectors: the northern sector (Upper East, Upper West, North East, Savannah, and Northern Region), the middle sector (Ashanti, Eastern, Ahafo, Oti, Bono, and Bono East), and southern sector (Greater Accra, Central, Western, Volta, and Western North). However, an estimated population

University of Education,Winneba http://ir.uew.edu.gh

of one thousand five hundred prospective respondents who were involved in folklore reproduction and commercial merchandise were sampled to undertake this study. The sample size for the qualitative data were nine (9) interviewees, and the quantitative data sample were four hundred and thirty-two (432) respondents took part in the questionnaire. Sample size determination is the technique of selecting the number of participants to be included in a sample (Suwandi et al., 2022). It is an important feature of any study or investigation with the aim to make inferences about the population from a sample to justify the sample size (Lakens, 2022). Lakens (2022) posits that a sample size should be carefully fixed so that it adequately draws valid and generalized conclusions. Morse (2000) also states that an ideal sample size should aim at a fixation of collecting data based on the resources constrains. The sample size should be planned to achieve a desired accuracy (Emerson, 2015). The fixation of an adequate sample size requires specific information about the problems under investigation in the intended population under the study (Acharya et al., 2013). Secondly, it enables the researcher to collect sufficient data in relation to the subject matter under study. In addition, the determination of the sample size (Sharma, 2017) will also inure to the benefit of the study as it will enable to draw valid and reliable information from the informants which can be analyzed and generalized at the end of the study (Sharp et al., 2012). Taherdoost (2017) defines a sample size as a small collection of cases or units that closely reproduces features of interest in a larger collection of cases, called population. Asika (1991) sees a population as made up of all conceivable elements, subjects or observations relating to a particular phenomenon of interest to the subject under the study, and further notes that elements and subjects refer to those individual items or variables that make up the population (Althubaiti, 2023). Therefore, calculating the sample size for a research population should involve several factors (Singh & Masuku,

University of Education,Winneba http://ir.uew.edu.gh

2014), including the level of confidence you want in your results, information on the type of statistical analysis to be done (Althubaiti, 2023), the margin of error you can tolerate, and the variability within your population. There are different formulas and methods to determine sample size (Barreiro & Albandoz, 2001), depending on the type of research, the sampling method, and the analysis you plan to perform (Simpson, 2015) and these are discussed in the later chapters in this dissertation.

A general approach for calculating sample size should aim at determining the desired level of confidence, which is typically expressed as a percentage, such as 95% or 99%. (Lakens, 2022). The (n) represents the probability that your sample results will fall within a certain range of values if you were to repeatedly sample from the same population. Specify your margin of error (E): The margin of error is the maximum acceptable difference between your sample estimate and the true population parameter. It is often expressed as a percentage or a fraction of the population standard deviation. Estimate the population variability (p): If you have prior knowledge or data, you can use this to estimate the proportion of the population that possesses the characteristic you are studying. If not, you can conservatively estimate p as 0.5, which assumes maximum variability or the greatest required sample size (Althubaiti, 2023). Calculate the standard score (Z): The standard score (also known as the Z-score) corresponds to the desired level of confidence and can be found using a standard normal distribution table or an online calculator. For example, a 95% confidence level corresponds to a Z-score of approximately 1.96.

Taherdoost (2017) states using the sample size formula for calculating the sample size is the accepted as follows:

University of Education,Winneba http://ir.uew.edu.gh

Equation 1. Sample Size Formula by Taherdoost (2017)

$$n = \frac{P(100 - P)z^2}{E^2}$$

Where:

n = the required sample size

Z = the value corresponding to the level of confidence required

P = the estimated occurrence of a state or condition

E = the percentage maximum error required

Once the calculated sample size is done, it is often a good practice to round up to the nearest whole number to ensure that the sample is sufficiently large.

There is also another sample size calculation formula by Kothari (2004).

Equation 2. Sample Size Formula by Kothari (2004)

$$n = \frac{P(1 - P)}{\frac{A^2}{Z^2} + \frac{P(1 - P)}{N}/R}$$

Where:

n is the sample size

N is the number of people in the population

P is the estimated variance for the population of area

A is the desired precision which is expressed as decimal in the formula

University of Education,Winneba http://ir.uew.edu.gh

Z is the required confidence level and its value is different for different levels

R is the response rate of audience or participants in the population which is given to the questionnaire to fill. (Kothari, 2004)

The Kothari's formula used by Singh and Masuku (2014) presented a calculated sample size table for adoptation by researchers, which aligns with the exploratory sequential design of this dissertation. Therefore, using the KPMG (2014) and the GSS (2021) estimation of the creative sector population in Ghana, I adopted this aforementioned calculation as the ideal sample size calculation for the study as indicated in Table 7 and Table 8.

Table 7. Sample Size for ±5% and ±10% where confidence level is 95% and p=0.5

Size of Population	Sample Size (n) for Precision (e) of:	
	±5%	±10%
100	81	51
125	96	56
150	110	61
200	134	67
250	154	72
300	172	76
350	187	78
400	201	81
450	212	82

Source: Singh and Masuku (2014)

University of Education,Winneba http://ir.uew.edu.gh

Table 8. Sample Size for ±5% and ±10% precision levels where Confidence level is 95% and P=0.5

Size of Population	Sample Size (n) for precision (e)	
	±5%	±10%
500	222	83
1,000	286	91
2,000	333	95
3,000	353	97
4,000	364	98
5,000	370	98
7,000	378	99
9,000	383	99
10,000	385	99
15,000	390	99
20,000	392	100
25,000	394	100
50,000	397	100
100,000	398	100
>100,000	400	100

Source: Singh and Masuku (2014)

In conclusion, calculating an appropriate sample size is a crucial step in exploratory sequential design. A well-determined sample size ensures that research findings are both statistically and practically significant. Basing on the aforementioned formula, I used the formula by Kothari (2004) to calculate my sample size for only the quantitative sample size. The reason for not calculating the sample size for the qualitative data sample size is that, the qualitative data is based on the population of the seventeen sectors of the creative economy based the UNCTAD creative economy programme module (UNCTAD, 2004). Beginning with the qualitative size, which the population is based 17 sectors of the creative economy, the study sampled nine (9) participants for the study.

The questionnaire sample size was reached using the sample size calculation formula based on Kothari (2004), Singh and Masuku (2014), and Julious (2023). The sample size of six hundred and seven (607) which include: a close-ended questionnaire of six

University of Education,Winneba http://ir.uew.edu.gh

hundred (600) participants, who were reproducers, end-users and consumers of folklore products, the questionnaire was conducted with the following category of responses: four hundred and thirty two (432) responses which was made up of producers of handmade folklore materials and shops where handmade folklore products are exhibited for sale, users of popular folkloric ideas for production as indicated in the creative economy model. The qualitative data sample was sourced through a semi-structured interview, by purposively selecting one (1) representative from TRACKSMA, one (1) representative from the MUSIGA, one (1) representative from GPA, one (1) tourist, two (2) traditional rulers, two (2) state institutions that are established to regulate and control the fair usage, exploitation and the legal protection of folklore in Ghana, and finally, one (1) representative from the import and export agencies whose business transactions relate to the importation and exportation of handmade folklore products in and out of Ghana.

3.7 Sampling Techniques

The study started from the collection of qualitative data, through documents review to ascertain what has been done, and based on the reviewed documents it became necessary to create an observation checklist, and apply an unobtrusive interview questionnaire to be used to interview participants. Nine participants were interviewed, observed out of the 8 stakeholders, and notes were taken of the general view on the field. The interviewees were sampled purposively based on the identified stakeholders from the documents reviewed. There were eight (8) stakeholders: 1. Traditional rulers who are the custodians of folklore, 2. Institutions, 3. Producers of folklore products and materials, 4. Retailers of folklore products and items, 5. Consumers of folklore items and products, 6. International Tourists, 7. Content Creators who utilises folklore in their

University of Education,Winneba http://ir.uew.edu.gh

content creation, and 8. The Government providing legal framework for the protection of folklore expressions in Ghana.

The data from the qualitative phase were analyzed and the findings informed the quantitative data collection. A questionnaire was created based on the findings from the qualitative data to collect data for the quantitative phase. Microsoft Forms were used in creating the closed ended questionnaire. A link was created and shared with the stakeholders for their input. The questionnaire had the informed consent on the first page to alert participants of their rights and the ethical consideration taken to ensure their confidentiality in answering the questionnaire.

In the qualitative phase, purposive sampling is used to select participants with expertise in folklore and its business applications in Ghana. This technique ensures that the participants have the necessary knowledge and experiences to provide rich, in-depth insights.

In the quantitative phase, stratified random sampling is used to divide the population into strata (e.g., regions, industries) and randomly select participants from each stratum. This technique ensures representation from diverse regions and industries in Ghana's creative economy. Cluster sampling is also used to select a random sample of clusters (e.g., communities, organizations) and collect data from all participants within those clusters. Systematic sampling is employed to select every 4th participant from a list of potential participants, ensuring a representative sample. Purposive sampling is used in the qualitative phase, while stratified random sampling is used in the quantitative phase. The sample size is sufficient for both qualitative and quantitative phases, ensuring reliable and valid findings. The sampling techniques are designed to ensure representation from diverse regions, industries, and stakeholders in Ghana's creative

University of Education,Winneba http://ir.uew.edu.gh

economy. Accessibility and feasibility are also considered when selecting participants. In conclusion, the sampling techniques used in this study are carefully selected and justified to ensure the quality and validity of the findings. The combination of qualitative and quantitative sampling techniques provides a comprehensive understanding of the role of folklore in Ghana's creative economy.

In order to choose a subset of people research from a broader population or dataset for research purposes, sampling is employed because it is practically difficult or impossible to study an entire community or a country (Bryman, 2008). Sampling is a practical necessity in many research investigations. Figure 16, is an illustration of the procedure as described by Sharma (2017).

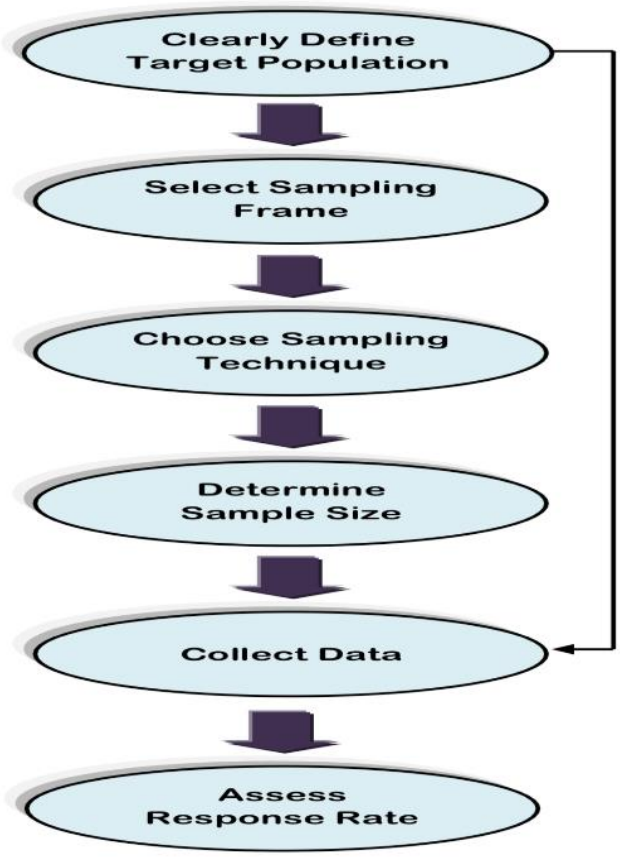

Figure 16. Sampling Procedure

Source: Sharma (2017)

University of Education,Winneba http://ir.uew.edu.gh

These procedures have been described by Sharma (2017) that one has to begin by clearly defining the target population, followed by selecting the sampling frame, choosing the sampling technique that is appropraite for the study at hand, determining the sample size to initiate the data collection, and lastly to assessing the reponse rate to justify the sampling. Each type of sampling tehniques has its strenghts and weaknesses as shown in Figure 17.

Technique	Strengths	Weaknesses
Convenience sampling	Least expensive, least time-consuming, most convenient	Selection bias, sample not representative, not recommended by descriptive or casual research
Judgment sampling	Low-cost, convenient, not time-consuming, ideal for exploratory research design	Does not allow generalization, subjective
Quota sampling	Sample can be controlled for certain characteristics	Selection bias, no assurance
Snowball sampling	Can estimate rare characteristics	Time-consuming
Simple random sampling	Easily understood, results projectable	Difficult to construct sampling frame, expensive, lower precision, no assurance of representativeness
Systematic sampling	Can increase representativeness, easier to implement than simple random sampling, sampling frame not always necessary	Can decrease representativeness
Stratified sampling	Includes all important sub-population, precision	Difficult to select relevant stratification variables, not feasible to stratify on many variables, expensive
Cluster sampling	Easy to implement, cost-effective	Imprecise, difficult to compute an interpret results

Figure 17. Strengths and Weaknesses of Sampling Techniques

Source: Taherdoost (2016) quoting Malhotra and Birks (2006)

There are several sample strategies used, each with pros and cons of its own. (Barreiro & Albandoz, 2001; Sharma, 2017; Singh & Masuku, 2014). Sampling can be classified into two main heading; that is probability and non-probability sampling (Acharya et al., 2013).

University of Education,Winneba http://ir.uew.edu.gh

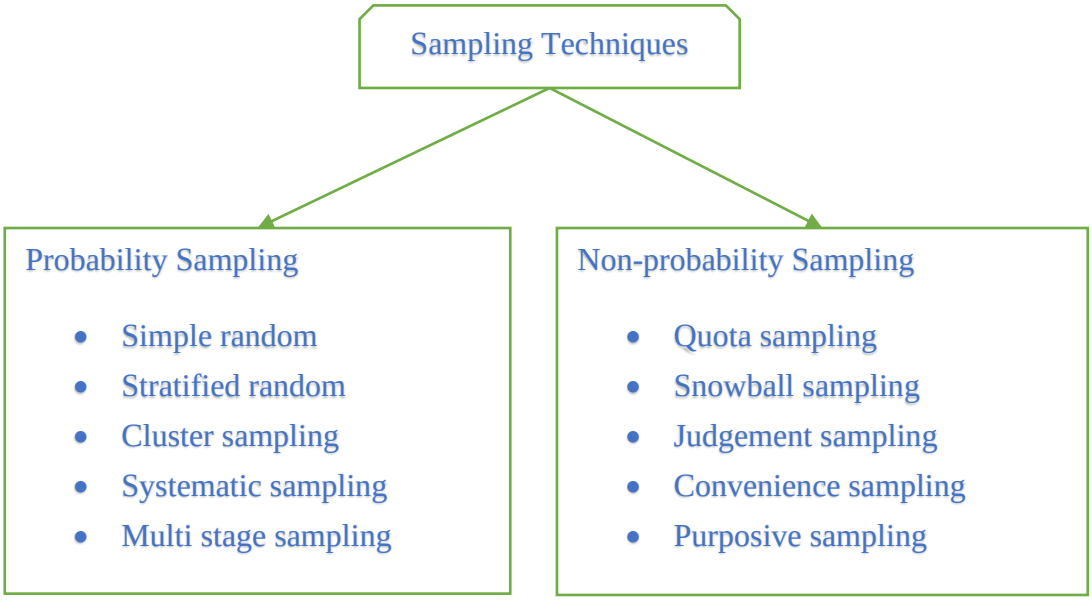

Figure 18. Categories of Sampling Techniques

Source: Acharya et al. (2013)

Random Sampling or otherwise known as a Simple Random Sampling, is a technique where each member of the population has an equal chance of being selected to participate in the research study (Althubaiti, 2023). Researchers who are undertaking the study, uses a random number generators, random drawing, or other randomization methods to create a representative sample (Emerson, 2011; Acharya et al., 2013).

Using an Exploratory Sequential Design requires two sample categories, in other words two phases' approaches. Hence, phase one was the qualitative sample size of nine (9) participants, and phase two was four hundred and thirty-two (432) respondents for the quantitative sample. The sampling for the qualitative data were done first to initiate a response to guide the quantitative data collection. Using purposive sampling technique, participants were limited to individuals and institutions that have sincere interest on the field relevant to this study and their daily experiences grant them the opportunity to have candid and genuine data. Purposive and stratified sampling techniques were used

University of Education,Winneba http://ir.uew.edu.gh

so that their responses may be appropriate to balance the limitations of qualitative and quantitative data respectively. The study used four hundred and forty-one (441) out of a population average of approximately (5,460) out of the actual population of eighty seven thousand, three hundred and thirty-seven (87,337) estimated according to Ghana Statistical Service (GSS) (2021).

3.9 Data Collection Instruments

The following instruments were used in collecting data: Questionnaire, semi-structured interviews, observation, and archival document (Couper, 2017). These four data instrumentations were used to justify the mixed approach this study employed. The quantitative data which were achieved through a close-ended questions organised in a Rating scale, Likert scale, and multiple-choice questions.

3.10 Questionnaire

Developing a questionnaire for an exploratory sequential design study needs to engage a logical sequential of questions (Fischer et al., 2023), that adopts multiple questions approach to accommodate an exploration of a questionnaire to make up for the attainment of the stated objectives stated earlier (Krosnick, 2018). The study employed the following scale type of questions with their explanatory notes:

1. Dichotomous Scale = True/False, or Yes/No.
2. Three- Point Scale = Yes, No, Maybe.
3. Four-Point Scale = Most of The Time, Some of the time, Seldom, Never
4. Five-Point Scale = Never, Rarely, Occasionally, Often, Always or Strongly Disagree, Disagree, Undecided, Agree, Strongly Agree.
5. Multiple choice scale = with limited options based on an intended response on age, location, sex, religion, price and etc. (Joshi et al., 2015)

University of Education,Winneba http://ir.uew.edu.gh

These scales were employed in the closed-ended questions to collect data because they give a consistent method of measuring variables, increasing reliability and validity (Krosnick, 2018).

Microsoft Forms was used to create the questionnaire and to collect responses from the participants.

3.11 Semi-structured interviews

The semi-structured interview was used during the interview sessions to enable respondents to give appropriate responses and also to enable the research to probe further to solicit further clarification into relevant issues respondents raised that were not part of the intended questions.

3.12 Observation

The study used both obtrusive and unobtrusive observation, made up for obtrusive in the observation process while the unobtrusive observation was carried out by checklist in visiting shops, observing traffic sales points, folklore materials exhibited in hotels and other places. Both observational methods (obtrusive and unobtrusive) were employed concurrently to make for each other's weaknesses to eschew biases in the study.

3.13 Documents Reviews

The study drew on archival data by collecting data such as numerical records, verbal documents, policy documents, legislative records, academic books and journals, agencies in Ghana, and visual artefacts such as those on websites either by government, private or educational institutions. The documents reviews helped positioned the study infer from what has been written so as to prevent repetition.

University of Education,Winneba http://ir.uew.edu.gh

3.14 Data Collection and Analysis Procedure

The data collection began from the qualitative approach where documents were reviewed, interview conducted and observation were taken. The data were coded and analysed and the results informed the data collection of the quantitative data. The general practice in making a procedure for data analysis has been proven to very necessary and helping in any research to avoid missing data (Palmer & Royall, 2010). Data analysis plan becomes a guide to facilitate the process through which the data is ordered and analyses systematically (Simpson, 2015). A well-organized data analysis plan acts as a road map for carrying out a meaningful and systematic analysis. (Shabbir et al., 2023) The plan for this dissertation is therefore in twofold, with the qualitative data being collected and analysed first as indicated in figure 19. The plan began with the collection of qualitative data and analysis of the said data and the results informed the qualitative data collection as shown in figure 19.

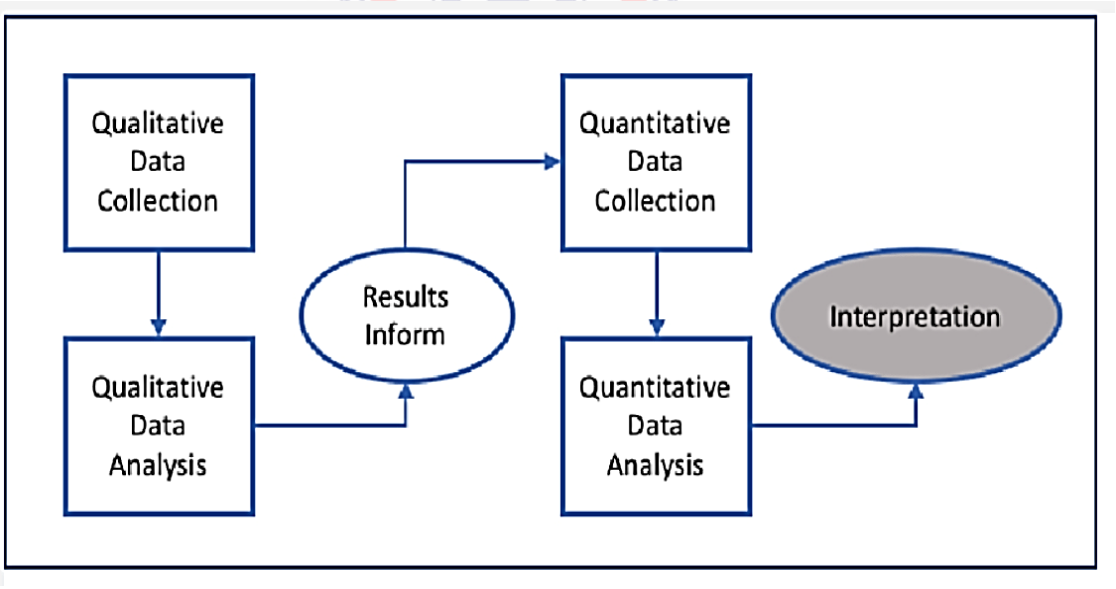

Figure 19. Qualitative and Quantitative Data Collection

Source: (Baldwin et al., 2022)

University of Education,Winneba http://ir.uew.edu.gh

Figure 20, below shows a complete data and analysis plan that encompasses the collection, analysis and integration procedures and outcomes during each phase of the research. The archival documents data were substantially used to accommodate existing material on the subject matter to avoid repetition and duplication of factual data. The data collection begun with the qualitative data derived from secondary and primary sources such as scholarly materials, web documents, books, interviews and observations.

University of Education,Winneba http://ir.uew.edu.gh

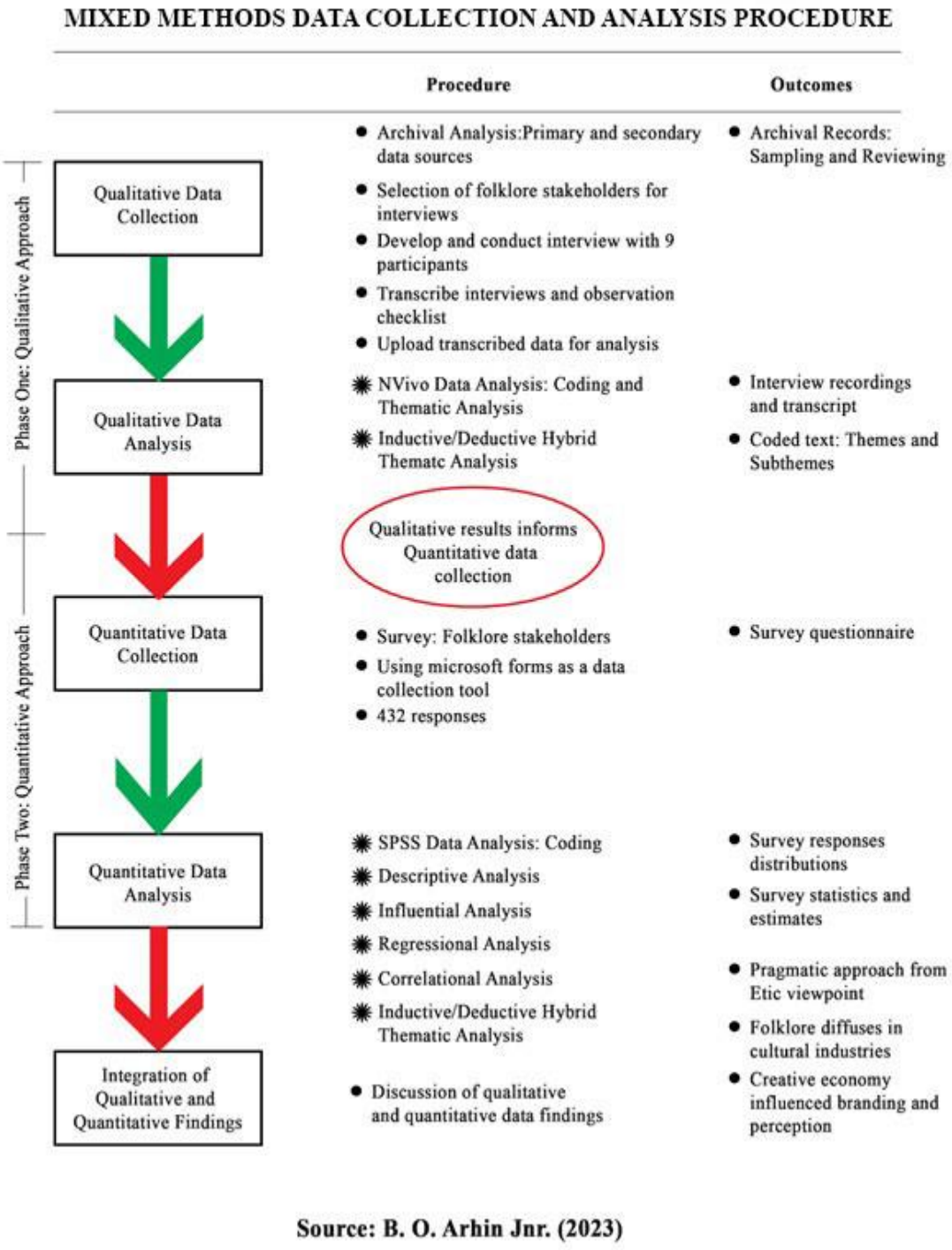

Figure 20. Data Collection and Analysis Procedure

3.15 Mixed Method Data Analysis

There are several approaches on how a mixed method data analysis is done. Creswell (2007) states that the most important factor to consider when mixed method data

University of Education,Winneba http://ir.uew.edu.gh

analysis is to be undertaken, is first of all, to be mindful of the preparation and organising data for analysis, and secondly, to reduce the data into themes by coding the responses and finally to present the data in figures, tables, chart and etc.

The study used both archival text and primary data, hence a narrative and content analysis were used for the qualitative data, and then: descriptive, thematic, correlation, and statistical analysis in presenting the quantitative data in tables, graphs, figures, and chats. Both Quantitative data and qualitative data were collected and analyzed sequentially. Qualitative data was collected and analyzed by coding the data and collapsing the codes into broad themes. Then the Quantitative data was analyzed by drawing charts, and tables in frequencies and modes to represent the true reflection of the respondents. Explicit facts of both the quantitative and qualitative analysis are discussed in the next chapter.

3.16 Quantitative and Qualitative Data Preparation and Analysis

The need to prepare data becomes a great deal due to issues such as quality, accuracy, consistency and irrelevant data that needs to be weeded out (Stieglitz et al, 2018). Data preparation becomes very effective when the data to be analysed are first prepared by systematically categorizing formatting them to remove inappropriate and inadequate information that does not add any relevance to the rest of the data. (McLeilan et al., 2003). Categorization of data is done by grouping data set that are meant for qualitative and those that are meant for quantitative analysis. (Hidayat et al., 2023) Once the grouping of data is done, it enables the study's data to be analysed based on the mixed method paradigm adopted.

In this study, both the qualitative data sources (observation, interviews, and document reviews), and the quantitative data source (questionnaire) were sequentially prepared in

University of Education,Winneba http://ir.uew.edu.gh

a sequential order. First of all, as much as possible that the document review materials were reachable, I reviewed most relevant materials on the subject matter to get a general overview of what other scholars have noted previously. Secondly the observation, and interviewed responses were prepared by ensuring all the repeated responses were eliminated to avoid over impressive material which may be exaggeration and biased.

Finally, when all the data sources were collected and prepared, I started coding the responses from the observations and the interviews. Coding has been described as the process whereby keen note is taken to select a particular relevant response that answers a research question (Merriam, 2009).

On the quantitative data source, I used a statistical analysis, descriptive analysis, inferential analysis, and factor analysis in an embedded format for analysing the quantitative data. Data from the questionnaire were analysed with the Statistical Package for Social Sciences (SPSS). The data was analysed using descriptive and inferential statistics. The primary data analysis first utilized descriptive statistics to present the data in graphics and visualization forms with charts, tables, figures, maps, and diagrams showing the frequency, percentages, means, and standard deviation. The kurtosis and skewness levels in the asymmetry distribution of the data was not factored in the data presentation since the study was not meant to test for normality of the data distribution as to whether the data was heavily-tailed or light-tailed relative to a normal distribution. Factor analysis was used in checking the concepts brought forth in the study to serve as a non-biased checker of the data presented. In order to test the hypothesis to draw conclusions about the sampled size of the respondents in the population an inferential statistic was used to analyse the objectives of the study (Danley, 1978).

University of Education,Winneba http://ir.uew.edu.gh

3.17 Data Transformation

The scores of the questions in the quantitative data which were stated in the negative forms were coded to represent numerical values as follows: Strongly disagree was scored 5; disagree was scored 4; undecided was scored 3; agree was scored 2 and strongly agree was scored 1. Because the qualitative data is non-numerical data, the responses from the questions were coded using; value coding for the branding and perception questions and vivo coding to represent the actual participants' own understanding. During the vivo coding process, first the passages were summarized into single words and phrases extracted from the interview. Qualitative data coding has different types: thematic coding, pattern coding, vivo coding, focused/selective coding, axial coding, elaborative coding, value coding, longitudinal coding, theoretical coding and content coding (Williams & Moser, 2019). The benefit of qualitative data coding is to increase validity, to decrease bias, improve the accurate representation of the participants and also to enable transparency of the data (Lichtenstein & Rucks-Ahidiana, 2023).

3.18 Descriptive Statistics for the Study Variables

The study has multiple variables and to be able to summarize the relationship between the variables the bivariate or otherwise known as the multivariate analysis in descriptive statistics was used. This multivariate analysis was done by using either the scatter plots or the correlation coefficients to uncover data patterns and to reduce a large amount of data to a subset of interesting relationships for analysis. The correlation coefficient ranges were set between the ranges from - 1 to 1.

University of Education,Winneba http://ir.uew.edu.gh

3.19 Data Analysis for the Qualitative Phase

The data collected from the interviews were analysed using thematic analysis. The interviews were transcribed and reviewed for accuracy, by typing out the field notes. This is done to have an overall view and understanding of what the respondents said in the interview. The purpose of the transcription of the interviews is to serve as a conformity to best research practices as noted by Creswell and Creswell (2018), indicates that the first step in analysing qualitative data is to type up the field notes, catalogue all visual materials and reflect on the overall meaning of what participants are saying and the tone of their ideas in order to have a general sense of the data received. The responses from each interviewee were transcribed and assigned with codes such as similar words, ideas, concepts, objects, price, purpose, function, or statements that represent specific notions assumed by respondents during the interview. The coding information from the interviews which represent words, ideas, concepts, objects, price, purpose, function, or statements in the same context were grouped according to research questions. The recurrent words, ideas, concepts, objects, price, purpose, function, or statements in the data were coded using abbreviated topic descriptions, and were categorized based on the meaning deduced from them.

3.20 Ethical Consideration

The study adhered to stringent ethical guidelines throughout its design, data collection, and analysis. The research purpose was clearly communicated to participants, ensuring their full understanding and informed consent. Voluntary participation, anonymity, and confidentiality was assured, with no potential harm anticipated from participation. To protect participants' identities, random numbers were assigned, and data were anonymized to prevent direct attribution. This rigorous approach safeguarded participants' privacy while maintaining the integrity of the research findings.

University of Education,Winneba http://ir.uew.edu.gh

3.21 Legitimization of the Research Design and Methodology

This study employed a mixed-methods approach, combining qualitative and quantitative data collection and analysis methods, to explore the folklore business in the creative economy of Ghana. The exploratory sequential design allowed for an in-depth examination of the research questions, ensuring a comprehensive understanding of the phenomenon. The qualitative phase, involving interviews, observations, and document reviews, provided rich insights into the utilization of folklore, stakeholder interests, copyright implications, branding, perception, and tourism potential. The results informed the development of the quantitative questionnaire, ensuring that the questions addressed the key issues identified in the qualitative phase. The use of multiple data collection methods and sources (triangulation) enhances the validity and reliability of the findings. The qualitative data provided context and meaning, while the quantitative data offered generalizability and statistical significance. The study drew on four theoretical frameworks: stakeholder theory, cultural industry theory, diffusion of innovation theory, and creative economy theory. These frameworks provided a solid foundation for understanding the complex relationships between folklore, stakeholders, and the creative economy. Stakeholder theory helped examine the interests and roles of various stakeholders in the folklore business. Cultural industry theory facilitated an understanding of the cultural and economic dimensions of folklore commercialisation. Diffusion of innovation theory shed light on the adoption and spread of folklore-based innovations. Creative economy theory provided a broader context for understanding the contribution of folklore to Ghana's creative economy.

University of Education,Winneba http://ir.uew.edu.gh

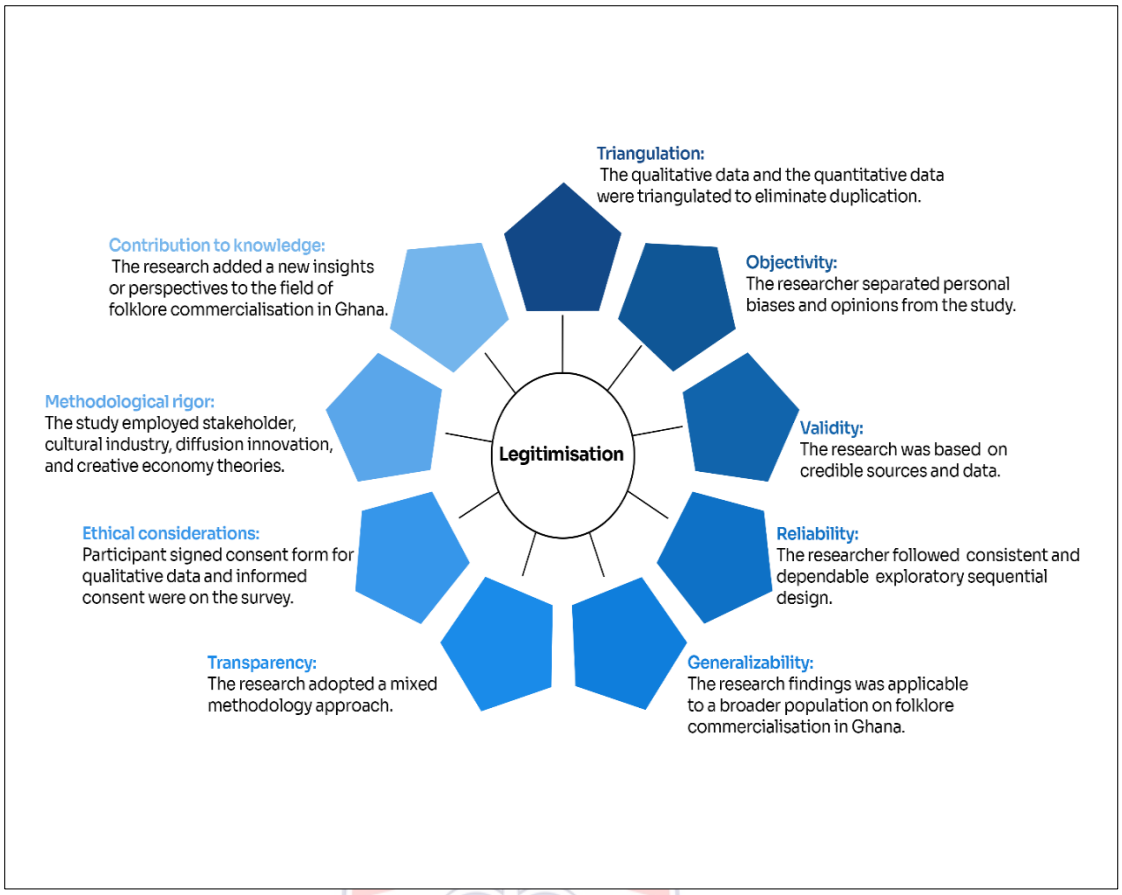

Figure 21. Legitimisation

Source: Arhin Jnr (2023)

As it appears in Figure 21, the legitimisation of the study became valid, reliable, empirical by linking the mixed-methods approach, multiple data collection methods, and a robust theoretical framework, the study ensured a rigorous and comprehensive exploration of the folklore business in Ghana's creative economy. The findings contribute to the existing body of knowledge, providing insights for policymakers, stakeholders, and industry players.

According to experts in research methodology (Cameron & Azorin, 2010; Creswell, 2014; Creswell & Miller, 2000; Shenton, 2004), a study is considered legitimized when it meets certain criteria. They emphasize that the research should be free from personal biases and opinions to ensure objectivity. Furthermore, they stress that the research

University of Education,Winneba http://ir.uew.edu.gh

should be based on credible sources and data to ensure validity and that the research should be consistent and dependable to ensure reliability. Additionally, they note that the research findings should be applicable to a broader population to ensure generalizability and that the research methodology and data should be clearly documented to ensure transparency. They also highlight the importance of peer review, where the research is reviewed and critiqued by experts in the field and ethical considerations, where the research is conducted with respect for participants and adheres to ethical standards. Moreover, they emphasize the need for methodological rigor, where the research employs appropriate and systematic methods and contribution to knowledge, where the research adds new insights or perspectives to the field. Finally, they stress that the research should be able to be replicated by others to ensure replicability. By incorporating these elements, the study is legitimized and can be considered credible and trustworthy, as noted in this dissertation titled Folklore Business and the Creative Economy of Ghana.

3.22 Positionality Statement

As a Ghanaian researcher with a passion for creative arts business and intellectual property, I bring a unique perspective to this study on folklore business in Ghana's creative economy. My background and interests in arts and culture, music business, and the music industry inform my approach to understanding the intersections of traditional folklore and contemporary business practices. As a Ghanaian, I have a deep understanding of the cultural context and significance of folklore in Ghanaian society. This insider perspective allows me to approach the research with empathy and insight, but I also recognize the importance of critically examining my own biases and assumptions. My focus on creative arts business and intellectual property shapes my interest in how folklore can be leveraged for economic development while respecting

University of Education,Winneba http://ir.uew.edu.gh

cultural heritage. My training in music, arts and cultural business, creative economy and intellectual property provides me with a framework for analyzing the economic and cultural dimensions of folklore business. I am committed to applying this knowledge in a way that is respectful and beneficial to the communities whose cultural practices I am studying. I am aware that my position as a researcher can influence the research process and outcomes. I strived to maintain reflexivity throughout the study, acknowledging my own perspectives and biases while seeking to understand the diverse viewpoints of stakeholders in the folklore business sector. By acknowledging my positionality, I conducted the research that is not only academically rigorous but also culturally sensitive and practically relevant to the Ghanaian context.

University of Education,Winneba http://ir.uew.edu.gh

CHAPTER FOUR

PRESENTATION OF DATA AND DISCUSSION OF FINDINGS

4.0 Chapter Overview

The chapter is organised into two phases, Qualitative Data Presentation and the Quantitative Data Presentation. The first phase is on the presentation of the qualitative data results findings, beginning with the data derived from secondary and primary sources such as scholarly materials, web documents, books, interviews, and observations undertaken in this study. The qualitative data informed the collection of the quantitative data. Therefore, the second phase also presents the quantitative data findings and discussion in tables, graphs, charts, and scatterplots. The quantitative data measurements were achieved through a questionnaire with close-ended questions organized in a Rating scale, Likert scale, and multiple-choice question. Both data were interpreted in accordance with the conceptual and the theoretical unpinning of the study as stated in the earlier chapters.

4.1 Qualitative Data Presentation

The presentation of qualitative data began with the frequency distribution of the qualitative sample and the socio-demographics of the qualitative respondents (Pierre & Jackson, 2014) to establish the foundation of the qualitative data gathered as indicated in Table 9 and Table 10 respectively (Bazeley, 2009).

4.2 Frequency Distribution of the Qualitative Sample

Table 9. Frequency Distribution of Qualitative Sample

Category	**Number**
Northern Zone	2
Central Zone	2
Southern Zone	5
Total	9

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

The frequency distribution of the qualitative sample was categorised into the earlier demarcation of Ghana by the three (3) geographical zones. Participants were selected based on their individual stakeholder interest in the creative economy sector/domain in Ghana and also based on their utilisation of folklore tourism within the cultural and creative industries (Ningi, 2022). Using the concept of creative economy sectors, cultural industries, stakeholder's interest and how it diffuses in folklore commercialisation as indicated in the previous chapters.

Table 10. Socio-Demographics of the Qualitative Respondents

Gender	Age Range	Location	Religion	Type of Stakeholder
1. Male **2. Female** **3. Prefer not to say**	20year to 60years and above	All the regions in Ghana, categorised into three zones: Northern, Central and Southern	1.Christian 2.Islamic 3.African Traditional Religion	1. Content Creator (Intangible aspect of folklore) 2. Local Consumer 3. Reproducer/Manufacturer (Tangible aspect of folklore) 4. Institution 5. Tourist 6. Trade Organisation 7. Traditional Ruler 8. Government

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

4.3.1 Research Question One: Folklore utilized in the Creative Economy of Ghana

There are uncountable uses of folklore as an expression of identity (Degh, 1984) its traditional source of usage (Vickery, 1981) to psychology (Drake, 1969), political (Oinas, 1975), medicine (Khan et al., 2017), in film (Kovan, 2003; Kovan, 2008; Schelde, 1993; Sherman & Kovan, 2007; Zhan, 2005)

1. Themes derived from this question were: Natural reproduction of folklore as a product for sale.
2. Infusion of folklore into other materials for sale such as metal work, textiles, garment and etc.
3. Translation of folklore ideas into literary and artistic works.

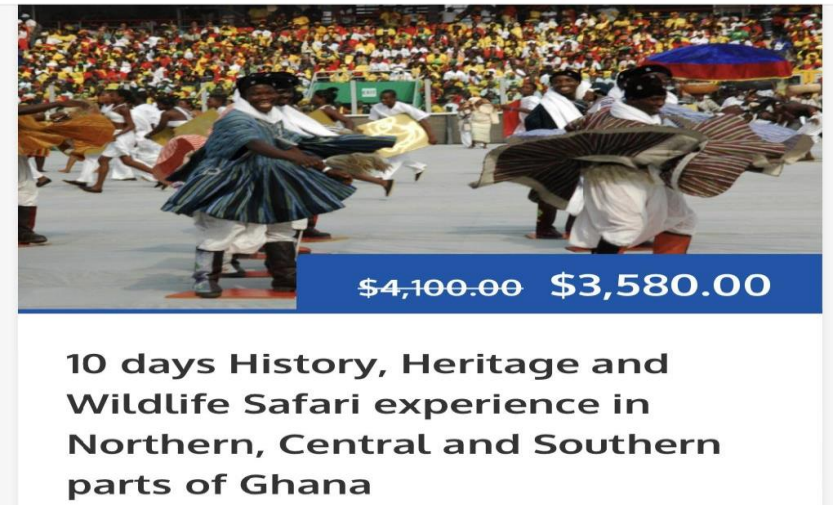

Figure 22. Folklore in Traditional Festival

Source website: www.celmartravelandtour.com (accessed October, 28, 2022)

University of Education,Winneba http://ir.uew.edu.gh

These uncountable uses of folklore are not different from what pertains in Ghana and certainly not unique to the Ghanaian. Ludewig (2009) states that by the copyright act 690 which has been passed in the year 2005, did not consider the individuals whose livelihood rely on their cultural heritage to pay tax for their own folklore commercial usage. Ludewig (2009) further states the challenges associated with the enactment of the Copyright Act 690 for not excluding the domestic users from paying tax, but Ludewig (2009) could not account for the commercial merchandizing of folklore in Ghana and how its economic activities diffuse into the creative economy. However, Ludewig (2009) again throws more light on the usage without considering what is currently pertaining on the ground as to whether people are going by the law by seeking to pay the domestic usage tax before they use it or not. As Ludewig (2009) aptly notes:

> "The legislation's intent to protect cultural heritage and support economic growth within Ghana may be overshadowed by the great difficulty in its enforcement and the threats it poses to Ghanaians' use of their own cultural heritage. The possible consequences include stunting creative adaptations of folklore, threatening long-term cultural preservation; and allowing for government exploitation of the indigenous population, folk musicians, and folk artists." (p.3)

A respondent's comment:

> *I use folklore as a means of survival, I personally use it as a means of decoration and ornamentation of my house. I think that it good to use any folklore idea or material for personal and commercial purposes. I sell all these items; I make them myself and it pays my bills and feeds my family.*

University of Education,Winneba http://ir.uew.edu.gh

Asking what the respondent meant by using it as a means of survival, the respondent added;

> *I design adinkra symbols into necklace and wrist bands for sale, I have been doing business for 20years. If I am asked to stop that means my means of survival has been cut short. I must say that our forefathers bequeathed these ideas to us and so it right for us all to utilised it for commercial and traditional expression. (participant)*

4.3.2 The Utilization of folklore in the creative economy per this study

The qualitative data brought the following themes under what constitutes the usage of folklore in the creative economy of Ghana that is categorised into four:

1. Natural reproduction of folklore as a product for sale
2. Infusion of folklore into other materials for sale such as textiles
3. Intra-fusion of folklore into other materials for sale
4. Translation of folklore ideas into literary and artistic works

The respondents from the first question gave the aforementioned, which triangulate the theoretical understanding of Cultural Industries, Diffusion Innovation and Creative Economy.

4.3.3 Natural Reproduction of Folklore and its Economic Impact on Developing and Developed Economy

The reproduction of folklore has taken place in so many forms, oral through storytelling in what Bartlett (1920) describes as folk stories passed on from person to person. (Hoffman, 2009; HMZ, 2022) Folklore reproduction has also taken place through human development both in tangible and intangible cultural heritage (Wen-fu, 2011). But little has been said about these reproductive ventures of folklore and how it creates

University of Education,Winneba http://ir.uew.edu.gh

domestic economic activities in which some people's daily livelihood depends on its patronage.

Figure 23. Cultural Tourism with a Price

Source website: www.celmartravelandtour.com (accessed October, 28, 2022)

Again, the reproduction of folklore in text (Nadya, 2020; Kashyrina & Valerievna, 2020) also alludes to the fact that reproduction of folklore has gotten much attention but little is said on the economic activities what this reproduction is bringing to our society. It is becoming a global factor where the creative economy is currently spoken of as an important aspect which cannot be ignored. One could infer from this quotation below:

> "The creative economy and its importance in the current global world" (Petrikova et al., 2015).

This assertion points to the fact that the creative economy has become one of the most important sources of economic growth in this current global world.

University of Education,Winneba http://ir.uew.edu.gh

Tourism is a means of attracting local and foreign persons to generate economic growth for any country. It's been noted that the Gross Domestic Product (GDP) of all countries in the world has tourism as one of the economic factors for growth and development.

4.4 Research Question Two: Stakeholders express interest in folklore in Ghana and its employment capability?

The following themes were identified:

1. Content creators commercialising folklore in Ghana
2. Folklore export
3. International tourists
4. Local folklore products
5. Reproducers of folklore for commercial purposes
6. Trade business activity of folklore
7. Traditional rulers
8. Protection of folklore
9. Cultural heritage
10. Safeguarding

These stakeholders, which also form the trade aspect of folklore tourism. It is noted from the observation conducted that, these are economic activities which some of the patronage agents have identified themselves into an nonformal group, registered under umbrella of the Trade Unions Congress (TUC) (Ayentimi & Burgess, 2023). TUC evolved as a labour movement in Ghana to represent the working class informally. Firstly, as a political movement for change and second as a union representing the labour force in Ghana. (Gerritsen, 1972; Gray, 1981) It was observed that, currently the TUC has created another platform as a meduim of organzing the nonformal member

University of Education,Winneba http://ir.uew.edu.gh

associations in Ghana called Union of Nonformal Workers Association of TUC Ghana (UNIWA). UNIWA membership includes and not limited to:

1. New Market Traders Union (NMTU)
2. Musicians Union of Ghana (MUSIGA)
3. Ghana Actors Guild (GAG)
4. Ga South Traders Union (GATU)
5. United Caterers of Ghana
6. Wacam
7. Greater Accra Tomato Traders Association
8. Ghana Porters Union (GPU)
9. Physically Disabled Workers Union of Ghana (GUPDW)
10. Tema Station Market Traders Association (TSMTA)
11. Odawna Market Traders Association (OMTA)
12. National Artisans and Traders Union of Ghana (NATUG)
13. Domestics Services Workers' Union
14. Indigenous Caterers Association of Ghana
15. Informal Hawkers and Vendors Association of Ghana (IHVAG)
16. Shop Owners and Venders Association (SOAVA)
17. Professional Glazers Association of Ghana
18. Afia Kobi Market Traders Association
19. Petty Traders Association of Ghana (PTAG)
20. Aluminium Fabricators Association of Ghana (AFAG)
21. United Spare Parts Merchants of Ghana

University of Education,Winneba http://ir.uew.edu.gh

The study identified eight stakeholders on folklore tourism in Ghana. These stakeholders have different interest on how folklore tourism needs to be observed and regulated in Ghana. The responses from the participants can be seen in the table below.

Table 11. Folklore Stakeholders Interest

Stakeholder	**Interest/Creative Sector**
Film Producers Association of Ghana (FIPAG)	Reproduction, Audio-visual/Visual Art, Craft
Ghana Publishers Association (GPA)	Reproduction, Literary Works, Media, Arts and Culture
Musicians Union of Ghana (MUSIGA)	Content Creation, Performing Arts
Actors Guild	Content Creation, Performing Arts
State Institution	Protection, Legal Framework
Tourist/Consumer	Quality, End-user
Traditional Cultural Kente and Adinkra Manufacturers and Sellers Association (TRACKMAS)	Commercialisation, Manufacturers and Sellers
Traditional Rulers	Folklore Custodians', Heritage and Safeguarding

Source: Field data (2023)

The participants view on question one and two points to the facts that folklore tourism is very essential in their daily life, and for this they have established businesses to cater for this need, thereby creating and reducing unemployment.

Respondent:

> *Folklore reproduction brings us employments and money. Imagine all the youths engaged in folklore reproduction were looking for jobs?*

This statement by a respondent indicates they perceive their folklore reproduction that it partly solves the unemployment drive in the country Ghana.

University of Education,Winneba http://ir.uew.edu.gh

4.5 Research Question Three: Perception of the copyright law on folklore commercialisation in Ghana

The qualitative data gave the responses from stakeholders that suggested a perception on the following:

1. *"folklore included in Ghana Copyright Law is unnecessary"*
2. *"Getting permission before commercializing folklore is not good, because it is my inheritance and even it hinders production"*
3. *"I don't have time to go to wherever I am supposed to seek permission because it my right as a Ghanaian"*

4.6 Research Question Four: The exportation of folklore in the creative economy of Ghana

The response from this question seeks to find out how the identified stakeholders perceive the performance of folklore tourism as an exporting product that is likely to impact the creative economy of Ghana.

4.7 Research Question Five: Branding influences folklore in the creative economy of Ghana

Branding is an aspect of the potential strategy that a product could be considered to boost its economic impact. (Ruiz-Meza, 2022)

A respondent made an insightful statement.

> …… I think that it is about time we pay attention to branding of Ghanaian folklore items that are made in Ghana, to distinct them from other similar products made in other part of Africa. When this is done it will increase its market value and also to be more attractive to tourist and local consumers. (Participant)

University of Education,Winneba http://ir.uew.edu.gh

Some respondents also made the following:

> "When we brand our product it increase production"
>
> "Last year, I started experimenting branding some of my goods, and it was good that some of my customers referred me to other buyers"
>
> "Since I started branding my products I have gotten more customers and the price has also appreciated" (Participant)

4.8 Research Question Six: Perception influences folklore in the creative economy in Ghana

Preconceived conceptions, media portrayals, and word-of-mouth recommendations frequently influence tourists' opinions (Jaelani, 2016). The decision to travel there and their whole experience are greatly influenced by how tourists view the place. Tourists' opinions of Ghanaian folklore tourism may be impacted by elements including marketing, online reviews, and their own cultural origins (Baidoo-Anu & Baidoo, 2022).

Some respondents had these to say about their perception on folklore:

> "Some people think that folklore has no value… until I started trading in folklore thinking the same"
>
> "Some people in my family thought I was wasting my time making designing these folklore calving's for sale was useless venture"
>
> "I sell most of my products to foreigners because the local sees no value in what I sell, some even think it is devilish and demonic" (Participants)

University of Education,Winneba http://ir.uew.edu.gh

4.9 Qualitative Data Conclusion

Using the Inductive/Deductive Hybrid Thematic Analysis, the following were common responses from the qualitative data tabulated below:

Qualitative Responses;

1. “I use folklore symbols in my Kente weaving because people like it. Sometimes some of my costumers bring their own folklore symbol for me to weave their Kente and I must say they pay good money”
2. “If not because of this kente weaving, I wouldn’t be able to feed my family.”
3. “I don’t think I need permission to use any folklore because my forefathers gave us these ideas and materials. The lawmakers should have come to ask if we want such a law to be passed.”
4. “Folklore ideas and expressions belongs to all of us in Ghana, so why should I or any fellow Ghanaian be required to seek permission and even pay fee before they can use it commercially?”
5. “I have employed 7 people, 3 are my own children. I feed my family and built my house from selling these folklore items.”
6. “Our folklore has no means identifying them as coming from Ghana, so if the Ministry of Tourism, Creative Arts and Culture can give us at-least a brand name or a special design that says Made in Ghana, it will brand our products that may be similar to other countries products.”
7. “Most Ghanaians has some funny perception about folklore products we sell. I can say that most of my customers are from abroad. Most often Ghanaians who leave in brand buys things from us to give to their friends in

University of Education,Winneba http://ir.uew.edu.gh

abroad but it's not common to see the local folks buying our products in large quantities like the foreigners."

8. "I don't know why at this day and age we cannot have a made in Ghana logo to brand our products. I have always thought of creating something like……but I think us as a country should collectively come up with such brand logo?"
9. "If individuals make their logo to represent their brand it will become too many but if we have a collective branding logo to represent us as Ghanaian, the better"
10. "As a chief in Ghana, the lawmakers were not fair to us, because they have not consulted us as chiefs before making a law to entrust folklore in the President of Ghana."
11. "Our forefathers bequeathed these folklore ideas and artefacts to us especially the Adinkra symbols and all other cultural and traditional expressions. But sometimes some people have this perception about folklore as fetish or demonic so some people frown on items with symbols of our culture and traditional heritage. I think this is not a good perception about folklore in Ghana."
12. "Some people think that folklore has no value… until I started trading in folklore thinking the same"
13. "Some people in my family thought I was wasting my time designing these folklore calving's for sale was a useless venture"
14. "I sell most of my products to foreigners because the local sees no value in what I sell, some even think it is devilish and demonic"

University of Education,Winneba http://ir.uew.edu.gh

Therefore, these inductive/deductive findings from the qualitative data informed the formulation of the quantitative data questionnaire, to complement the set forth methodological procedure and outcomes of the phase one of the data collection.

4.10 Quantitative Data Presentation

The study has two primary goals. First, it aims to demonstrate how folklore tourism can have a significant impact on Ghana's creative economy. This is achieved by providing documented evidence of folklore tourism's potential in the creative economy of Ghana. The study also serves as a valuable resource for guiding future research in the field of creative economy in Ghana, particularly for impact analysis and as a source of empirical data for informing national policies related to the creative and cultural industries.

The second purpose of the study is to explore the interplay between branding and perception in conjunction with the tourism potential of folklore as a driving force influencing the performance of Ghana's creative economy. By investigating these factors, the study seeks to propose practical solutions that can address economic and social issues such as employment and sustainable development in Ghana.

The chapter begins by presenting demographic and descriptive statistics of the study participants. Subsequently, the results of various tests and analyses are provided to support the study's objectives and provide insights into the impact of folklore tourism, branding, and perception on Ghana's creative economy.

Table 12. Descriptive Characteristics of Quantitative Data Respondents

	Category	**Frequency**	**Percentage (%)**
Gender	Female	96	22.2
	Male	336	77.8
Religious affiliation	Christianity	270	62.5
	Islam	144	33.3
	African Traditional Religion	18	4.2

University of Education,Winneba http://ir.uew.edu.gh

Creative sector	Advertising	6	1.4
	Art	72	16.7
	Computer Games	0	0.0
	Craft	128	29.6
	Design	0	0
	Fashion	132	30.6
	Architecture	4	0.9
	Film	12	2.8
	Music	48	11.1
	Performing Art	30	6.9
	Publishing	0	0
	Research and Development	0	0.0
	Software	0	0.0
	Toys and Games	0	0.0
	TV and Radio	0	0.0
Region of business location	Ahafo	12	2.8
	Ashanti	60	13.9
	Bono East	18	4.2
	Bono	12	2.8
	Central	48	11.1
	Eastern	24	5.6
	Greater Accra	120	27.8
	North East	18	4.2
	Northern	30	6.9
	Oti	12	2.8
	Savana	6	1.4
	Upper East	6	1.4
	Upper West	12	2.8
	Volta	18	4.2
	Western North	12	2.8
	Western	24	5.6

Source: Field data (2023)

The data in Table 13 shows the frequencies and the corresponding percentages of respondents across various categories, including gender, religious affiliation, the creative sector, and the region of business location.

University of Education,Winneba http://ir.uew.edu.gh

From Table 13 above, the female respondents constituted 22.2% of the sample, while male respondents 336 made up the majority at 77.8%. This suggested a significant gender imbalance in the study, with a higher representation of males. The majority of respondents identified with Christianity 270 (62.5%), followed by Islam 144 (33.3%), and a smaller percentage practiced African traditional religion 18 (4.2%). This data indicates a diverse religious composition among the participants, with a higher proportion being Christians. The creative sector showed a wide distribution across various subcategories, with the highest representation in the "Fashion" category 132 (30.6%), followed by "Craft" 128 (29.6%), "Art" 72 (16.7%) and "Music" 48 representing (11.1%). Other creative sectors like "Performing Art" 30 (6.9%), "Architecture" (0.9%) and "Film" (2.8%) had comparatively lower representation. This suggests a diverse engagement of participants in the creative sector, with a particular emphasis on fashion, craft, and music.

The distribution of businesses across regions varied significantly, with the highest concentration in the "Greater Accra" region 120 (27.8%), followed by "Ashanti" 60 (13.9%) and "Central" 48 (11.1%). Some regions, such as "Savana" (1.4%) and "Upper West" (1.4%), had lower samples, indicating some regional disparities in business locations.

University of Education,Winneba http://ir.uew.edu.gh

4.11 Socio-demographic characteristics of respondents

To get readers to appreciate the varied nature of the respondents in the study, the socio-demographic attributes of respondents as shown in Table 1. In terms of gender, 336 respondents are male, which accounts for approximately 77.8% of the total. Females constitute 96 respondents making up around 22.2% of the total. This indicates a significant gender imbalance in the sample, with a larger number of male respondents. Considering the age of respondents, majority fell into the 30 to 49 age range, with 186 (43.05%) aged 30 to 39 and 132 (30.55%) aged 40 to 49. As shown in Table 1, the other age categories (20 to 29, 50 to 59, 60 to 69, and 70 and above) have significantly fewer respondents. This data suggests that the questionnaire sample primarily consists of middle-aged individuals. Going on with the years of experience respondents have in the industry, it was identified that the largest group of respondents have 11 to 15 years of experience (126, 29.16%). Those with 6 to 10 years of experience were 108 making 25%of the total population of respondents. The 26 to 30 and over 30 years of experience groups have the smallest representation, indicating that most respondents have relatively moderate levels of experience. Based on religious affiliation of respondents, the study revealed that Christianity is the dominant religion among the respondents, with 270 (62.5%) identifying as Christians. Islam is the second-largest religious group, with 144 (33.3%) respondents. A smaller proportion, of 18 (4.2%) ascribe to African Traditional Religion.

The study revealed that Greater Accra Region has the highest representation with 120 respondent folklore businesses (27.8%). The Ashanti Region is the next most common region, with 60 respondents (13.9%). Several regions have minimal representation (e.g., Savannah Region, Upper East Region), with 6 respondents each. The regional data provides insights into the geographic distribution of respondents.

University of Education,Winneba http://ir.uew.edu.gh

Table 13. Socio-demographic characteristics of respondents

Variable	Response	Frequency	Percentage
Gender	Male	336	77.8
	Female	96	22.2
Age of respondent	20 to 29	18	4.17
	30 to 39	186	43.05
	40 to 49	132	30.55
	50 to 59	60	13.88
	60 to 69	30	6.94
	70 and above	6	1.39
Years of experience in the industry	Up to 5	66	15.27
	6 to 10	108	25
	11 to 15	126	29.16
	16 to 20	42	9.722
	21 to 25	60	13.88
	26 to 30	12	2.777
	Over 30	18	4.166
Religion of respondent	Christianity	270	62.5
	Islam	144	33.3
	African Traditional Religion	18	4.2
Region of business location	Ahafo Region	12	2.8
	Ashanti Region	60	13.9
	Bono East Region	18	4.2
	Bono Region	12	2.8
	Central Region	48	11.1
	Eastern Region	24	5.6
	Greater Accra Region	120	27.8
	North East Region	18	4.2
	Northern Region	30	6.9
	Oti Region	12	2.8
	Savannah Region	6	1.4
	Upper East Region	6	1.4
	Upper West Region	12	2.8
	Volta Region	18	4.2
	Western North Region	12	2.8
	Western Region	24	5.6
Business registration	Yes	336	77.8
	No	96	22.2
Total		**432**	**100.0**

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

Inquiring if respondents have registered their folklore business or not, the majority of respondents indicated "Yes" for business registration (336, 77.8%). A minority of respondents indicated "No" for business registration (96, 22.2%). This variable provides information about the legal status of the businesses that the respondents are associated with.

The socio-demographic characteristics of respondents provide a snapshot of the questionnaire population across various demographic and contextual variables.

Table 14. Descriptive Statistics of the Quantitative Sample

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error
Age	432	20	81	42.96	10.040	1.075	.117
Years of experience in the industry	432	1	50	13.68	8.786	1.394	.117
Number of people employed	432	1	25	5.25	5.697	1.956	.117
Valid N (leastwise)	432						

Source: Field data (2023)

The descriptive statistics in Table 14 revealed that the participants in the study had a wide range of ages, years of experience in the industry, and number of people employed in their businesses.

The mean age of the participants was approximately 42.96 years, with a relatively moderate standard deviation of 10.040. "Years of experience in the industry" had a mean of 13.68 and a standard deviation of 8.786. The "Number of people employed" variable had a mean of 5.25 and a standard deviation of 5.697. The data for all three

University of Education,Winneba http://ir.uew.edu.gh

variables exhibited positive skewness, suggesting that there is a slight bias towards higher values in each of these variables.

4.12 Objective 1: Utilization of folklore in the creative economy of Ghana

This objective was addressed with the use of frequency and a chi-square test from items 1, 4, 5, 6, 12 and 18 of the questionnaires. The total number of responses in the dataset is 432. This scale sought to give insight into the distribution of businesses among different sectors in the creative industry. The data in Table 1 shows which sector has more relevant businesses. Art, craft, and fashion are the most frequently used categories, with 72, 132, and 132 occurrences, respectively. Together, these three categories account for a significant composition of the responses. Advertising and film have the lowest frequencies, with 6 and 12 occurrences, respectively. In terms of percentages, craft and fashion both account for 30.6% of the total responses, making them the most prevalent. Art follow closely, representing 16.7% of the dataset. Music and performing arts (dance, drama, theatre) each have few relevance in the population with 11.1% and 6.9%, respectively. Advertising businesses are the least (1.4%), followed by film (2.8%).

The study investigated the usage of folklore in creative works using a Likert format item with a scale of 1 to 5, where 1 is strongly disagree and 5 is strongly agree. A mean score of 4.1250 was established for the case which indicates that, on average, respondents tend to strongly agree or agree with the statement “I use folklore in my creative works.” A standard deviation of 1.04120 was found which suggests some variability in responses. This expresses that while the average indicates a high level of agreement, there are varied responses from respondents.

University of Education,Winneba http://ir.uew.edu.gh

Table 15. Category of Business in Creative Sector/Domain

Usage	Frequency	Percent
Advertising	6	1.4
Art	72	16.7
Computer Games	0	0.0
Craft	132	30.6
Design	0	0.0
Fashion	132	30.6
Film	12	2.8
Music	48	11.1
Performing Arts	30	6.9
Publishing	0	0.0
Software	0	0.0
Toys and Games (Excluding Video Games)	0	0.0
TV and Radio	0	0.0
Total	**432**	**100.0**

Source: Field data (2023)

The table below presents the responses to question, "Usage of folklore in creative works"

Table 16. Folklore Usage

		Frequency	Percent	Cumulative Percent
Valid	Strongly disagree	24	5.5	5.5
	Disagree	12	2.7	8.2
	Neutral	30	6.9	15.1
	Agree	186	43.1	58.2
	Strongly agree	180	41.8	100.0
	Total	432	100.0	

Source: Field data (2023)

This output in Table 16 provides a summary of the distribution of respondents' usage of folklore across different categories, "Strongly disagree," "Disagree," "Neutral," "Agree," and "Strongly agree". Among the 432 respondents, the largest group fell into

University of Education,Winneba http://ir.uew.edu.gh

the “Agree” category, with 186 respondents, representing 43.1% of the total cases. The second-largest group was “Strongly agree,” with 180 respondents, representing 41.7% of the total cases. The remaining categories, “Strongly disagree,” “Disagree,” and “Neutral,” had fewer respondents, with frequencies of 24, 12, and 30, respectively. Inherently, about 84.8% indicated that they use folklore. This suggests that most Ghanaians used folklore in their creative works.

The study went ahead to test the rate at which Ghanaians used folklore in their creative works with a Chi square bivariate analysis across their various demographic factors.

The bivariate analysis of socio-demographic and some economic factors associated with rate of folklore usage are presented in the table below.

Inferring from the reviewing of related literature on folklore, which began from examining various sources, such as books, articles, and scholarly papers that discuss and analyze different aspects of folklore. Some key themes to explore in a literature review of folklore included the origins and evolution of folklore, the cultural significance of folklore, the role of folklore in shaping identity and community, and the transmission and preservation of folklore through oral tradition. Additionally, a literature review also delve into specific types of folklore, such as myths, legends, fairy tales, folk songs, proverbs, and folk beliefs. It could also discuss the methodologies and approaches used in the study of folklore, including ethnographic research, folklore collections, and digital folklore studies. Overall, a comprehensive literature review of folklore would aim to provide a comprehensive overview and analysis of the existing scholarship on this fascinating subject. However, the study sort to begin by reviewing related literature on folklore from the perspective of it usage. By tracing folklore usage in the prehistoric times to the modern era where it has been perceived to be

University of Education,Winneba http://ir.uew.edu.gh

commoditized and industrialized into an economic product. The related literature review also considered the usage interest holders, otherwise known as stakeholders. Each stakeholders of folklore considers usage depending on the context and the specific focus of the needs of the immediate societal needs.

From the above points raised, it can be concluded that folklore usage has shifted all over the world and Ghana is not an exception of this global changing orientation towards the usage of folklore. However, the situation in Ghana, from this study suggests that the government of Ghana, has not given much attention to these new economic activities that folklore is generating. And once these economic activities are not given the needed attention to draw the benefit deriving from it to the country's GDP, the government of Ghana cannot fully appreciate the need to modify its copyright laws to reflect the current trends. The current in the usage of folklore, is the call by the commercialisation agent asking to exclude from the fee paying to use folklore commercially. This call can be noted from the related literature review that, before the current copyright act was passed in the year 2005, some group of artists, artistes, and individual users of folklore began to petition parliament against the inclusion of Ghanaians in the fee-paying requirement of folklore commercial users.

The data in Table 18, point to the fact that there was no response from the following: Computer Games, Research and Development, Software, Toys and Games, TV and Radio, in the creative sector. The objective one (1), as discussed earlier was to identify usages of folklore in the creative economy of Ghana. There were no data on Computer Games stakeholders in Ghana, this suggest people are not using folklore in Ghana to create computer games. Therefore, it perhaps means that the data did not get respondent who were willing to share their creative venture on folklore in Computer Games. Most

University of Education,Winneba http://ir.uew.edu.gh

probably, another study needs to be conducted to specifically target such creative individuals who are creating computer games with folklore ideas in Ghana.

Table 17. Bivariate Analysis of Socio-demographic/economic factors associated with Folklore Usage in the Creative Economy of Ghana

		Rate of Folklore Usage				
		Rarely	**Occasionally**	**Often**	**Always**	X^2 (***P-value***)
Gender	Female	12	30	30	24	6.245 (**0.100**)
	Male	24	120	132	60	
Religion	Christianity	24	126	90	30	89.750 (**0.001***)
	Islam	12	24	54	54	
	African Traditional	0	0	18	0	
Creative sector	Advertising	6	30	30	6	119.421 (**0.001***)
	Art	0	0	0	0	
	Computer Games	6	22	48	52	
	Craft	18	42	66	6	
	Fashion	0	2	0	2	
	Architecture	0	6	0	6	
	Film	6	24	12	6	
	Music	0	18	6	6	
	Performing Art	0	0	0	0	
	Research and Development	0	0	0	0	
	Software	0	0	0	0	
	Toys and Games	0	0	0	0	
	TV and Radio					
Region of business location	Ahafo	0	12	0	0	324.919 (**0.001***)
	Ashanti	6	36	12	6	
	Bono East	0	0	18	0	
	Bono	0	6	6	0	
	Central	6	18	18	6	
	Eastern	0	18	6	0	
	Greater Accra	6	36	48	30	
	Northern East	6	6	0	6	
	Northern	0	12	12	6	
	Oti	0	0	12	0	
	Savanna					
	Upper East					

University of Education,Winneba http://ir.uew.edu.gh

Upper West	0	0	6	0
Volta	0	0	6	0
Western North	0	0	0	12
Western	0	6	0	12
	0	0	12	0
	12	0	6	6

Test of association using chi-square
**Significant at 5%*

Source: Field data (2023)

A chi-square test of association was conducted to examine the relationship between gender, religion, creative sector, region of business location, and rate of folklore usage as presented in the Table 6. and Table 13. An analysis of the data using chi-square tests revealed significant associations between certain categorical variables and the rate of folklore usage. There was no significant association between gender and rate folklore usage, $\chi^2(4) = 6.245$, $p = 0.100$.

Religion was significantly associated with folklore usage, $\chi^2(8) = 89.750$, $p < 0.001$. Among Christians, 24 rarely, 126 occasionally, 90 often and 30 always used folklore in their creative works. Islam and African Traditional religions had similar trends.

There was a significant association between the creative sector and the rate of folklore usage ($\chi^2 = 119.421$, $p < 0.001$). Different creative sectors showed varying levels of engagement in folklore-related activities, with some sectors being more involved than others. This can be noted in the Figure 18.

University of Education,Winneba http://ir.uew.edu.gh

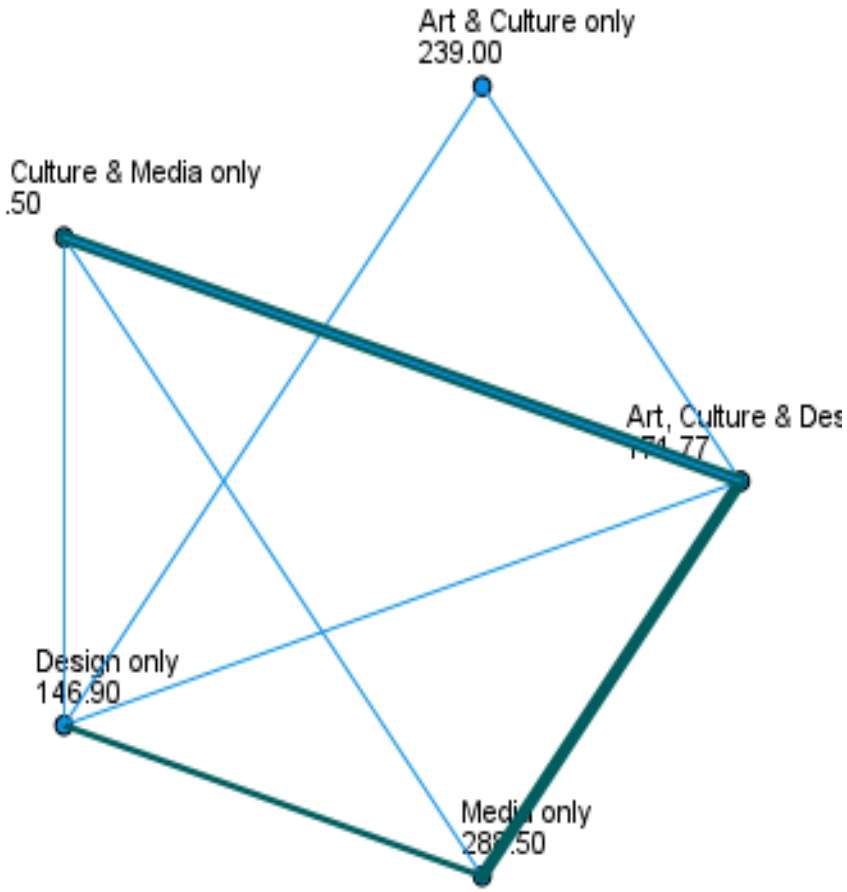

Figure 24. Comparison of some sectors being more involved than others

Source: Field data (2023)

The chi-square test revealed a highly significant association between the region of business location and the rate of folklore usage ($\chi^2 = 324.919$, $p < 0.001$). Different regions in Ghana displayed distinct patterns of folklore usage, with some regions having significantly higher rates of engagement in folklore-related activities like the Greater Accra, Upper West, Bono and Central.

4.12.1 Frequency of Folklore Utilisation

The study found a mean of 2.3472 which indicates that, on average, respondents tend to use folklore in their creative works moderately. However, this is below the midpoint of the scale, indicating that, on average, respondents are slightly more inclined towards

University of Education,Winneba http://ir.uew.edu.gh

using folklore less frequently than frequently. The standard deviation of 0.88545 suggests some variability in responses.

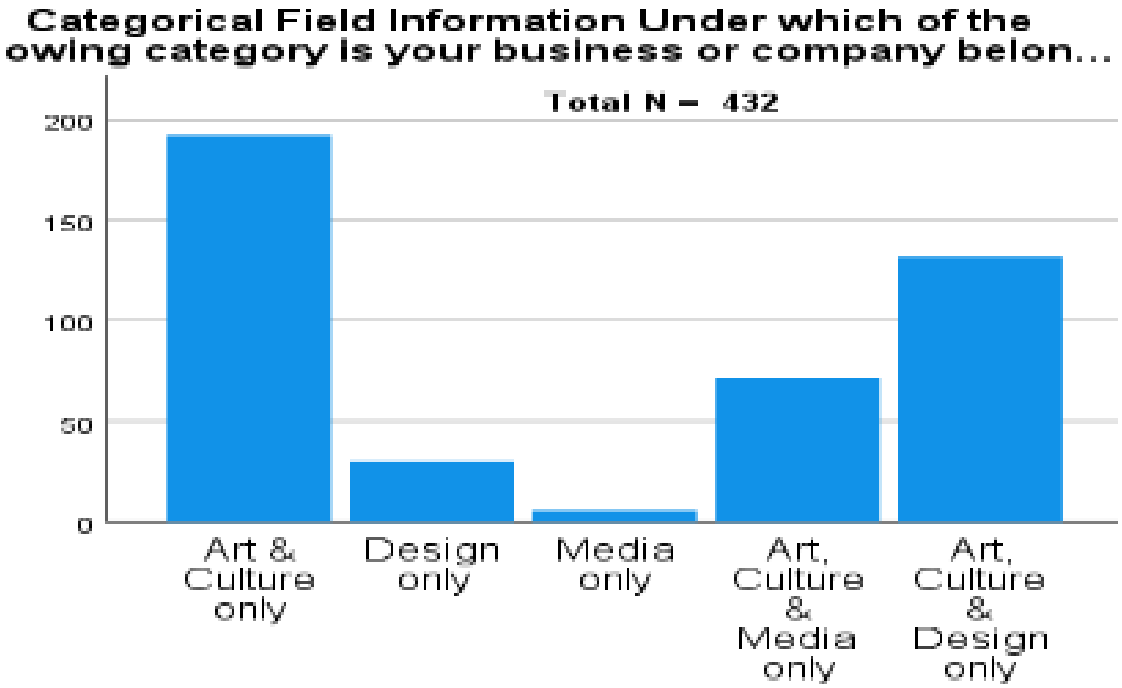

Figure 25. Company Industries Sector/Domain Bar Chart

Source: Field data (2023)

Arts and culture only, is the most common interest combination, with 192 respondents, accounting for 44.4% of the total. This suggests that a significant portion of respondents is solely interested in arts and culture. Arts and culture, and design is the second most common combination, with 132 respondents, representing 30.6% of the total. This indicates that a substantial portion of respondents is interested in both “Arts and Culture” and “Design.” Arts and culture, and media is the third most common combination, with 72 respondents, making up 16.7% of the total. This shows that a moderate number of respondents have interests in both arts and culture and media. Design only is the choice of 30 respondents, accounting for 6.9% of the total. This suggests that a smaller but still notable group is solely interested in design. Media only

University of Education,Winneba http://ir.uew.edu.gh

is the least common choice, with just 6 respondents, representing 1.4% of the total. This indicates that a very small proportion of respondents are solely interested in media.

Table 18. Category of Business Establishment

Category	Frequency	Percent
Arts and Culture only	192	44.4
Arts and Culture, Design, and Media	0	0.0
Arts and Culture, and Design	132	30.6
Arts and Culture, and Media	72	16.7
Design only	30	6.9
Media only	6	1.4
Total	**432**	**100.0**

Source: Field data (2023)

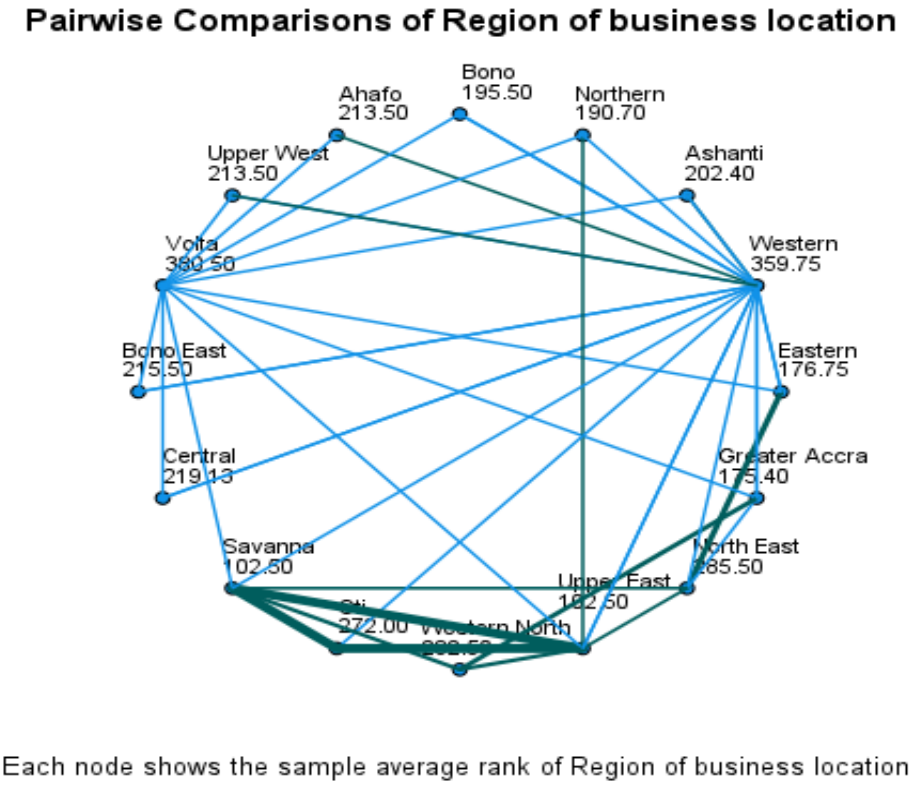

Figure 26. Comparisons of Region of Business Location

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

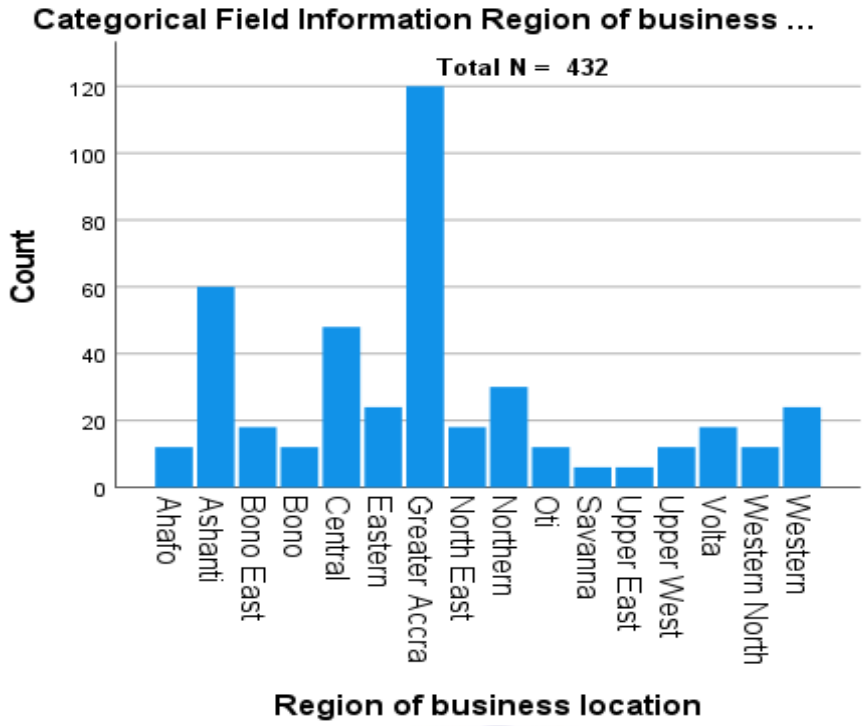

Figure 27. Region of Business Location Bar Chart

Source: Field data (2023)

4.13 Objective 2: Folklore interest stakeholders and their employment capability in Ghana

To accomplish this objective, the study utilized the variable "Number of people employed" from the questionnaire. An investigation of this variable was conducted to assess its distribution for normality. However, the variable's distribution did not meet the assumption of normality, as indicated in the (appendix 2.00). Consequently, non-parametric tests were employed as an alternative to analyze the data.

4.13.1 Number of employments created

The data in Table 3 provides information about the distribution of numbers of people employed by respondent businesses. The majority of businesses employ 1 to 10 people. This is followed by a smaller group who employ 11 to 20 people. In essence, businesses that employ 1 to 10 people are the most common with 366 respondents, accounting for

University of Education,Winneba http://ir.uew.edu.gh

84.72% of the total number of businesses. Employers of 11 to 20 people are the second most common businesses identified, with 48 respondents, representing 11.11% of the total.

Table 19. Number of People employed by folklore business

Number of people	Frequency	Percent
1 to 10	366	84.72
11 to 20	48	11.11
20 and above	18	4.17
Total	**432**	**100**

Source: Field data (2023)

4.13.2 Authorization for commercialisation

Respondent businesses were asked if the National Folklore Board visits them to ask for authorization for commercializing folklore. The study found that No is the dominant response, with 402 observations, making up 93.1% of the total of 432. “Yes” connoting affirmation of the case presented by the question two observed less responses, as only 30 respondents, representing 6.9% of the total were identified.

Table 20. Do you require National Folklore Board authorization for commercializing folklore

Authorization for commercialisation	Frequency	Percent
Yes	30	6.9
No	402	93.1
Total	**432**	**100.0**

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

4.13.3 Promotion of the use of folklore for business by Government's legal policy on folklore commercialisation

The study found a mean of 2.44 for the responses on the agreement to the statement that government's legal policy on folklore commercialisation promote the use of folklore for business. This suggests that, on average, respondents' agreement towards the government's legal policy on folklore commercialisation in Ghana promoting the usage of folklore tend to be slightly below the midpoint of the scale. This means that, on average, respondents tend to lean towards a position of disagreement with the statement that the policy promotes the use of folklore for business. The standard deviation of 1.02709 indicates some variability in responses.

The Mann-Whitney U test was conducted to examine whether there were significant differences in the number of people employed across the "Export" categories. The results of the Mann-Whitney U test are presented below:

Table 21. Summary Independent-Samples Mann-Whitney U Test

Total N	432
Mann-Whitney U	23374.000
Wilcoxon W	64415.000
Test Statistic	23374.000
Standard Error	1204.141
Standardized Test Statistic	2.073
Asymptotic Sig.(2-sided test)	.038

Source: Field data (2023)

The Mann-Whitney U test revealed a statistically significant difference in the number of people employed across the "Export" categories ($p = .038$). This suggests that there are significant variations in the number of employees between different export-related groups. Thus, those who export has a relatively higher employment rate than those who do not export.

University of Education,Winneba http://ir.uew.edu.gh

Similarly, the Kruskal Wallis test was employed to determine the differences in the distribution of the number of people employed across various categories: “Region of business location”, “Creative Sector/Domain”, and “Business category”.

Table 22. Hypothesis Test Summary

	Null Hypothesis	Test	Sig.[a,b]	Decision
1	The distribution of Number of people employed is the same across categories of region of business location.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
2	The distribution of Number of people employed is the same across categories of Creative Sector/Domain.	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.
3	The distribution of Number of people employed is the same across categories of Business category	Independent-Samples Kruskal-Wallis Test	.000	Reject the null hypothesis.

a. The significance level is .050.

Source: Field data (2023)

The study’s hypothesis tests revealed significant variations in the distribution of the number of employees across different categories. Firstly, there were significant differences in the number of people employed among various regions of business location ($\chi^2 = 260.11$, $p < .001$), as indicated by the Independent-Samples Kruskal-Wallis Test. Consequently, the null hypothesis was rejected, implying that employee numbers vary significantly by region.

University of Education,Winneba http://ir.uew.edu.gh

Secondly, the Independent-Samples Kruskal-Wallis Test ($\chi^2 = 160.75$, $p < .001$) showed that the number of employees differed significantly across diverse creative sectors/domains. Thus, the null hypothesis was rejected, signifying significant disparities in employee counts among creative sectors.

Lastly, the Kruskal-Wallis Test ($\chi^2 = 45.564$, $p < .001$) demonstrated that the distribution of the number of employees also significantly varied across various business categories. As a result, the null hypothesis was rejected, indicating notable differences in employee numbers within distinct business categories. Number of people employed across the regions of business location, Creative sector/Domain and Business category were significantly improvement of employment creation.

Table 23. Independent-Samples Kruskal Wallis Test

Summary	**Region of business**	**Creative sector/Domain**	**Business category**
Total N	432	432	432
Test Statistic	105.719[a]	54.162[a]	45.564[a]
Degree Of Freedom	15	4	4
Asymptotic Sig.(2-sided test)	.000	.000	.000

a. The test statistic is adjusted for ties.

Source: Field data (2023)

The results of the Independent-Samples Kruskal-Wallis Tests showed significant differences in the distribution of the number of employees across various categories. Firstly, regarding the region of business location, it was found that the distribution of the number of employees differed significantly across diverse regions ($\chi^2 = 105.719$, $p < .001$). Secondly, in the context of creative sectors/domains, there were significant differences in the number of people employed among various categories ($\chi^2 = 54.162$, $p < .001$). Lastly, with respect to business categories, the distribution of the number of

University of Education,Winneba http://ir.uew.edu.gh

employees varies significantly across different groups ($\chi^2 = 45.564$, $p < .001$). In all three instances, the null hypothesis, which asserted uniform distribution of employees across categories, was rejected. These findings highlight the substantial differences in employee numbers among distinct regions, creative sectors, and business categories.

Based on the post-hoc test results provided in Figure 21, it is evident that the Savanna region had notably lower levels of employment compared to the majority of other regions. Furthermore, when looking at creative domains, Advertising, Art, and Music exhibited relatively lower average employment in comparison to the other domains.

4.14 Objective 3: Stakeholders perception of copyright law on folklore commercialisation in Ghana

A cross tabulation analysis was performed to examine the relationship between the various Creative Sector/Domain and the belief that Copyright Law either hinders folklore reproduction and commercialisation or not. Items in the questionnaire (30 and 31) were considered for this analysis.

Table 25 below presents the distribution of responses across different Creative Sectors and levels of agreement with the statement that Copyright Law hinders folklore reproduction and commercialisation.

University of Education,Winneba http://ir.uew.edu.gh

Table 24. Crosstab

		Copyright Law hinders folklore reproduction and commercialisation				
		Strongly disagree	Disagree	Neutral	Agree	Strongly agree
		N(%of total)	N(%of total)	N(%of total)	N(%of total)	N(%of total)
Creative Sector/ Domain	Advertising			6(1.4%)		
	Art	18(4.2%)		6(1.4%)	6(1.4%)	42(9.7%)
	Computer Games					
	Craft	5(1.2%)	6(1.4%)	52(12.0%)	6(1.4%)	59(13.9%)
	Fashion			24(12.0%)	12(1.4%)	96(22.2%)
	Architecture					
	Film					12(2.8%)
	Music	42(9.7%)	6(1.4%)		6(1.4%)	42(9.7%)
	Performing Art			12(2.8%)	12(2.8%)	6(1.4%)
	Research and Development					
	Software					
	Toys and Games					
	TV and Radio					
Total		24(5.6%)	6(1.4%)	102(23.6%)	42(9.7)	258(59.7%)

Note: Cells with less than 5 count were flagged off
Source: field Data (2023)

Table 25 presents the perceptions of respondents from various creative sectors/domains regarding whether copyright laws hinder folklore reproduction and commercialisation. The majority of respondents from different sectors held varying opinions on this matter. Specifically, within the "Advertising" sector, only a negligible percentage (1.4%)

University of Education,Winneba http://ir.uew.edu.gh

expressed a neutral standpoint. In the "Art" sector, a considerable portion (9.7% of the total sample size) agreed with the idea that copyright laws hinder folklore-related activities. For the "Craft" sector, a substantial percentage (12.0%) held a neutral view, while 13.9% strongly agreed with the notion that copyright laws hindered folklore-related activities of Ghanaians. In the "Fashion" sector, the highest proportion (22.2%) agreed with the hindering impact of copyright laws. The "Film" sector had 2.8% of respondents who agreed with this perception. The "Music" sector had the same number 42(9.7%) on both sides. In the "Performing Art" sector, 2.8% agreed, 2.8% disagreed, and 1.4% had a neutral perspective. Overall, 59.7% of the total respondents held the perception that copyright laws hinder folklore reproduction and commercialisation, emphasizing the significance of this issue in the creative economy.

4.14.1 I Require Authorization to use Folklore for Business

Investigating respondents' level of agreement with the statement "I require authorization to use folklore for business", the study found a mean of 1.6250. This suggests that, on average, respondents tend to slightly disagree with the statement. This means that respondents, on average, feel that they do not require significant authorization to use folklore for business purposes. The standard deviation of 1.25353 indicates a relatively high level of variability in responses. Some respondents strongly disagree, while others may somewhat agree with the statement, resulting in this higher standard deviation.

4.14.2 Copyright Law on the Protection of Folklore where Ghanaians are not exempted from fee payment hinders production

As shown in Table 26, the mean of 4.1667 suggests that, on average, respondents tend to agree with the fact that copyright law on the protection of folklore where Ghanaians are not exempted from fee payment hinders production. This means that respondents,

University of Education,Winneba http://ir.uew.edu.gh

on average, believe that when Ghanaians are not exempted from fee payment in copyright law related to folklore, it hinders production.

4.14.3 Copyright Law on the Protection of Folklore where Ghanaians are not exempted from fee payment does not hinder production

Respondents tend to somewhat disagree with the statement that copyright law on the protection of folklore where Ghanaians are not exempted from fee payment does not hinder production. This statement is the reversed for the fact that copyright law on the protection of folklore where Ghanaians are not exempted do not hinder production. The mean of 1.79 in Table 26 suggests that, on average, respondents do not strongly believe that non-exemption from fee payment in copyright law related to folklore does not hinder production.

Table 25. Copyright

Item	Mean	SD
I require authorization to use folklore for business	1.6250	1.25353
Copyright Law on the Protection of Folklore where Ghanaians are not exempted from fee payment hinders production	4.1667	1.16802
Copyright Law on the Protection of Folklore where Ghanaians are not exempted from fee payment does not hinder production	1.7917	0.98627

Source: Field data (2023)

4.14.4 Do you have authorization to use folklore for commercialisation?

Respondents were asked if they have authorization to use folklore for commercialisation. The study found no as the dominant response, with 396 respondents, making up 91.7% of the total. This indicates that the vast majority of respondents do not have authorization. Observing only 36 responses, 8.3% of the total respondents expressed that they have authorization to use folklore.

University of Education,Winneba http://ir.uew.edu.gh

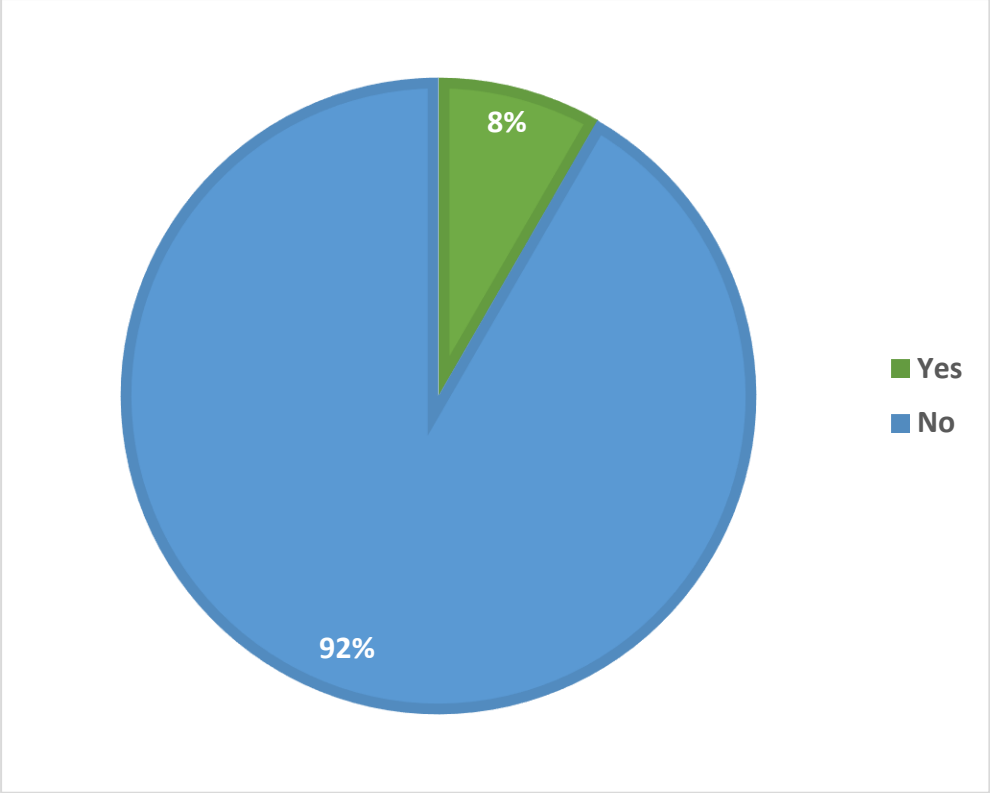

Figure 28. Do you have authorization to use folklore for commercialisation?
Source: Field data (2023)

In summary, approximately 69.4% of the respondents held the perception that copyright laws impede the reproduction and commercialisation of folklore products. This perception was based on the combined proportion of respondents who either agreed (9.7%) or strongly agreed (59.7%) with the notion that copyright laws have this hindering effect on folklore products.

The significance of this relationship is presented below.

Table 26. Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	201.174[a]	28	.000
Likelihood Ratio	192.218	28	.000
Linear-by-Linear Association	19.570	1	.000
N of Valid Cases	432		

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

A chi-square analysis was conducted to examine the association between Creative Sector/Domain and the belief that Copyright Law hinders folklore reproduction and commercialisation. The results indicated a statistically significant association between these variables (Pearson Chi-Square = 201.174, df = 28, p < .001)

On the other hand, the reverse statement "Copyright Law does not hinder folklore reproduction and commercialisation" was also considered.

Table 27. Crosstab

		Copyright Law does not hinder folklore reproduction and commercialisation				
		Strongly disagree N(%of total)	**Disagree N(%of total)**	**Neutral N(%of total)**	**Agree N(%of total)**	**Strongly agree N(%of total)**
Creative Sector/ Domain	**Advertising**			**6(1.4%)**		
	Art	36(8.3%)	12(2.8%)	12(2.8%)	6(1.4%)	6(1.4%)
	Computer Games					
	Craft	53(12.3%)	23(5.3%)	52(12.0%)		
	Fashion	96(22.2%)	6(1.4%)	30(6.9%)		
	Architecture					
	Film	12(2.8%)				
	Music	42(9.7%)	6(1.4%)			
	Performing Art		12(2.8%)	18(4.2%)		
	Research and Development					
	Software					
	Toys and Games					
Total		240(55.6%)	60(13.9%)	120(27.8%)	6(1.4%)	6(1.4%)

Source: Field data (2023)

A cross-tabulation was conducted to examine the association between Creative Sector/Domain and the belief that Copyright Law does not hinder folklore reproduction

University of Education,Winneba http://ir.uew.edu.gh

and commercialisation. The results indicated a statistically significant association between these variables.

In the "Advertising" category, a small percentage (5%) strongly disagreed that Copyright Law hinders folklore reproduction and commercialisation. In contrast, for the "Art" category, 15% strongly disagreed, 20% disagreed, and 10% expressed a neutral view regarding the hindrance by Copyright Law. The "Craft" category showed varying opinions, with 22.1% strongly disagreeing, 38.3% disagreeing, and 43.3% having a neutral stance. "Fashion" exhibited 40% strongly disagreeing and 10% disagreeing. Clearly, this analysis is consistent with the previous one indicating that copyright law truly hinders Ghanaians from folklore reproduction and commercialisation.

4.15 Objective 4: To measure the performance of folklore tourism exportation in the creative economy of Ghana

A frequency analysis Table 29 was conducted to assess whether "Folklore has tourism potential in impacting economic growth in Ghana" among 432 valid cases.

Table 28. Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	185.530[a]	28	.000
Likelihood Ratio	195.436	28	.000
Linear-by-Linear Association	7.992	1	.005
N of Valid Cases	432		

Source: Field data (2023)

The chi-square tests conducted to examine the significance of the association established in the table above. Pearson Chi-Square: The Pearson Chi-Square value was

University of Education,Winneba http://ir.uew.edu.gh

185.530 with 28 degrees of freedom. The associated p-value was .000, indicating a highly significant result.

4.15.1 Folklore has tourism potential in impacting economic growth in Ghana

On average, respondents tend to strongly agree with the position that folklore has tourism potential in impacting economic growth. This was found on finding a mean of 4.4. This means that, on average, respondents believe that folklore has significant tourism potential and can impact economic growth in Ghana positively. The standard deviation of 1.10254 indicates some variability in responses.

Table 29. Folklore Performance

Statement	Mean	SD
Folklore has tourism potential in impacting economic growth in Ghana through export	4.4	1.1
Folklore contributes to the creative economy of Ghana	4.42	1.1
Perception influences folklore tourism potential and its performance in the creative economy in terms of export	4.24	1.2

Source: Field data (2023)

4.15.2 Folklore contributes to the Creative Economy of Ghana

Concerning the agreement position of respondents to the statement that folklore contributes to the creative economy of Ghana, the study found a mean of 4.42 suggesting that, generally, respondents tend to strongly agree with the statement. This means that, respondents believe that folklore plays a significant role in contributing to the creative economy of Ghana.

4.15.3 Perception influences folklore in the creative economy

Reading from Table 29, the mean of 4.2361 suggests that, on average, respondents tend to agree with the statement that perception plays a role in influencing folklore tourism

University of Education,Winneba http://ir.uew.edu.gh

potential and its performance in the creative economy. The standard deviation of 1.19736 indicates some variability in responses. While the mean indicates agreement, there is a range of opinions among respondents, and some may agree more strongly than others.

4.15.4 Folklore Export

Asking respondents if they sometimes export folklore, the study as shown in Figure 2 found yes as the dominant response, with 286 respondents, making up 66.2% of the total. Responses which indicate that respondents do not export folklore are less, with 146 respondents, representing 33.8% of the total. This data provides a perspective to the composition of businesses in the industry that export folklore.

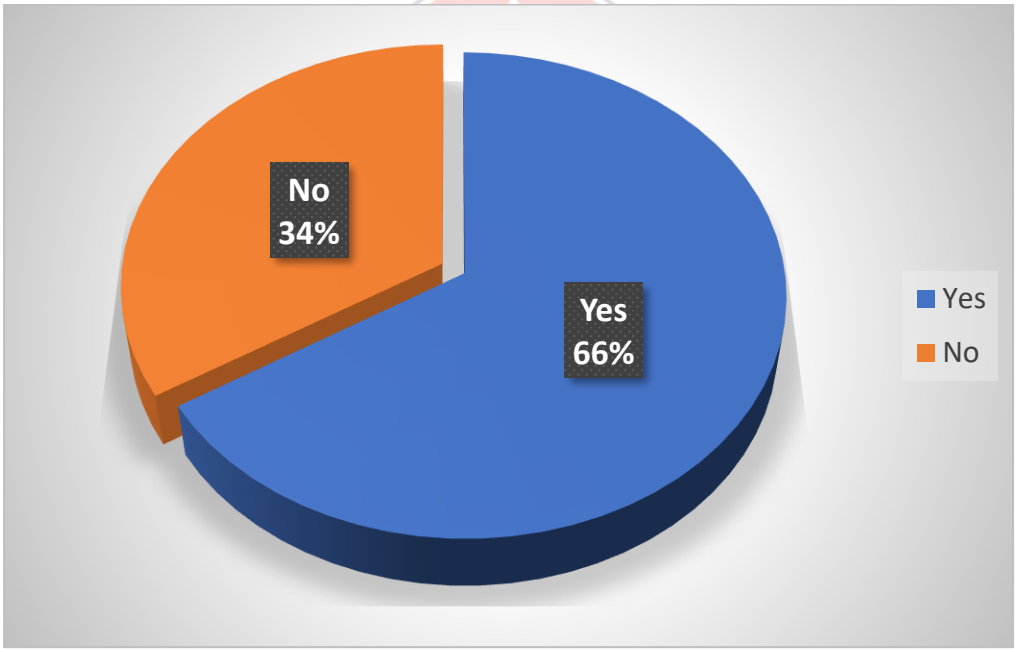

Figure 29. Do you sometimes export your folklore tourism products?

Source: Field data (2023)

On the other side, while trying to find out if the customers of respondent export folklore, the study revealed that majority of the respondent are not very certain with regards to whether their customers do or do not export folklore with 228 observations which account for 52.8% of the total. Yes, expressing respondents who know their customers

University of Education,Winneba http://ir.uew.edu.gh

export folklore constitute the second most common response, with 179 respondents, representing 41.4% of the total. To add up only 5.8% of business confirmed their customers do not export folklore

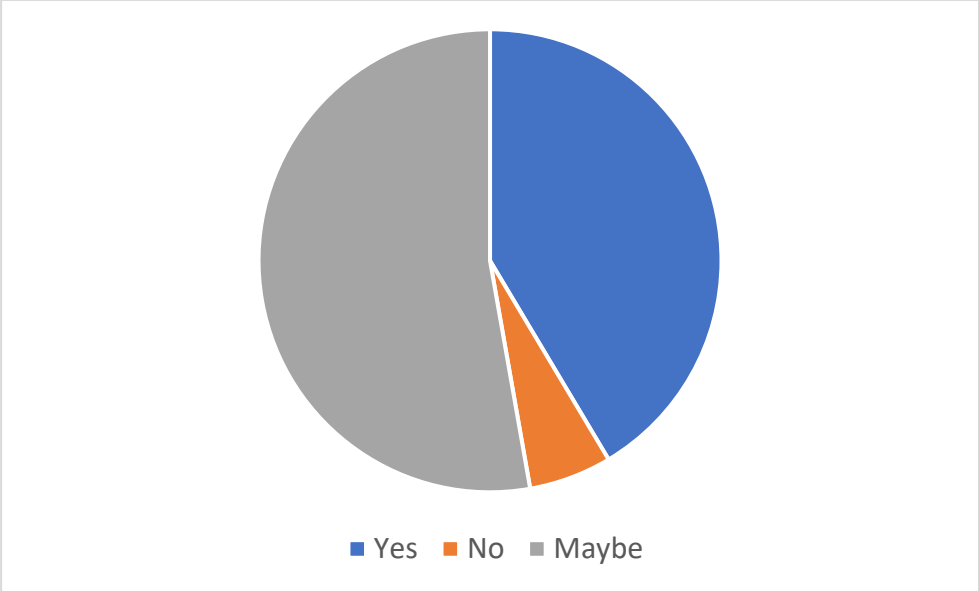

Figure 30. Customers Exportation of Folklore

Source: Field data (2023)

Table 30. Frequency distribution of "Folklore has tourism potential in impacting economic growth in Ghana"

		Frequency	Percent	Cumulative Percent
Valid	Strongly disagree	24	5.6	5.6
	Disagree	18	4.2	9.7
	Undecided	12	2.8	12.5
	Agree	84	19.4	31.9
	Strongly agree	294	68.1	100.0
	Total	432	100.0	

Source: Field Data (2023)

These results illustrate the distribution of responses to the statement regarding the tourism potential of folklore in impacting economic growth in Ghana. The majority of respondents (68.1%) strongly agreed with this statement, suggesting a positive perception of folklore's potential economic impact in Ghana as shown in Table 31.

University of Education,Winneba http://ir.uew.edu.gh

From Table 32 below, a group statistics analysis was conducted to compare the expected monthly turnover profit between two groups in terms of exporting folklore tourism products.

Table 31. Group Statistics

	Export	N	Mean	Std. Deviation	Std. Error Mean
Expected monthly turnover profit	No	146	8303.77	5345.930	442.432
	Yes	286	12627.76	8049.003	475.948

Source: Field data (2023)

The results indicate that, for those who do not export folklore tourism products, the mean expected monthly turnover profit was GHC 8,303.77 (M = 8,303.77, SD = 5,345.93, SE = 442.43). But for the group who export folklore tourism products, the mean expected monthly turnover profit is higher at GHC 12,627.76 (M = 12,627.76, SD = 8,049.00, SE = 475.95).

This suggests that, on average, businesses that export folklore tourism products tend to have a higher expected monthly turnover profit (M = 12,627.76) compared to those that do not export (M = 8,303.77).

To test the significance of the above relationship, an independent samples t-test was conducted in and result presented below.

University of Education,Winneba http://ir.uew.edu.gh

Table 32. Independent Samples T-test

		Levene's Test for Equality of Variances					
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference
Expected monthly turnover profit	Equal variances assumed	29.946	.000	-5.863	430	.000	-4323.995
	Equal variances not assumed			-6.654	401.335	.000	-4323.995

Source: Field data (2023)

An independent samples t-test was conducted to compare the expected monthly turnover profit between two groups: those who export folklore tourism products ("Yes") and those who do not export folklore tourism products ("No").

The results of the Levene's Test for Equality of Variances indicated that the assumption of equal variances was violated ($F = 29.946$, $p < .001$). Therefore, the t-test was performed with both equal variances assumed and equal variances not assumed.

Under the assumption of equal variances, the t-test revealed a statistically significant difference in expected monthly turnover profit between the two groups ($t(432) = -5.863$, $p < .001$). This suggests that businesses that export folklore tourism products tend to have a significantly higher expected monthly turnover profit compared to those that do not export. Likewise, the results remained statistically significant ($t(401.335) = -6.654$, $p < .001$), when equal variances were not assumed.

University of Education,Winneba http://ir.uew.edu.gh

A multiple linear regression analysis was conducted to examine the relationship between the dependent variable "Folklore export performance" and the predictors, which include Perception, Number of people employed, Years of experience in the industry, and Branding.

Table 33. Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
	.572[a]	.328	.321	6200.678

a. Predictors: (Constant), Perception, Number of people employed, Years of experience in the industry, Branding

Source: Field data (2023)

The model summary reveals that the model accounts for a statistically significant amount of variance in the dependent variable (R^2 = .328, F (4, 427) = [F-value], p < .001). This indicated that approximately 32.8% of the variance in the dependent variable was explained by the combination of predictors in the model.

The adjusted R^2, which adjusts for the number of predictors in the model, is .321. This adjusted R^2 suggests that after accounting for the number of predictors, approximately 32.1% of the variance in the dependent variable was still explained by the model.

In summary, the multiple linear regression model, including Perception, Number of people employed, Years of experience in the industry, and Branding as a predictor, explains a significant proportion of the variance in the dependent variable "Folklore export performance"

A one-way analysis of variance (ANOVA) was conducted to assess the significance of the multiple linear regression model.

University of Education,Winneba http://ir.uew.edu.gh

Table 34. ANOVA[a]

Model		Sum of Squares	df	Mean Square	F	Sig.
	Regression	7997820196.051	4	1999455049.013	52.004	.000[b]
	Residual	16417467542.607	427	38448401.739		
	Total	24415287738.657	431			

a. Dependent Variable: Folklore export performance
b. Predictors: (Constant), Perception, Number of people employed, Years of experience in the industry, Branding

Source: Field data (2023)

The results from table 4.44 indicate that the regression model was statistically significant (F (4, 427) = 52.004, p < .001). This suggested that the combination of predictors significantly contributed to explaining the variance in folklore export performance. The sum of squares for the regression model was 7,997,820,196.051, with 4 degrees of freedom, resulting in a mean square of 1,999,455,049.013. The sum of squares for the residual (error) is 16,417,467,542.607, with 427 degrees of freedom and a mean square of 38,448,401.739.

Table 35. Coefficients [a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	**(Constant)**	**-8807.775**	**1594.814**		**-5.523**	**.000**
	Years of experience in the industry	299.263	37.695	.349	7.939	.000
	Number of people employed	354.368	53.446	.268	6.630	.000
	Branding	336.650	732.377	.047	.460	.646
	Perception	3043.289	738.336	.427	4.122	.000

a. Dependent Variable: Folklore export performance

The regression model is given below

University of Education,Winneba http://ir.uew.edu.gh

Folklore export performance

$$= -8807.775 + 299.263 * \text{Years of experience} + 354.368 * \text{Number of people employed} + 336.650 * \text{Branding} + 3043.289 * \text{Perception}$$

Source: Field data (2023)

The constant term is -8807.775 (B), with a standard error of 1594.814. This indicates the estimated intercept when all predictor variables are set to zero. The t-value for this constant is -5.523, and it is statistically significant ($p < .001$).

The coefficient for Years of experience in the industry is 299.263 (B), with a standard error of 37.695. This coefficient means that for each unit increase in years of experience in the industry, there is a corresponding 299.263 increase in the performance, all things being equal. The t-value is 7.939, and this predictor is statistically significant ($p < .001$).

The coefficient for Number of people employed is 354.368 (B), with a standard error of 53.446. This indicates that for each additional person employed, there is a positive effect on the expected monthly turnover profit or performance of folklore exportation. The t-value is 6.630, and this predictor is statistically significant ($p < .001$).

The coefficient for Branding is 336.650 (B), with a standard error of 732.377. The standardized coefficient (Beta) is 0.047. This predictor has a minimal effect on the performance of folklore exportation, as indicated by the low standardized coefficient. The t-value is 0.460, and this predictor is not statistically significant ($p = .646$). The coefficient for Perception is 3043.289 (B), with a standard error of 738.336. The standardized coefficient (Beta) is 0.427. This suggests that Perception has a significant positive impact on the folklore export performance. The t-value is 4.122, and this predictor is statistically significant ($p < .001$).

University of Education,Winneba http://ir.uew.edu.gh

Hence, the results indicated that Years of experience in the industry, Number of people employed, and Perception were significant predictors of the folklore export performance, while Branding did not significantly contribute to the prediction.

4.16 Objective 5: How branding influences folklore in the creative economy of Ghana

The branding variable was explored in order to choose an appropriate test. Thus, this information is important when considering the appropriateness of certain statistical analyses that rely on the assumption of normality.

The study inquired if branding of folklore tourism in Ghana currently encourages the production or buying of any folklore product. The study asked a direct question to which respondents gave a true or false response. The study revealed that false is the dominant response, with 276 respondents, making up 63.9% of the total. This indicates that the majority of respondents are of the position that branding of folklore tourism in Ghana do not encourage production and or buying of folklore products. “True” which suggests that the branding of folklore tourism does encourage the production of folklore products and its buying was seen as the case by 36.1% of the total respondents.

University of Education,Winneba http://ir.uew.edu.gh

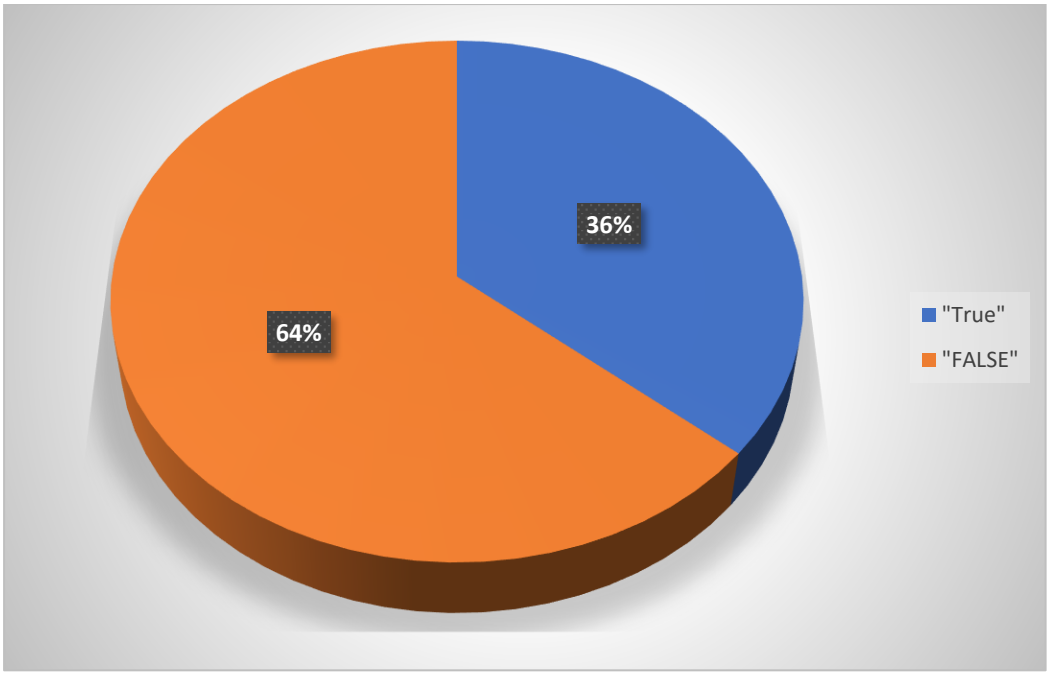

Figure 31: Branding of folklore tourism in Ghana currently encourages the production or buying of any folklore product

Source: Field data (2023)

The data in Table 36 provides insights into respondents' perceptions and beliefs regarding the influence of folklore, branding, and government actions on tourism potential, the creative economy, and folklore business in Ghana. Scores for the individual items have been presented below.

4.16.1 Folklore tourism potential in impacting economic growth in Ghana

Folklore has tourism potential in impacting economic growth in Ghana. The validity of this statement was tested on a five-point Likert scale where respondents were asked to respond on their level of agreement to it. The study found a mean of 4.4028 which suggests that, on average, respondents tend to strongly agree with the statement. This means that, on average, respondents believe that folklore has significant tourism potential and can impact economic growth in Ghana positively.

University of Education,Winneba http://ir.uew.edu.gh

4.16.2 Contribution of folklore to the creative economy of Ghana

The statement that folklore contributes to the creative economy of Ghana was as well subjected to the Likert scale and a mean of 4.4167 with a standard deviation: 1.10367 were established for the case. This presupposes that, on average, respondents tend to strongly agree with the statement expressing that, generally, respondents believe that folklore plays a significant role in contributing to the creative economy of Ghana.

4.16.3 The influence of folklore branding on folklore tourism potential

Going forward, the study presented the statement that "branding influences folklore tourism potential and its performance in the creative economy". A mean of 4.3472 was found for the statement on a five-point Likert scale. This mean of 4.3472 suggests that generally, respondents tend to strongly agree with this statement. In essence, according to the respondents, there tends to be a general consensus that branding influences folklore's tourism potential and its performance in the creative economy.

4.16.4 Influence of perception on folklore tourism potential and performance

The role of perception in influencing folklore tourism potential and its performance in the creative economy was also established. The study identified that the average of responses was 4.2361 with a standard deviation of 1.19736 on a scale of 1 to 5. The mean of 4.2361 suggests that, on average, respondents tend to strongly agree with the statement that perception influences folklore's tourism potential and its performance in the creative economy.

4.16.5 Branding of folklore and influence on business

Branding of folklore in Ghana is good for business scored a low mean of 2.75 with a standard deviation of 0.98. The mean established suggests that, on average, respondents are somewhat neutral or leaning towards disagreement with the statement that branding

University of Education,Winneba http://ir.uew.edu.gh

of folklore in Ghana is good for business. This means that respondents, on average, do not strongly agree with this statement.

4.16.6 Government's branding of folklore and influence on business

Similarly for the statement that "Government's branding of folklore in Ghana promotes use of folklore for business", the study has found a mean of 2.5694 with a standard deviation of 0.97. The mean of 2.57 suggests that, generally, respondents tend to be somewhat neutral or leaning towards disagreement with the statement.

Table 36. Folklore and Tourism

Statement	Mean	SD
Folklore has tourism potential in impacting economic growth in Ghana	4.4028	1.10254
Folklore contributes to the creative economy of Ghana	4.4167	1.10367
Branding influences folklore tourism potential and its performance in the creative economy	4.3472	1.09620
Perception influences folklore tourism potential and its performance in the creative economy	4.2361	1.19736
Branding of folklore in Ghana is good for business	2.7500	0.98362
Government's branding of folklore in Ghana promotes use of folklore for business	2.5694	0.97046
Branding of folklore influences the creative economy of Ghana	4.3056	1.01000
Branding influences the sales of folklore tourism products in Ghana	4.3194	1.01259

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

4.16.7 Influence of branding of folklore on the creative economy of Ghana

For the respondents' agreement with the overall influence of folklore branding on the creative economy, the study established a mean of 4.3056, suggesting that, on average, respondents tend to strongly agree with the statement that branding of folklore influences the creative economy of Ghana.

4.16.8 Influence of branding on the sale of folklore products in Ghana

The study sought to reveal how branding influence the sale of folklore tourism products in Ghana. A mean of 4.32 was found for the Likert scale item that suggests that branding influences the sales of folklore tourism products in Ghana. This interprets as, on average, respondents strongly agree with that branding influences the sales of folklore tourism products.

Table 37. Descriptive

		Statistic	Std. Error
Branding	Mean	3.6319	.03635
	Std. Deviation	.75546	
	Minimum	1.00	
	Maximum	5.00	
	Range	4.00	
	Interquartile Range	.50	
	Skewness	-1.574	.117
	Kurtosis	3.106	.234

Source: Field data (2023)

The mean branding score is approximately 3.6319, with a standard deviation of 1.05676, indicating the average deviation of branding scores from the mean. The minimum branding score is 1.00, and the maximum is 5.00, with a range of 4.00. The interquartile range, a measure of data spread around the median, is 0.50. The skewness

University of Education,Winneba http://ir.uew.edu.gh

of -1.574 suggests a negatively skewed distribution, meaning that the data is skewed to the left. The kurtosis of 3.106 indicates a distribution that is moderately leptokurtic, meaning it has heavier tails and a more peaked shape compared to a normal distribution.

Table 38. Tests of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	**Df**	**Sig.**	**Statistic**	**df**	**Sig.**
Branding	.284	432	.000	.795	432	.000

a. Lilliefors Significance Correction

Source: Field data (2023)

Tests of normality were conducted using the Kolmogorov-Smirnov and Shapiro-Wilk tests (Table 39). The results indicated that the assumption of normality was violated for the variable "Branding" ($p < .001$ for both tests). These results suggest that the "Branding" variable did not follow a normal distribution in the sample. Thus, a corresponding non-parametric test (Spearman's rank correlation coefficient) was adopted to analyze the correlation between branding and folklore export performance.

Table 39. Correlation Analysis

			Folklore export performance	**Branding**
Spearman's rho	Folklore export performance	Correlation Coefficient	1.000	.067
		Sig. (2-tailed)	.	.162
		N	432	432

Source: Field data (2023)

From Table 40, there was a statistically non-significant positive correlation between "Folklore export performance" and "Branding" (Spearman's rho = 0.067, p = 0.162). The correlation coefficient suggested a very weak positive relationship between these

University of Education,Winneba http://ir.uew.edu.gh

two variables. This indicated that there was little to no evidence of a substantial linear association between folklore export performance and branding. This is consistent with the analysis in the previous objective.

4.17 Objective 6: How perception influences folklore in the creative economy in Ghana.

Presenting a yes or no response question on the perceptions of respondents on folklore tourism, the study sought if such perceptions encourage the production or buying of any folklore product in Ghana. The study found no as the dominant response, with 336 respondents, making up 77.8% of the total. This indicates that the vast majority of respondents think the perceptions people have about folklore tourism do not encourage the production or buying of folklore products. On the other hand, 96 respondents representing 22.2% of the total view the perceptions of people on folklore tourism do encourage the production or buying of folklore products.

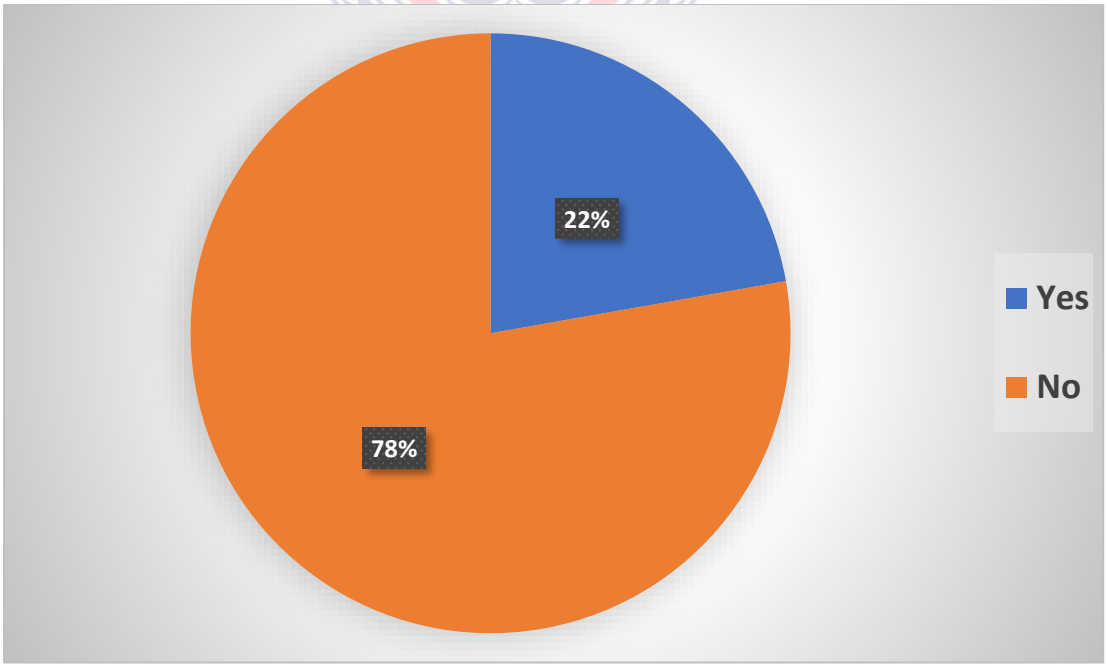

Figure 32. Perception of folklore tourism in Ghana currently encourages the production or buying of any folklore product

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

4.17.1 Perceptions about folklore in Ghana are good for business

Using a five-point Likert scale to measure the level of respondents' agreement to statement on perceptions of people on folklore, the study sought the levels of agreement to the statement that perceptions about folklore in Ghana are good for business. A mean of 2.7778 which suggests that, on average, respondents tend to be somewhat neutral or leaning towards disagreement with the statement. This is to say that, according to respondents, the perceptions about folklore in Ghana are not good for business.

4.17.2 Perceptions of folklore influence the creative economy of Ghana

Trying to establish an agreement with the fact that the perceptions of folklore influence the creative economy of Ghana, the study found a mean of 4.26 with a standard deviation of 1.06833expressive of the fact that, averagely, respondents tend to strongly agree with the statement that perceptions of folklore influence the creative economy of Ghana.

4.17.3 Perception influences the sale of folklore products in Ghana

A mean of 4.13 with a standard deviation of 1.131 was found to confirm general agreement with the statement that perceptions influence the sale of folklore tourism products in Ghana. This is to say respondents strongly agree with the fact that perceptions influence the sale of folklore tourism products in Ghana.

Table 40. Perceptions on Folklore

Statement	Mean	SD
Perceptions about folklore in Ghana is good for business	2.7778	0.88644
Perception of folklore influence the creative economy of Ghana	4.2639	1.06833
Perception influences the sale of folklore tourism products in Ghana	4.1250	1.13093

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

Similarly, the "Perception" variable was explored in order to choose an appropriate test as presented below. These descriptive statistics provide valuable information about the central tendency, spread, and shape of the "Perception" variable's distribution in the dataset.

Table 41. Descriptive

		Statistic	Std. Error
Perception	Mean	4.1458	.05084
	Std. Deviation	1.05676	
	Minimum	1.00	
	Maximum	5.00	
	Range	4.00	
	Interquartile Range	1.00	
	Skewness	-1.543	.117
	Kurtosis	2.046	.234

Source: Field data (2023)

The mean perception score is approximately 4.1458, indicating the average perception rating in the sample, from table 4.60. The standard deviation is about 1.05676, indicating the average deviation of perception scores from the mean. The minimum perception score is 1.00, and the maximum is 5.00, with a range of 4.00. The interquartile range, a measure of data spread around the median, is 1.00. The skewness of -1.543 suggested a negatively skewed distribution, meaning that the data was skewed to the left. The kurtosis of 2.046 showed a distribution that was moderately leptokurtic, meaning it has heavier tails and a more peaked shape compared to a normal distribution.

University of Education,Winneba http://ir.uew.edu.gh

Table 42. Test of Normality

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Perception	.209	432	.000	.773	432	.000

a. Lilliefors Significance Correction

Source: Field data (2023)

The provided output shows the results of tests of normality for the variable "Perception." From the Kolmogorov-Smirnov test in Table 43, the statistic is 0.209 with 432 degrees of freedom, and the p-value was less than 0.001 ($p < 0.001$). Similarly, for the Shapiro-Wilk test, the statistic was 0.773 with 432 degrees of freedom, and the p-value was also less than 0.001 ($p < 0.001$). These results indicated that the variable "Perception" significantly deviates from a normal distribution in this sample.

In summary, based on these tests, the assumption of normality for the variable "Perception" was violated. Hence, a non-parametric test was conducted to analyze the correlation between "perception" and "folklore performance"

Table 43. Correlation Analysis

			Folklore export performance	Perception
Spearman's rho	Folklore export performance	Correlation Coefficient	1.000	.416**
		Sig. (2-tailed)	.	.000
		N	432	432

****. Correlation is significant at the 0.01 level (2-tailed).**

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

The correlation analysis presented in Table 44 above examined the relationship between two variables: “folklore export performance” and “Perception.” The Spearman’s correlation coefficient was 0.416, which was statistically significant at the 0.01 level (2-tailed). This indicated a strong positive correlation between these two variables. In other terms, there was a significant and positive relationship between the folklore export performance and perception. As perception scores increased, folklore export performance increased as well.

4.18 Triangulation of Qualitative and Quantitative Findings:

Inductive/Deductive Hybrid Thematic Analysis

The process of triangulating of data becomes necessary to draw meaningful conclusion that merges both data set from both an inductive approach (specific to general) and deductive approach (general to specific), that is drawing inferences that links the theoretical underpinnings to justify the significance of the study (Fereday & Muir-Cochrane, 2006; Proudfoot, 2023).

From all the objectives and the hypothesis recorded significant levels of positive affirmation that support the stated hypothesis, from the field data according to all the figures and tables presented.

University of Education,Winneba http://ir.uew.edu.gh

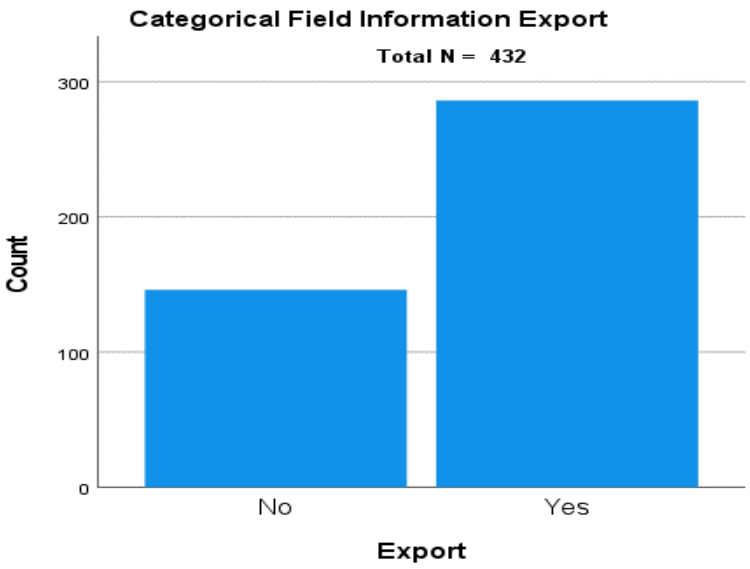

Figure 33. Field Information on Folklore Exportation
Source: Field data (2023)

Table 44, is a deductive approach of justifying the usage of folklore across the regions of Ghana in a Pairwise Comparisons. It can be said that almost every part of Ghana commercialize folklore and therefore, every legal implication of its regulation should be tackled on a national level by creating appropriate awareness strategies and also to engage a broad spectrum of stakeholders to inquire their opinion of any incoming legislation. It is quite glare that majority of the respondents are not in favour on the copyright law requiring Ghanaians to pay a fee before using folklore economically. Collins (2003) reports that before the Copyright Act 690 was passed in the year 2005, musicians, actors and other performing arts stakeholders presented a petition to parliament to reconsider their decision on the copyright law seeking to impose a fee on folklore users. Again, Petry et al (2020) also states in confirmation of Collins (2003) of similar trends among African popular musicians. This dissactifiction of artists crying out that their countries have failed to offer legal system to protect their creative activity, is a deductive indication that most people are not in favor of copyright prohibition of

University of Education,Winneba http://ir.uew.edu.gh

folklore commercialisation (Schultz & Gelder, 2008). As Schultz and Gelder (2008) noted:

> In recent years, they have taken to the streets seeking redress for the failures of their countries' legal systems to support creative activity effectively. The news brings reports of African musicians resorting to noisy street protests and personal confrontations…in Ghana, Ethiopia, Kenya, Uganda, Botswana, and Swaziland. (p.11)

Table 44. Pairwise Comparisons of Region of business location

Sample 1-Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig.[a]
Savanna-Ahafo	111.000	61.239	1.813	.070	1.000
Savanna-Western North	-180.000	61.239	-2.939	.003	.395
Savanna-Western	-257.250	55.904	-4.602	.000	.001
Savanna-Volta	-278.000	57.737	-4.815	.000	.000
Upper East-Greater Accra	72.900	51.236	1.423	.155	1.000
Upper East-Upper West	-111.000	61.239	-1.813	.070	1.000
Upper East-Western North	-180.000	61.239	-2.939	.003	.395
Upper East-Volta	-278.000	57.737	-4.815	.000	.000
Savanna-Greater Accra	72.900	51.236	1.423	.155	1.000
Upper East-Ahafo	111.000	61.239	1.813	.070	1.000
Upper East-Bono East	113.000	57.737	1.957	.050	1.000
Upper East-Western	-257.250	55.904	-4.602	.000	.001
Savanna-Bono East	113.000	57.737	1.957	.050	1.000
Upper East-Eastern	74.250	55.904	1.328	.184	1.000
Upper East-Oti	169.500	61.239	2.768	.006	.677
Savanna-Eastern	74.250	55.904	1.328	.184	1.000
Upper East-Central	116.625	53.035	2.199	.028	1.000
Savanna-Bono	93.000	61.239	1.519	.129	1.000
Upper East-Bono	93.000	61.239	1.519	.129	1.000
Savanna-North East	183.000	57.737	3.170	.002	.183
Upper East-North East	183.000	57.737	3.170	.002	.183

University of Education,Winneba http://ir.uew.edu.gh

Savanna-Northern	88.200	54.774	1.610	.107	1.000
Upper East-Northern	88.200	54.774	1.610	.107	1.000
Savanna-Ashanti	99.900	52.442	1.905	.057	1.000
Upper East-Ashanti	99.900	52.442	1.905	.057	1.000
Savanna-Upper East	.000	70.713	.000	1.000	1.000
Savanna-Upper West	-111.000	61.239	-1.813	.070	1.000
Savanna-Central	116.625	53.035	2.199	.028	1.000
Savanna-Oti	169.500	61.239	2.768	.006	.677
Greater Accra-Eastern	1.350	27.387	.049	.961	1.000
Greater Accra-Northern	-15.300	25.001	-.612	.541	1.000
Greater Accra-Bono	20.100	37.082	.542	.588	1.000
Greater Accra-Ashanti	27.000	19.366	1.394	.163	1.000
Greater Accra-Upper West	-38.100	37.082	-1.027	.304	1.000
Greater Accra-Ahafo	38.100	37.082	1.027	.304	1.000
Greater Accra-Bono East	40.100	30.958	1.295	.195	1.000
Greater Accra-Central	43.725	20.917	2.090	.037	1.000
Greater Accra-Oti	-96.600	37.082	-2.605	.009	1.000
Greater Accra-Western North	-107.100	37.082	-2.888	.004	.465
Greater Accra-North East	-110.100	30.958	-3.556	.000	.045
Greater Accra-Western	-184.350	27.387	-6.731	.000	.000
Greater Accra-Volta	-205.100	30.958	-6.625	.000	.000
Eastern-Northern	-13.950	33.542	-.416	.677	1.000
Eastern-Bono	18.750	43.303	.433	.665	1.000
Eastern-Ashanti	25.650	29.581	.867	.386	1.000
Eastern-Upper West	-36.750	43.303	-.849	.396	1.000
Eastern-Ahafo	36.750	43.303	.849	.396	1.000
Eastern-Bono East	38.750	38.189	1.015	.310	1.000
Eastern-Central	42.375	30.620	1.384	.166	1.000
Eastern-Oti	-95.250	43.303	-2.200	.028	1.000
Eastern-Western North	-105.750	43.303	-2.442	.015	1.000
Eastern-North East	-108.750	38.189	-2.848	.004	.529

University of Education,Winneba http://ir.uew.edu.gh

Eastern-Western	-183.000	35.356	-5.176	.000	.000
Eastern-Volta	-203.750	38.189	-5.335	.000	.000
Northern-Bono	4.800	41.834	.115	.909	1.000
Northern-Ashanti	11.700	27.387	.427	.669	1.000
Northern-Ahafo	22.800	41.834	.545	.586	1.000
Northern-Upper West	-22.800	41.834	-.545	.586	1.000
Northern-Bono East	24.800	36.516	.679	.497	1.000
Northern-Central	28.425	28.505	.997	.319	1.000
Northern-Oti	-81.300	41.834	-1.943	.052	1.000
Northern-Western North	-91.800	41.834	-2.194	.028	1.000
Northern-North East	94.800	36.516	2.596	.009	1.000
Northern-Western	-169.050	33.542	-5.040	.000	.000
Northern-Volta	-189.800	36.516	-5.198	.000	.000
Bono-Ashanti	6.900	38.731	.178	.859	1.000
Bono-Ahafo	18.000	50.002	.360	.719	1.000
Bono-Upper West	-18.000	50.002	-.360	.719	1.000
Bono-Bono East	20.000	45.645	.438	.661	1.000
Bono-Central	-23.625	39.530	-.598	.550	1.000
Bono-Oti	-76.500	50.002	-1.530	.126	1.000
Bono-Western North	-87.000	50.002	-1.740	.082	1.000
Bono-North East	-90.000	45.645	-1.972	.049	1.000
Bono-Western	-164.250	43.303	-3.793	.000	.018
Bono-Volta	-185.000	45.645	-4.053	.000	.006
Ashanti-Ahafo	11.100	38.731	.287	.774	1.000
Ashanti-Upper West	-11.100	38.731	-.287	.774	1.000
Ashanti-Bono East	-13.100	32.915	-.398	.691	1.000
Ashanti-Central	-16.725	23.718	-.705	.481	1.000
Ashanti-Oti	-69.600	38.731	-1.797	.072	1.000
Ashanti-Western North	-80.100	38.731	-2.068	.039	1.000
Ashanti-North East	-83.100	32.915	-2.525	.012	1.000
Ashanti-Western	-157.350	29.581	-5.319	.000	.000
Ashanti-Volta	-178.100	32.915	-5.411	.000	.000
Ahafo-Western	-146.250	43.303	-3.377	.001	.088

University of Education,Winneba http://ir.uew.edu.gh

Upper West-Oti	58.500	50.002	1.170	.242	1.000
Upper West-North East	72.000	45.645	1.577	.115	1.000
Ahafo-Western North	-69.000	50.002	-1.380	.168	1.000
Ahafo-Volta	-167.000	45.645	-3.659	.000	.030
Upper West-Bono East	2.000	45.645	.044	.965	1.000
Ahafo-Upper West	.000	50.002	.000	1.000	1.000
Ahafo-Bono East	-2.000	45.645	-.044	.965	1.000
Ahafo-Central	-5.625	39.530	-.142	.887	1.000
Ahafo-Oti	-58.500	50.002	-1.170	.242	1.000
Ahafo-North East	-72.000	45.645	-1.577	.115	1.000
Upper West-Central	5.625	39.530	.142	.887	1.000
Upper West-Western North	-69.000	50.002	-1.380	.168	1.000
Upper West-Western	-146.250	43.303	-3.377	.001	.088
Upper West-Volta	-167.000	45.645	-3.659	.000	.030
Bono East-Central	-3.625	33.851	-.107	.915	1.000
Bono East-Oti	-56.500	45.645	-1.238	.216	1.000
Bono East-Western North	-67.000	45.645	-1.468	.142	1.000
Bono East-North East	-70.000	40.826	-1.715	.086	1.000
Bono East-Western	-144.250	38.189	-3.777	.000	.019
Bono East-Volta	-165.000	40.826	-4.042	.000	.006
Central-Oti	-52.875	39.530	-1.338	.181	1.000
Central-Western North	-63.375	39.530	-1.603	.109	1.000
Central-North East	-66.375	33.851	-1.961	.050	1.000
Central-Western	-140.625	30.620	-4.593	.000	.001
Central-Volta	-161.375	33.851	-4.767	.000	.000
Oti-Western North	-10.500	50.002	-.210	.834	1.000
Oti-North East	13.500	45.645	.296	.767	1.000
Oti-Western	-87.750	43.303	-2.026	.043	1.000
Oti-Volta	-108.500	45.645	-2.377	.017	1.000
Western North-North East	3.000	45.645	.066	.948	1.000
Western North-Western	-77.250	43.303	-1.784	.074	1.000

University of Education,Winneba http://ir.uew.edu.gh

Western North-Volta	98.000	45.645	2.147	.032	1.000
North East-Western	-74.250	38.189	-1.944	.052	1.000
North East-Volta	-95.000	40.826	-2.327	.020	1.000
Western-Volta	20.750	38.189	.543	.587	1.000

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same. Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Source: Field Data (2023)

Table 45. Pairwise Comparisons of Creative Sector/Domain

Sample 1-Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig.[a]
Advertising-Art	-147.500	52.043	-2.834	.005	.129
Advertising-Fashion	-188.045	51.125	-3.678	.000	.007
Advertising-Film	-192.000	61.239	-3.135	.002	.048
Advertising-Craft	-193.570	51.160	-3.784	.000	.004
Advertising-Music	-255.750	53.035	-4.822	.000	.000
Advertising-Performing Art	-273.000	54.774	-4.984	.000	.000
Advertising-Architecture	-312.750	79.060	-3.956	.000	.002
Art-Fashion	-40.545	17.944	-2.260	.024	.668
Art-Film	-44.500	38.189	-1.165	.244	1.000
Art-Craft	-46.070	18.043	-2.553	.011	.299
Art-Music	-108.250	22.823	-4.743	.000	.000
Art-Performing Art	-125.500	26.615	-4.715	.000	.000
Art-Architecture	-165.250	62.917	-2.626	.009	.242
Fashion-Film	-3.955	36.929	-.107	.915	1.000
Fashion-Craft	5.525	15.193	.364	.716	1.000
Fashion-Music	-67.705	20.644	-3.280	.001	.029
Fashion-Performing Art	-84.955	24.772	-3.429	.001	.017
Fashion-Architecture	-124.705	62.160	-2.006	.045	1.000
Film-Craft	1.570	36.977	.042	.966	1.000

University of Education,Winneba http://ir.uew.edu.gh

Film-Music	-63.750	39.530	-1.613	.107	1.000
Film-Performing Art	-81.000	41.834	-1.936	.053	1.000
Film-Architecture	120.750	70.713	1.708	.088	1.000
Craft-Music	-62.180	20.730	-3.000	.003	.076
Craft-Performing Art	-79.430	24.844	-3.197	.001	.039
Craft-Architecture	-119.180	62.189	-1.916	.055	1.000
Music-Performing Art	-17.250	28.505	-.605	.545	1.000
Music-Architecture	57.000	63.740	.894	.371	1.000
Performing Art-Architecture	39.750	65.194	.610	.542	1.000

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Source: Field data (2023)

Table 46. Pairwise Comparisons of Under which of the following category is your business or company belongs

Sample 1-Sample 2	Test Statistic	Std. Error	Std. Test Statistic	Sig.	Adj. Sig.[a]
Design only-Art, Culture & Design only	-24.873	24.772	-1.004	.315	1.000
Design only-Art & Culture only	92.100	24.045	3.830	.000	.001
Design only-Art, Culture & Media only	-114.600	26.615	-4.306	.000	.000
Design only-Media only	-141.600	54.774	-2.585	.010	.097
Art, Culture & Design only-Art & Culture only	67.227	13.848	4.855	.000	.000
Art, Culture & Design only-Art, Culture & Media only	89.727	17.944	5.000	.000	.000

University of Education,Winneba http://ir.uew.edu.gh

Art, Culture & Design only-Media only	116.727	51.125	2.283	.022	.224
Art & Culture only-Art, Culture & Media only	-22.500	16.926	-1.329	.184	1.000
Art & Culture only-Media only	-49.500	50.777	-.975	.330	1.000
Art, Culture & Media only-Media only	27.000	52.043	.519	.604	1.000

Each row tests the null hypothesis that the Sample 1 and Sample 2 distributions are the same.

Asymptotic significances (2-sided tests) are displayed. The significance level is .050.

a. Significance values have been adjusted by the Bonferroni correction for multiple tests.

Source: Field data (2023)

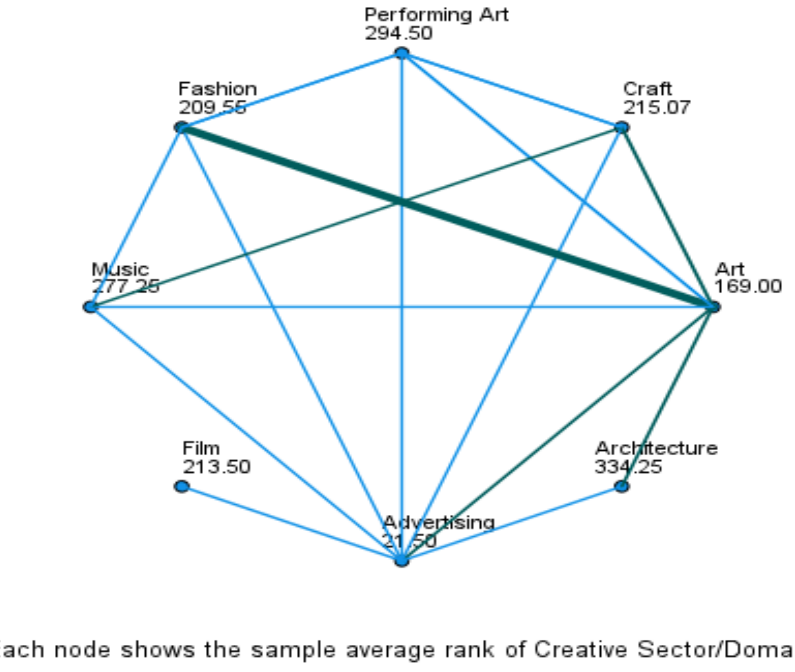

Figure 34. Creative Sector/Domain Comparison

Source: Field data (2023)

University of Education,Winneba http://ir.uew.edu.gh

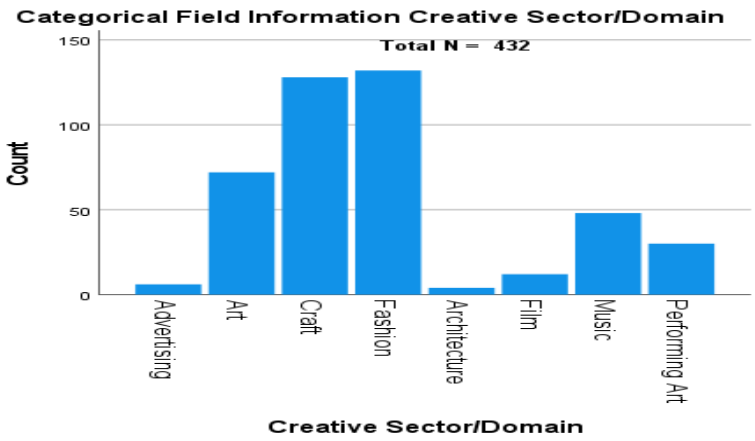

Figure 35. Creative Sector/Domains

Source: Field data (2023)

4.19 Data Triangulation

To ensure the validity and reliability of the findings, I triangulated the data from the following sources:

- Interviews with stakeholders (industry experts, artists, and policymakers)
- Observation of folklore-based creative products and services
- Document analysis of Ghana's copyright law and archival documents, and
- Questionnaires administered to a sample of stakeholders

The findings from the triangulated data reveal the following insights:

Research Question 1: Folklore utilisation in Ghana's creative economy

- Stakeholders utilise folklore as inspiration for creative products and services (interviews, observation)
- Folklore is a significant aspect of Ghana's cultural heritage, contributing to the country's creative economy (document analysis)

University of Education,Winneba http://ir.uew.edu.gh

Research Question 2: Stakeholder interest in Ghanaian folklore

- Stakeholders express interest in folklore due to its cultural significance and economic potential (interviews, questionnaires)
- However, there is a need for more education and awareness about folklore's value (observation)

Research Question 3: Copyright law provisions for folklore commercialisation

- Ghana's copyright law provides some provisions for folklore commercialisation, but there are gaps and ambiguities (document analysis)
- Stakeholders call for clearer guidelines and regulations (interviews, questionnaires)

Research Question 4: Exportation of folklore in Ghana's creative economy

- Folklore-based creative products and services are exported, but the scale is limited (observation, interviews)
- Stakeholders identify opportunities for growth in international markets (questionnaires)

Research Question 5: Folklore branding in Ghana's creative economy

- Folklore branding is emerging, but inconsistent and lacking standardisation (observation, interviews)
- Stakeholders suggest the need for a national folklore branding strategy (questionnaires)

Research Question 6: Stakeholder perception of folklore in Ghana's creative economy

- Stakeholders perceive folklore as valuable cultural heritage and economic resource (interviews, questionnaires)

University of Education,Winneba http://ir.uew.edu.gh

- However, there are concerns about cultural appropriation and exploitation (observation, interviews)

By triangulating the data and discussing the findings in relation to the research questions, we can gain a comprehensive understanding of folklore's role in Ghana's creative economy.

University of Education,Winneba http://ir.uew.edu.gh

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview of Chapter

This chapter retreats major findings the study brought forth, by using triangulation to combine both the qualitative and the quantitative data.

5.1 Summary of Qualitative Analysis Findings

The usage of folklore has evolved to facilitate daily creative works that appear to differ from normal traditional and cultural usage. People in Ghana and almost all over the world love inculcating folklore into their daily life making it a demand that others have established businesses to cater for this demand. The Government of Ghana has recognized the need to protect the use of folklore and has gone ahead to enact a statute but reports from scholars suggest a missing link in the case of how the protection of folklore in Ghana has been handled both by the state and the citizenry. It has become obvious that folklore is generating an economic activity but the magnitude of it to the Creative economy of Ghana according to this study is about a fraction of what other countries are gaining. The branding of folklore tourism is yet to be initiated in Ghana. This when done can be a factor that may influence its performance in the creative economy significantly. Perceptions of folklore tourism are geared towards making use of ideas that should translate into financial ventures that support the creative and cultural industries and the state economy at large.

The study determines that Ghanaian folklore beneficial factors, who are also citizens believes that they are to be allowed to use folklore without paying the prescribed fees in the current Copyright Act, 2005, (Act 690). The citizens are not in agreement and

University of Education,Winneba http://ir.uew.edu.gh

also are not in the known of the existence of the Copyright Act that mandates them to seek permission for the commercial usage of folklore in Ghana.

5.2 Summary of Quantitative Analysis Findings

In summary, the analysis reveal a gender imbalance with more male participants. The study also highlights a diverse religious composition among respondents, with Christianity being the dominant affiliation. In the creative sector, there were a wide range of involvement, with fashion, craft, and music having the highest representation. Lastly, the distribution of businesses across regions varied significantly, with a concentration in the Greater Accra region. Also, the descriptive statistics reveal that the participants in the study had a wide range of ages, years of experience in the industry, and number of people employed in their businesses.

From the analysis in the first objective, approximately 84.8% of the respondents expressed their use of folklore. This implies that a significant majority of Ghanaians incorporated folklore into their creative works. Upon further analysis, it was determined that gender did not exhibit a statistically significant correlation with the use of folklore. However, there were significant associations between religion, creative sector, and region of business location with the rate of folklore usage among the study participants.

The information presented from the second objective suggested that there are significant variations in the number of employees across different categories, particularly in the context of export-related groups. The results indicate that those who engage in export-related activities tend to have a relatively higher rate of employment compared to those who do not. Furthermore, the hypothesis tests conducted throughout the study of this objective consistently revealed significant differences in the distribution of employee numbers across various categories, including regions, creative

University of Education,Winneba http://ir.uew.edu.gh

sectors, and business categories. The consistent rejection of the null hypothesis underscores the substantial disparities in employee numbers within these distinct categories, emphasizing the importance of understanding and addressing these variations in the context of economic and policy considerations.

The third objective was to check the perception of copyright law (Ghanaians not exempted) on folklore reproduction and commercialisation. The analysis revealed that, the lack of exemption hinders the reproduction of folklore for commercial purposes. In other words, Ghanaians were required to pay fees when using folklore for commercial activities, and this requirement made it difficult or discouraged them from reproducing folklore for commercialisation

It was concluded from the fourth objective that there was a significant difference in expected monthly turnover profit between the two groups, with the "those who export" having a higher expected monthly turnover profit on average. Moreover, the ANOVA results indicated that the regression model, including Perception, Number of people employed, Years of experience in the industry, and Branding as predictors, was statistically significant in explaining the variations in Folklore export performance. Hence, the results identified Years of experience in the industry, Number of people employed, and Perception as significant predictors of the folklore export performance, while Branding did not significantly contribute to the prediction.

In the fifth objective, there was minimal to no substantial linear association between folklore export performance and branding. This consistency with the findings from the previous objective further supported this conclusion. Finally, a significant and positive correlation was identified between folklore export performance and perception. With higher perception scores, there is an observable tendency for an increase in folklore

University of Education,Winneba http://ir.uew.edu.gh

export performance. This discovery holds valuable implications for businesses or individuals aiming to enhance their folklore export performance and boost monthly turnover profits by concentrating on improving the perception of their products, services, or brand.

5.3 Conclusion

The usage of folklore has evolved to facilitate daily creative works that appears to differ from the normal traditional and cultural usage, and these usages are making significant contribution to the creative economy of Ghana. However, not all the domains under the creative economy have been explored using folklore. People in Ghana and almost all over the world loves inculcating folklore into their life making it a demand that others have established business to cater for this demand. Stakeholders interest that were identified are: Content creators commercialising folklore in Ghana, Ghana Government Institutions and private institutions, International Tourists in Ghana, Local consumers of folklore products in Ghana, Reproducers of folklore for commercial purposes in Ghana, Trade organisations whose business activity has an integration of folklore as in sale, entertainment, and Traditional Rulers in Ghana.

The citizens are not in agreement and also are not in the known of the existence of the Copyright Act that mandates them to seek permission for the commercial usage of folklore in Ghana. Others think that folklore in Copyright Act is not necessary. Branding and perception of folklore as observed during the study is currently opposes the state are geared towards making use of folkloric ideas that translate into financial ventures to support the CCIs, through job creation, income, revenue and tax revenue if the stakeholders understand the economic impact of folklore. Approximately 84.8% of the respondents expressed their use of folklore. This implies that a significant majority

University of Education,Winneba http://ir.uew.edu.gh

of Ghanaians folklore stakeholders incorporated folklore into their creative works. Upon further analysis, it was determined that gender did not exhibit a statistically significant correlation with the use of folklore. The study recorded a significant contribution of folklore impact in the creative economy of Ghana, where if branding and perception of folklore tourism are positioned on national it can reduce unemployment, increase tax revenue net and increate the GPD of Ghana. However, factors such as copyright, branding, and perception remains a major challenge on the commercialisation drive of the subject matter.

Firstly, the utilisation of folklore has evolved to facilitate daily creative works that appears to differ from the normal traditional and cultural usage, and these usages are making significant contribution to the creative economy of Ghana. However, not all the domains under the creative economy have been explored using folklore, such as Computer games, toys and games, research and development.

Secondly, Folklore stakeholders express their interest by inculcating folklore into their economic and social life making it a demand that others have established business to cater for this demand, and it has generated revenue and created employment across all the regions the study covered.

Thirdly, with the exception of the state institutions, all other folklore stakeholders' perceive the copyright law protecting folklore against commercialisation as unnecessary, not essential, and non-productive which hampers creativity.

Fourthly, the performance of folklore exportation in the creative economy of Ghana is gradually increasing significantly. But this significant achievement has not gotten state attention to maximize it potential for the state in terms revenue, job creation and incentives to enhance its economic potential.

University of Education,Winneba http://ir.uew.edu.gh

Fifthly, the nonexistence of a national folklore branding drive to influences folklore performance in the creative economy of Ghana. Those commercializing folklore have a notion that the nonexistence of national folklore brand identity limit the market value of the Ghanaian folklore.

Lastly, there is a negative perception of commercialized folklore by some local consumers, as some perceive it as demonic, and valueless. This perception significantly affect the local purchase of folklore items that invariably negate it performance in the creative economy on the local market in Ghana. This recorded perception is directly opposite the recorded perception by developed countries.

5.4 Recommendations

Recommendations are meant to suggest changes that will benefit humanity but there comes a situation where some recommendations are like a mountain that needs moving. Therefore, I have the following recommendations. The findings of the study have shown that the average person involved in folklore sin Ghana per this study, is mindful of the interplay of folklore in the creative economy and the creative and cultural industries.

First of all, it is recommend that the fee payment imposes on people to pay before using folklore ideas, or materials in any form should exclude Ghanaian nationals. In other words, Ghanaian citizens should be exempted from the fee payment, so as to avoid a situation where the fee payment will hinder the productivity of folkloric workers whose life depends on the reproduction of folklore commercialisation. So, sections 4, and 44 of the Copyright Act 2005 (Act 690), should be amended to exempt Ghanaian citizens, it is evident that the current practice where obtaining authorization and fee paying for folklore before its commercialisation, is grossly ignored by those who are currently

University of Education,Winneba http://ir.uew.edu.gh

domesticating folklore on commercial bases in Ghana, and so, the state should as soon as possible amend its copyright act to reflect the new dynamics of the populace views.

Secondly, I recommend that the government of Ghana should focus on folklore tourism as the new medium through which tourist destinations could be activated, by branding our folklore by trademarking it to bring uniqueness and distinction to items that are of similar nature from those produced in the neighbouring countries around Ghana. For example, Kente, folktales, and other stories similar to the famous *Ananse* stories.

Thirdly, a national perception and branding drive of folklore tourism should be instituted through the NCC and NFB to create awareness and also to grant incentives to folklore tourism focus groups. Government should renovate arts and culture market structures to attract tourism globally and by so doing folklore tourism can serve as an economic booster for Ghana. Since the usage of folklore has evolved to facilitate daily creative works, it is recommend that the government of Ghana should focus on folklore tourism as the new medium through which tourist destinations could be activated. The state should encourage the use of folklore reproduction as a creativity venture to explore all the domains under creative economy to boost varied expression by the CCIs for employment creation across all the regions in Ghana. Due to the massive opposition to the copyright protection, it is recommended that Ghanaian citizens should be exempted from the fee payment as stated in the sections 4, and 44 of the Copyright Act, 2005 (Act 690), so parliament should amended the Act to exempt Ghanaian citizens.

Fourthly, the state should implement initiative to attract more investment in folklore exportation in the creative economy of Ghana to maximize it potential for the state in the generation of revenue, job creation and enhance its economic potential. Government should initiate a national folklore branding drive to influences folklore performance in

University of Education,Winneba http://ir.uew.edu.gh

the creative economy of Ghana. Those commercializing folklore have a notion that the nonexistence of national folklore brand identity limit the market value of the Ghanaian folklore.

Finally, the Creative Arts Agency (CAA), the National Folklore Board and together with the Ministry of Tourism, Arts and Culture should engage in a massive public education to change this negative perception of commercialized folklore by some local consumers, as some perceive it as demonic, and valueless. This public education will significantly change the local purchase of folklore items.

University of Education,Winneba http://ir.uew.edu.gh

REFERENCES

Abrahams, R. D. (1993). Phantoms of romantic nationalism in folkloristics. *Journal of American Folklore*, 106(412), 3-37.

Acharya, A. S., Prakash, A., Saxena, P., & Nigam, A. (2013). Sampling: Why and how of it. *Indian Journal of Medical Specialties*, *4*(2), 330-333.

Acquah, E. O. (2019). A Theoretical Review towards a Compositional Model for Creating African Musical Drama: Anansegorndwom. *Journal of Humanities and Social Science, 24*(4), 23-32.

Acquah, E. O., & Acquah-Nunoo, M. O. (2021). The State of Royalties in the Music Industry in Ghana. *Quantum Journal of Social Sciences and Humanities, 2*(2), 65-73.

Adorno, T., & Horkheimer, M. (2019, September 5). The Culture Industry: Enlightenment as Mass Deception. In C. K.-W. (Ed.), *Philosophers on Film from Bergson to Badiou: A Critical Reader* (pp. 80-96). New York Chichester: Columbia University Press. Retrieved from https://sites.evergreen.edu

Agordoh, A. A. (2002). The Role of Music in the Life of the African. In A. A. Agordor, *Studies in African Music* (pp. 28-31). Ho: New Age Publication.

Alase, A. (2017). The Interpretative Phenomenological Analysis (IPA) : A guide to a good qulitative approach. *International Journal of Education and Literacy, 5*(2), 9-19.

Allen, A. (2011). The role of history in place marketing: Can branding create a sense of place? *Journal of Town & City Management, 2*(1), 75-83.

Almeida, F. (2018). Strategies to perform a mixed methods study. *European Journal of Education Studies, 5*(1), 50-64.

University of Education,Winneba http://ir.uew.edu.gh

Althubaiti, A. (2023). Sample size determination: A practical guide for health researchers. *Journal of General and Famlly Medicine, 24*(2), 72-78.

Amegatcher, A. O. (2014). *Ghanaian Law of Copyright.* London: Omega Law Publishers.

Anttonen, P. J. (2005). *Tradition through modernity: postmodernism and the nation-state in folklore scholarship.* Helsinki: Finnish Literature Society.

Aracil, L. C. (2023). A city made of stories. In folklore, people, and place*: International perspectives on tourism and tradition in stories places* (pp. 157-168). Routledge.

Arhin Jnr, B. O., Coffie, M. M., Konu, H. S., & Ferguson, E. E. (2023). Split sheets in Ghanaian recording studios. *International Journal of Music Business Research, 12*(1), 3-12.

Asika, N. (1991). Research Methodology in the Behavioral Sciences, Lagos: Longman Nigeria. *International Business Review, 12*(1), 61-81.

Avorgbedor, D. (1987). The construction and maipulation of temporal structures in Yeve cult music: A multi-dimensional approach. *African Music: Journal of the International Library of African Music, 6*(4), 4-18.

Avorgbedor, D. (1987). The construction and manipulation of temporal structures in Yeve cult music: A multi-dimensional approach. *African Music: Journal of the International Library of African Music, 6*(4), 4-18.

Avorgbedor, D. (2019). Pieces of the Musical World: Sounds and Cultures. New York and London: Routledge, 2015. xx, 260 pp., glossary, index. ISBN 9780415723107 (cloth), ISBN 9781315857879 (E-BOOK). *Yearbook for Traditional Music, 51,* 269-271.

University of Education,Winneba http://ir.uew.edu.gh

Avorgbedor, D. (2022). Ruptures, Junctures, and Difference: The Role of Music and Ritual Performance in Framing "Tradition" in Contemporary Royal Ceremonies, Ghana. *Musicological Annual, 58*(1), 7-41.

Avorgbedor, D. K. (1983). The place of the 'folk' in Ghanaian popular music. *Popular Music & Society, 9*(2), 35-44.

Avorgbedor, D. K. (1994). Freedom to sing, license to insult: The influence of Halo performance on social violence among the Anlo Ewe. *Oral Tradition, 9*(1), 83-112.

Avorgbedor, D. K. (2001). "It's a Great Song!" "Halo" Performance as Literary Production. *Research in African Literature, 32*(2), 17-43.

Ayentimi, D. T., & Burgess, J. (2023). Employee Relations and Trade Unions in Ghana*: A Changing Perspective* (pp. 71-92). Springer.

Azamovna, U. M. (2023). The Importance of The Author's Fairy Tales and Folklore in Primary School Lessons. *Journal of Creativity in Art and Design, 1*(1), 31-34.

Baidoo-Anu, D., & Baidoo, I. E. (2022). Performance-based accountability: Exploring Ghanaian Teachers perception of the influence of large-scale testing on teaching and learning. *Education Inquiry, 13*(1), 1-18.

Bakkabulindi, F. E. (2014). A call for return to Rogers' innovation diffusion theory. *Makerere Journal of Higher Education, 6*(1), 55-85.

Baldwin, J. R., Pingault, J.-B., Schoeler, T., Sallis, H. M., & Munafo, M. R. (2022). Protecting against researcher bias in secondary data analysis: challenges and potential solutions. *European Journal of Epidemiology, 37*(1), 1-10.

Barreiro, P. L., & Albandoz, J. P. (2001). Population and sample. Sampling techniques. *Management Mathematics for European Schools, 1*(1), 1-18.

University of Education,Winneba http://ir.uew.edu.gh

Bartlett, F. C. (1920). Some experiments on the reproduction of folk-stories. *Folklore, 31*(1), 30-47.

Bascom, W. (1965). The forms of folklore: Prose narratives. *The Journal of American Follore, 78*(307), 3-20.

Bascom, W. R. (1954). Four functions of folklore. *The Journal of American Folklore, 67*(266), 333-349.

Bastos, W., & Levy, S. J. (2012). A history of the concept of branding: practice and theory. *Journal of Historical Research in Marketing, 4*(3), 347-368.

Bauman, R. (1983). Folklore and the Forces of Modernity. Indiana University *Department of Foklore and Ethnomusicology*, 1-6. Retrieved September 24, 2021, from www.core.ac.uk/download/pdf/213809831.pdf

Bazeley, P. (2009). Analysing qualitative data: More than 'identifying themes'. *Malaysian Journal of Qualitative Research, 2*(2), 6-22.

BEA (Bureau of Economic Analysis). (2023). *Arts and Cultural Production Satellite Accout, U.S. and States, 2020.* Suitland: Bureau of Economic Analysis - U.S. Department of Commerce. Retrieved from U.S. Department of Commerce: http://www.bea.gov

Ben-Amos, D. (Ed.). (1981). Folklore genres (Publications of the American Folklore Society, Bibliographical and Special Series, Vol. 26). University of Texas Press.

Ben-Amos, D. (1983). The Idea of Folklore: An Essay. *Folklore Research Center Studies, 7*, 11-17. Retrieved September 24, 2021, from www.sas.upenn.edu/folklore/faculty/dbamos/TIOF.html

University of Education,Winneba http://ir.uew.edu.gh

Ben-Amos, D. (1984). The Seven Strands of Tradition: Varieties in its meaning in American Folklore Studies. *Journal of Folklore Research*, 21(2), 97-131. Retrieved from http://www.jstor.org/stable/3814548

Bennett, D. (2010). Creative migration: A Western Australian case study of creative artists. *Australian Geographer 41(1)*, 117-128.

Bennett, G. (1996). The Thomsian heritage in the Folklore Society (London). *Journal of Folklore Research, 33*(3), 212-220. Retrieved September 24, 2021, from www.jstor.org/stable/3814676

Blackburn, S. H. (2006). *Print, folklore and nationalism in colonial South India.* New Delphi: Orient Longman Private Limited.

Blyn-LaDrew, R. (1996). Geoffrey Chaucer, William Thoms, Raymond Williams, and the terminology of folklore: "Bealoideas" as a "keyword". Folklore Forum, 27(1), 1-35. Retrieved September 24, 2021, from https://core.ac.uk/download/pdf/213810486.pdf

Boateng, B. (2011). *The copyright thing doesn't work here: Adinkra and kente cloth and intellectual property in Ghana.* Minnesota: University of Minnesota Press.

Bogatrev, P., & Jakobson, R. (1982). Folklore as a special form of creativity. *In The Prague School: Selected Writings*, (pp. 1-21).

Bogdanova, Z. (2023). "Creative Heritage in the Making"-The Case of the Creavice Industries District Kapana in Plovdiv. *Acts Ethnographica Hungarica*, *66*(2), 403-419.

BRAC. (2022). *Tourism: Concept and Types of Tourism.* Delhi: Dr. Bhim Rao Ambedkar College: University of Delhi.

University of Education,Winneba http://ir.uew.edu.gh

Brad, I., Dincu, A., lancu, T., Gherman, R., & Sirbulescu, C. (2015). Studying regarding the tourist potential of the west area. *15th International Multidisciplinary Scientific GeoConference SGEM 2015*, 591-598.

Britannica. (2022, October 28). *The Editors of Enclopedia. "Thomas Cook" 14 Jul. 2022*. Retrieved from Encyclopedia Britannica: http;//www.britannica.combiography/Thomas-Cook.

Bronner, S. J. (2007). *The meaning of folklore*. Logan: Utah State University Press. Retrieved from https://digitalcommons.usu.edu/usupress_pubs/53

Bronner, S. J. (2010). *Popularizing Pennsylvania: Henry W. Shoemaker and the progressive uses of folklore and history*. Pennsylvania: Penn State Press.

Bryman, A. (2008). Of methods and methodology. *Qualitative Research in Organization and Management : An International Journal*, *3*(2), 159-168.

Cameron, R., & Azorin, J. M. (2010). The application of mixed metods in organisational research: A literature review. *Electronic Journal Of Business Research Methods*, *8*(2), 95-105.

Cavaye, A. L. (1996). Case study research : A multi-faceted research appoach for IS. *Information Systems Journal*, *6*(3), 227-242.

Chatman, E. A. (1986). Diffusion theory: A review and test of a conceptual model in information diffusion. *Journal of the American Society for information Science*, *37*(6), 377-386.

Cheng, H.-H. (2017). The antecedents of creative article diffusion on blogs: Diffusion theory and social network theory. *Online Information Review*.

Chutia, U., Gen, M., & Kumar, N. (2016). Folklore and community benefit sharing in India. *Indian Journal of Legal Philosophy*, *4*(2), 1-15.

University of Education,Winneba http://ir.uew.edu.gh

Collins, J. (2006). Copyright, folklore and music piracy in Ghana. *Critical Arts, 20*(1), 158-170.

Collins, J. (2009). Popular Dance Music and the Media. *International African Seminars: Media and Identity in Africa*, 162-170.

Collins, J. E. (2003). The Folkloric Copyright Tax in Ghana. Media Development. *The Journal of the World Association of Christian Communication, 50(1)*, 10-14.

Collins, J. E. (2011). World Music: A Stimilus to Ghanaian Tourism, Education and Crossover Musical Collaboration. *Journal of Performing Arts*, *4*(2), 71-78.

Collins, S. (2019). Ghana's copyright law for folklore hampers cultural growth. *The Conversation*.

Copyright Act, 2005 (Act 690) (2005). Accra: Republic of Ghana.

Couper, M. P. (2017). New Development in Survey Data Collection. *Annual Review of Sociology, 43*, 121-145.

Creswell, D., & Creswell, J. (2017). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches.* Newbury: Sage Publication.

Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mxied Method Approaches.* Sage Publication.

Creswell, J. W. (2016). *Qualitative Inquiry and Research Design: Choosing among five approaches* (2nd ed.). Lincoln: SAGE Publications.

Creswell, J. W., & Clark Plano, V. L. (2011). *Designing and Conducting Mixed Methods Research* (2nd ed.). Los Angeles: SAGE Publications.

University of Education,Winneba http://ir.uew.edu.gh

Creswell, J. W., & Miller, D. L. (2000). Determining validity in qualitative inquiry. *Theory into Practice, 39*(3), 124-130.

Creswell, J. W., & Tashakkori, A. (2007). Differeing perspectives on mixed methods research. *Journal of Mixed Methods Research, 1*(4), 303-308.

Cross, P. G., Cattel, R. B., & Butcher, H. J. (1967). The personality pattern of creative artists. *British Journal of Educational Psychology*, 292-299.

Cunningham, S. (2002). From cultural to creative industries: Theory, industry and policy implications. *Media International Australia, 102*(1), 54-65.

Dangi, T. B., & Petrick, J. F. (2021). Augmenting the role of tourism governance in addressing destination justice, ethics, and equity for sustainable community-based tourism. *Tourism and Hospitality, 2*(1), 15-42.

Danley, J. R. (1978). An examination of hypothetical assumption of hypothetical process argument. *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition, 34*(2), 187-195.

De Beukelaer, C. (2014). Creative industries in "developing" countries: Questioning country classifications in the UNCTAD creative economy reports. *Cultural Trends, 23*(4), 232-251. doi:DOI:10.1080/09548963.2014.912043

De Lisle, J. (2011). The benefits and challenges of mixing methods and methodologies: Lessons learnt from implementing qualitatively led mixed methods research designs in Trinidad and Tobago. *Carribean Curriculum, 18*, 87-20.

Degh, L. (1984). Uses of folklore as expressions of identity by Hungarians in the old and new country. *Journal of Folklore Research, 21*(2), 187-200.

Desille, A. (2023). City Branding and Intercultural Heritage in Amandora, Portugal: Special issues: Inter cultural heritage and migrants' inclusion-bridging the gap. *Journal of Intercultural Studies*, 1-21.

University of Education,Winneba http://ir.uew.edu.gh

Domenech, R., Molina, B., & Koster, P. (2022). The impact of cultural and creative industries on the wealth of crountries, regions and municipalities. *European Planning Studies*, *30*(9), 1777-1797.

Donaldson, T., & Preston, L. E. (1995). The stakeholder theory of the corporation: Concepts, evidence, and implications. *Academy of Management Review*, *20*(1), 65-91.

Doyle, G. (2016). Creative economy and policy. *European Journal of communication*, *31*(1), 33-45.

Drake, C. C. (1969). Jungian psychology and its uses in folklore. *The Journal of American Folklore*, *82*(324), 122-131.

Dundes, A. (2007). The Meaning of Folklore. In A. Dundes, & S. J. Bronner (Ed.), *The Analytical Essays of Alan Dundes* (pp. 223-284). Colorado: University Press of Colorado, Utah State University Press. Retrieved June 25, 2019, from www.jstor.org/stable/j.ctt4cgrzn.19

Efthymiou, L. (2023). The Folklore in the early 20th century and its role in the "national Discipline": the "origin" of the Balkan narrative songs. A critical approach. *Series Musicologica Balcanica*, 48-70.

Emerson, R. W. (2015). Convenience sampling, randm sampling, and snowball sampling: How does sampling affect the validity of research? *Journal of Visual Impairment & Blindness*, *109*(2), 164-168.

Eminov, S. (1975). Folklore and nationalism in modern China. *Journal of the Folklore Institute*, *12*(2/3), 257-277.

Emrich, D. (1946, October). Folk-Lore: William John Thoms. *Califonia Folklore Quarterly*, *5(4)*, 355-374. Retrieved September 24, 2021, from www.jstor.org/stable/1495929

University of Education,Winneba http://ir.uew.edu.gh

Essel, O. Q., Coffie, M. M., & Acquah, E. O. (2023). Second-hand clothing and colonialist-inspired fashion criticisms through highlife music in post-independence Ghana. *International Journal of Multidisciplinary Research and Development, 10*(6), 85-92.

Everett, S., & Parakoottathil, D. J. (2018). Transformation, meaning-making and identity creation through folklore tourism: the case of the Robin Hood Festival. *Journal of Heritage Tourism, 13*(1), 30-45.

Fereday, J., & Muir-Cochrane, E. (2006). Demonstrating rigor using of thematic analysis: A hybrid approach of inductive and deductive coding and theme development. *International Journa of Qualitative Methods, 5*(1), 80-92.

Fernandez, J. W. (1985). Folklore as agents of nationalism. *New York Folklore, 11*(1), 135.

Fischer, H. E., Boone, W. J., & Neumann, K. (2023). Quantitative Research Design and Approaches. *Handbook of Research on Science Education*, 28-59.

Freeman, E. R. (1984). *Stakeholder Theory*. Retrieved January 22, 2023, from Stakeholder Theory Web site: http://www.staeholdertheory.org

Freeman, E. R. (2001). A stakeholder theory of the modern corporation. *Perspective in Business Ethics Sie, 3*(144), 38-48.

Freeman, E. R. (2023). The politics of stakeholder theory: Some Future Directions. *Edward Freeman's Selected Works on Stakeholder Theory and usiness Ethics*, 119-132.

Freeman, R. E. (1984). *Startegic Management: A Stakeholder Approach.* Cambridge: Cambridge University Press.

Friedman, A. L., & Miles, S. (2002). Developing Stakeholder Theory. *Journal of Management Studies, 39*(1), 1-21.

University of Education,Winneba http://ir.uew.edu.gh

Gabbert, L. (2010). Exploring local communities: Conducting ethnographic research in folklore studies. *CUR Quarterly*, *30*(4), 37-42.

Gao, S. J. (2023). Strenghthening national identity and cultural cohesion: Wartime folklore studies in Southernwest China. *Reconstructing the Past: Journal of Historical Studies*, *1*(1), 5-14.

Garlough, C. L. (2008). On the political uses of folklore: Performance and grassroots feminist activisim in India. *Journalof American Folklore*, *121*(480), 167-191.

Gaski, J. F. (2020). A history of brand misdefinition with corresponding implications for mismeasurement and incoherent brand theory. *Journal of Product & Brand Management*, *29*(4), 517-530.

Gerritsen, R. (1972). The Evolution pf the Ghana Trades Union Congress Under the Convention Peoples Party: Towards a Re-Interpretation. *Transaction of the Historical Society of Ghana*, *13*(2), 229-244.

Gray, P. S. (1981). The Genesis of Trade Unions in Ghana. *Journal of African Studies*, *8*(2), 72.

Grimm, J., & Grimm, W. (2014). *The Original Folk and Fairy Tales of the Brothers Grimm* (1st ed.). (J. Zipes, Ed.) Princeton: Princeton University Press.

GSS (Ghana Statistical Service). (2021). *Employed population in arts and entertainment in Ghana by region.* Accra: Ghana Statistical Service.

Gutierrez-Posada, D., Kitsos, T., Nathan, M., & Nuccio, M. (2023). Creative clusters and creative multipliers: Evidence from UK cities. *Economic Geography*, *99*(1), 1-24.

Hammond, M. (2013). The contribution of pragmatism to understanding educational action research: Value and consequences. *Educational Action Research*, *21*(4), 603-618.

University of Education,Winneba http://ir.uew.edu.gh

Hardy, S., Norman, B., & Sceery, S. (2012). Toward a history of sport branding. *Journal of Historical Research in Marketing, 4*(4), 482-509.

Henriques, C., & Elias, S. (2022). Interconnections between the Cultural and Creative Industries and tourism challenges in four Ibero-American capital cities. *International Journal of Culture, Tourism and Hospitality Research, 16*(1), 337-351.

Hidayat, T., Mahardoki, R., & Rosyad, A. M. (2023). The Analysis of Data Preparation to Validate Model Value of Information Technology. *Virtual Economics, 6*(2), 23-24.

HMZ, R. F. (2022). Contributions of Bugis Folk Stories as Literature Learning Materials in Highschool. *Journal of Asian Multicultural Research for Educational Study, 3*(3), 13-19.

Hoffman, J. (2009). Akdamut: History, Folklore, and Meaning. *The Journal Quarterly Review*, *99*(2), 161-183.

Honko, L. (1985). Empty text, full meaning: on transformal meaning in folklore . *Journal of Folklore Research, 22*(1), 37-44.

Howkins, J. (2001). *The Creative Economy How People Make Money From Ideas.* London: Allen Lane.

Ilkhomovna, Z. M., & Bakhodirovna, U. A. (2021). Tourist Potential of the Burkina Region. *ResearchJet Journal of Analysis and Inventions*, *2*(4), 243-246.

Imenda, S. (2014). Is there a conceptual difference between theoritical and conceptual framework? *Journal of Social Sciences, 38(2)*, 185-195.

Jaelani, A. (2016). Cirebon as the Silk Road: A New Appraoch of Heritage Tourisme and Creative Economy. *Journal f Economics and Political Economy, 3*(2), 264-283.

University of Education,Winneba http://ir.uew.edu.gh

Jevons, C. (2005). Names, brands, branding: beyond the signs, symbols, products and services. *Journal of Product & Brand Management, 14*(2), 117-118.

Jones, M. O. (1990). A folklore approach to emotions in work. *American Behavioral Scientist, 33*, 278-286.

Joshi, A., Kale, S., Chandel, S., & Pal, K. (2015). Likert Scale: Explored and Explained. *British Journal of Applied Science & Technology, 7*(4), 396-403.

Julious, S. A. (2023). *Sample Size for Clinical Trials.* Florida: CRC Press.

Kano, I. S., Vas, Z., & Klasova, S. (2023). emerging synergies in innovation systems: Creative industries in Central Europe. *Journal of the Knowlegde Economy, 14*(1), 450-471.

Kashyrina, I. O., & Valerievna, C. O. (2020). Problem of Reproduction of Folklore Components in the Translation of English Folk Tales. *The 4th International* (pp. 109-112). Boston: BoScience Publisher.

Khairani, L., & Wiradyana, K. (2023). From Ethnic Genealogical Folklore to the Power and Legitimacy of Traditioal Society. *Eduvest-Journal of Universal Studies, 3*(6), 1098-1115.

Khan, I., Jan, S., Shinwari, Z., Ali, M., Khan, Y., & Kumar, T. (2017). Ethnobotany and medicinal uses of folklore medicinal plants belongs to family Acanthaceae: An updated review. *MOJ Biology and Medicine, 2*(1), 34-38.

Kodish, D. (2011). Envisioning folklore activism. *The Journal of American Folklore, 124*(491), 31-60.

Kong, L. (2014). From cultural industries to creative industries and back? Towards clarifying theory and rethinking policy. *Inter-Asia Cultural Studies, 15*(4), 593-607.

University of Education,Winneba http://ir.uew.edu.gh

Kong, L., Gibson, C., Khoo, L.-M., & Semple, A.-L. (2006). Knowledges of the creative economy: Towards a rational geography of diffusion and adoptation in Asia. *Asia Pacific Viewpoint, 47*(2), 173-194.

Koo, C., Kwon, J., Chung, N., & Kim, J. (2023). Metaverse tourism: conceptual framework and research propositions. *Current Issues in Tourism, 26*(20), 3268-3274.

Kortetmaki, T., Helkkinen, A., & Jokinen, A. (2023). Particularizing nonhuman nature in stakeholder theory: The recognition approach. *Journal of Business Ethics, 185*(1), 17-31.

Kothari, C. R. (2004). *Research Methodology: Methods and Techniques* (2nd ed.). New Delhi: New Age International Publishers.

Kovan, M. J. (2003). Folklore studies and popular film and television: A necessary critical survey. *Journal of American Folklore, 116*(460), 176-195.

Kovan, M. J. (2008). *Film, folklore, and urban legends.* Maryland: Scarecrow Press.

KPMG. (2014). *A Comprehensive Study of the Music Sector in Ghana.* Accra: Commissioned by Musicians Union of Ghana.

Krosnick, J. A. (2018). Questionnaire design. *The Palgrave Handbook of Survey Research*, 439-455.

Król, K., & Hernik, J. (2022). Digital Folklore of Rural Tourism in Poland. *Sustainability, 14*(3), 11-65.

Kucharska, W., & Mikolajczak, P. (2018). Personal branding of artists and art-designers: necessity or desire? *Journal of Product & Brand Management, 27(3)*, 249-261. doi:http://doi.org/10.1108/JPBM-01-2017-1391

University of Education,Winneba http://ir.uew.edu.gh

Kuralbayevich, S. R. (2023). Stage Embodiment of Karakalpak Folklore: A Cultural Exploration through Theatrical Expression. *Periodical Journal of Modern Philosophy, Social Science and Humanities, 21*, 17-19.

Kuutma, K. (2015). From folklore to intangible heritage. *A companion to heritage studies*, 41-54.

Lakens, D. (2022). Sample size justification. *Psychology, 8*(1).

Lalremruati, R. (2023). Folklore Studies in Mizoram. In S. Luhar, *Folklore Studies in India: Crtical Regional Responses* (pp. 368-374). Gujarat: NS Patel Arts Autonomous College.

Lather, P. (2013). Methodology-21: What do we do in the afterward. *International Journal of Qualitative Studies in Education, 26*(6), 634-645.

Leimgruber, W. (2010). Switzerland and the UNESCO convention on intangible cultural heritage. *Journal of Folklore Research: An International of Folklore an Ethnomusicology 47(1-2)*, 161-196.

Levickaitė, R. (2011). Four Approaches to the Creative Economy: General Overview. *Business, Management and Education, 9(1),* 81-92. Retrieved from https://www.ceeol.com/search/article-detail?id=264401

Lewis-Williams, D. J. (2016). *Myth and meaning: San-Bushman folklore in global context.* Routledge.

Lichtenstein, M., & Rucks-Ahidiana, Z. (2023). Contextual text coding: A mixed-method approach for large-scale textual data. *Sociological Methods & Research, 52*(2), 606-641.

Lock, S. (2022). *Global tourism industry - statistics & facts.* Statista.

University of Education,Winneba http://ir.uew.edu.gh

Ludewig, K. (2009). The Nationalization and Commercialization of Ghanaian Folklore. *Michigan Journal of Public Affairs*, 1-39.

Lundblad, J. P. (2003). A review and critique of Rogers'diffusion of innovation theory as it applies to organizations. *Organization Development Journal*, 50.

Marton, F. (2004). Phenomenography: A research approach to investigating different undertanding of reality. *Qulitative Research in Education*, 141-161.

Matei, F. D. (2015). Cultural tourism potentials, as part of rural tourism development in the North-East of Romania. *Procedia Economics and Finance, 23*, 453-460.

McLeilan, E., MacQueen, K. M., & Neidig, J. L. (2003). Beyond the qualitative interview: Data preparation and transcription. *Field Methods, 15*(1), 63-64.

Miller, R. L. (2015). Rogers innovation diffusion theory (1962, 1995). *Information Seeking Behaoir and Technology Adoptation: Theories and Trends*, 261-274.

Moen, T. (2006). Reflections on the narrative research approach. *International Journal of Qualitative Methods, 5*(4), 56-69.

Morse, J. M. (2000). Determining sample size. *Qualitative Health Research, 10*(1), 3-5.

MoTAC. (2022, October 12). *Ministry of Tourism, Arts and Culture*. Retrieved from Ministry of Tourism, Arts and Culture: http://www.motac.gov.gh/folklore/#

Mukumbang, F. (2023). Retroductive theorizing: a contribution of critical realism to mixed methods research. *Journal of Mixed Methods Research, 17*(1), 93-114.

MUSIGA (Musicians Union of Ghana). (2014). *Comprehensive Study of the Ghanaian Music Sector.* Accra: KPMG & Musicians Union of Ghana.

University of Education,Winneba http://ir.uew.edu.gh

Nadya, N. L. (2020). Text Reprduction of Folklore with Character Education as Enrichment of Sanggar Sastra. *1st International Conference on Languange, Literature, and Arts Education*, 407-411.

National Endowment for the Arts. (2021). *The U.S. Arts Economy in 2019: A National Summary Report.* Washington DC: National Endowment for the Arts . Retrieved April 28, 2022, from https://www.arts.gov/sites/default/files/SummaryReportAccess.pdf

NFB. (National Folklore Board). (2023, January 20). *National Folklore Board*. Retrieved from Minitstry of Tourism, Arts and Culture Web site: https://www.motac.gov.gh/national-folklore-board-nfb/

Ningi, A. I. (2022). Data Presentation in Qualitative Research: The Outcomes of the Pattern of Ideas with the Raw Data. *International Journal of Qualitative Research*, *1*(3), 196-200.

Nora, G. A., Alberton, A., & Ayala, D. H. (2023). Stakeholder theory and actor-network: The Stakeholder engagement in energy transitions. *Business Strategy and the Environment*, *32*(1), 673-685.

Noyes, D. (2012). The social bases of folklore. *A Companion to Folklore*, 13-39.

Ntiamoah, E. B., Egyiri, P. o., & Kwamega, M. (2014). Corporate Social Responsibility Awareness, Firm Commitment and Organizational Performance. *Journal of Human Resource and Sustainabilty Studies*, *2*(2), 91-101.

Oinas, F. J. (1975). The political uses and themes of folklore in the Soviet Union. *Journal of the Folklore Institute*, 157-175.

O'Neill, E. (2023, January 30). *London College of Contemporary Arts*. Retrieved from London College of Contemporary Arts Web site: http://www.lcca.org.uk/blog/education/history-of-branding/

University of Education,Winneba http://ir.uew.edu.gh

Oring, E. (2004). Folklore and advocacy. *Journal of Folklore Research, 41*(2), 259-267.

Palmer, R. F., & Royall, D. R. (2010). Missing data? Plan on it. *Journal of the American Geriatrics Society, 58*, 5343-5348.

Petrikova, K., Vanova, A., & Borsekova, K. (2015). The role of creative economy in Slovak republic. *AI & society*, 271-281.

Petry, J. F., Uchoa, A. G., Mendonca, M., Magalhaes, K., & Benchimol, R. (2020). The creative economy: An ethnographic framework for handcrafts in the Also Somlimoes region of the Brazilian Amazon. *International Journal of Social Economics, 47*(12), 1651-1667.

Petty, R. D. (2016). A history of brand identity protection and brand marketing. *The Routledge Companion to Marketing History*, 97-114.

Phillips, R., Freeman, E. R., & Wicks, A. C. (2003). What stakeholder theory is not. *Business Ethics Quaterly, 13*(4), 479-502.

Pierre, E., & Jackson, A. (2014). Qualitative data analysis after coding. *Qualitative Inquiry, 20*(6), 715-719.

Policy Research Group Canada. (2013). *The Creative Economy: Key Concepts and Literature Review Highlights* . Nova Scotia: Canadian Heritage.

Preston, L. E., & Donaldson, T. (1995). The Stakeholder theory of the corporation: Concepta, evidence, and implications. *Academy of Management Review, 20*(1), 65-91.

Proudfoot, K. (2023). Inductive/Deductive Hybrid Thematic Analysis in Mixed Methods Research. *Journal of Mixed Methods Research, 17*(3), 308-326.

University of Education,Winneba http://ir.uew.edu.gh

Quan-Baffour, K. P. (2012). Sankofa: 'Gazing back to Indigenous Knowlegde and Skills for Socio-economic Development of Ghana. *Studies of Tribes and Tribals, 10*(1), 1-5.

Rajaram, S., & Sheily, S. C. (2012). History of branding. *International Journal of Social Sciences & Interdisciplinary Research, 1*(3), 100-104.

Reese, S. D. (2022). Writing the Conceptual Article: A Practical Guide. *Digital Journalism*, 1-16. doi:DOI:10.1080/21670811.2021.2009353

Reich, W. (1971). The Uses of Folklore in Revitalization Movements. *Folklore*, 233-244.

Rivera, M. A., Hara, T., & Kock, G. (2008). Economic impact of cultural events:" The case of the Zora! Festival. *Journal of Heritage Tourism, 3*(2), 121-137.

Rogers, E. M. (1995). *Diffusion of Innovations* (4th ed.). New York: The Free Press.

Rowley, J., & Hanna, S. (2020). Branding destinations: symbolic and narrative representations and co-branding. *Journal of Brand Management, 27*(3), 328-338.

Ruiz-Meza, J., Sotaquira, R., & Montoya-Torres, J. R. (2022). Effect of tourism planning and marketing strategies on destination brand equity: A system dynamics model. *Journal of Simulation*, 1-18.

Sahin, I. (2006). Detailed review of Rogers' diffusion of innovations theory and educational technology-related studies based on Rogers' theory. *Turkish Online Journal of Educational Technology, 5*(2), 14-23.

Sandri, S., & Alshyab, N. (2023). Orange Economy: Definition and measurement-the case of Jordan. *International Journal of Cultural Policy, 29*(3), 345-359.

University of Education,Winneba http://ir.uew.edu.gh

Schelde, P. (1993). *Androids, Humanoids, and Other Folklore Monsters.* New York: New York University Press.

Schertler, W. (1998). Virtual Enterprises in Tourism: Folklore and Facts-Conceptual Challenges for Academic Research. *Informaton and Communication Technologies in Tourism*, 278-288.

Schultz, M., & Gelder, A. (2008). Creative Development: Helping Poor Countries by Building Creative Industries. *Kentecky Law Journal, 97*(1), 79-148.

Seta, G. D. (2020). Digital Folklore. *Second International Handbook of Internet Research*, 165-183.

Shabbir, A., Shabbir, M., Javed, A. R., Rizwan, M., Iwendi, C., & Chinmay, C. (2023). Exploratory data analysis, classification, comparative analysis, case severity detection, and internet of things in COVID-19 telemonitoring for smart hospitals. *Journal of Experimental & Theoretical Artificial Intelligence, 35*(4), 507-534.

Sharma, G. (2017). Pros and cons of different sampling techniques. *International Journal of Applied Research, 3*(7), 749-752.

Sharp, J. L., Mobley, C., Hammond , C., Withington, C., Drew, S., Stringfield, S., & stipanovic, N. (2012). A mixed methods sampling methodology for a multisite case study. *Journal Of Mixed Methods Researh, 6*(1), 34-54.

Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for Information, 22*(2), 63-75.

Sherman, S. R., & Kovan, M. J. (2007). *Folklore/cinema: popular film as vernacular culture.* Utah: Utah University Press.

Sileyew, K. J. (2019). Research Design and Methodology. *Cyberspace*, 1-12.

University of Education,Winneba http://ir.uew.edu.gh

Simpson, S. H. (2015). Creating a data analysis plan: What to consider when choosing statistics for a study. *Then Canadian Journal of Hospital Pharmacy, 68*(4), 311-317.

Singer, L. (2021). On the Diffusion of Innovation: How New Ideas Spread. Boston, Boston, United States of America. Retrieved from http://sphweb.bumc.bu.edu/otit/mph-module/sb/behavioralchangetheories4.html

Singh, A. S., & Masuku, M. B. (2014). Sampling techniques & determination of sample size in applied statistics research: An overview. *International Journal of Economics, Commerce and Management, 2*(11), 1-22.

Sohibjon, U. O. (2023). The Role of Folklore and Ethnographic Communities of the Uzbek Intangible Cultural Heritage in the Musical Art. *International Journal on Integrated Education, 6*(1), 114-117.

Starcevic, S. (2021). The History and Evolution of Branding in Africa. In *Marketing Brands in Africa* (pp. 13-36). London: Macmillan.

Stieglitz, S., Mirbabaie, M., Ross, B., & Neuberger, C. (2018). Social media analytics-Challenges in topic discovery, data collection, and data preparation. *International Journal of Information Management, 39*, 156-168.

Suckiel, E. K. (1985). A Pragmatic Approach to Folklore: Suggestions in a Jamesian Mode. *Western Folklore, 44*(4), 311-317.

Suwandi, S., Waluyo, H. J., & Wandani, N. E. (2022). Between Ecology and Economics: A Critical Discourse Analysis of Puri Mandlika Folklore. *Theory and Practice in Language Studies, 12*(11), 2388-2396.

Taherdoost, H. (2016). Sampling Methods in Research Methodology; How to Choose a Sampling Technique for Research. *International Journal of Academic Research in Management, 5*(2), 18-27.

University of Education,Winneba http://ir.uew.edu.gh

Taherdoost, H. (2017). Determining sample size, how to calculate survey sample size. *International Journal of Economics and Management System, 2*, 237-239.

Teherani, A., Martimianakis, T., Stenfors-Hayes, T., Wadhwa, A., & Varpio, L. (2015). Choosing a qualitative research approach. *Journal of Graduate Medical Education, 7*(4), 669-670.

Temple, C. N. (2010). The emergence of Sankofa practice in the United States: A modern history. *Journal of Black Studies, 41*(1), 127-150.

Torelli, C. J., Keh, H. T., & Chiu, C.-Y. (2023). Cultural symbolism of brands. In *Brands and Brand Management* (pp. 113-132). London: Psychology Press.

Traskevich, A., & Fontanari, M. (2023). Tourism potentials in post-COVID 19: The concept of destination resielence for advanced sustainable management in tourism. *Tourism Planning & Development, 20*(1), 12-36.

UNCTAD. (2004). *Creative Economy Programme.* Sao Paulo: United Nations Conference on Trade and Development. Retrieved from UNCTAD.

UNESCO. (2009). *THE 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS.* Paris: United Naions Educational, Scientific and Cultural Organization.

UNWTO. (2022). Glossary of Tourism Terms. Madrid, Spain.

Varpio, L., Paradis, E., Uijtdehaage, S., & Young, M. (2020). The Distinctions Between Theory, Theoritical Framework, and Conceptual Framework. *Academic Medicine, 95*(7), 989-994.

Vickery, A. (1981). Traditional uses and folklore of Hypericum in the British Isles. *Economic Botany*, 289-295.

University of Education,Winneba http://ir.uew.edu.gh

Walton, J. K. (2022, October 26). *Encyclopedia Britannica*. Retrieved from Encyclopedia Britannica Online Web site: http://www.britannica.com/topic/tourism

Wee, M., & Loo, G. (2021, November 1). Singapore by Design A Look at the City-State's Thriving Creative Economy. *The ASEAN*, pp. 30-33.

Wells, P. A. (2006). Public folklore in the twenty-first century: Challenges for the discipline. *The Journal of American Folklore, 119*(471), 5-18.

Wen-fu, H. (2011). The Reproductin of Folklore and Culture- Some Thoughts about the Reproduction of Zhuang Bronze Drum Custom and Culture. *Enterprize Science and Technology & Development*, 1-3.

Williams, M., & Moser, T. (2019). The art of coding and thematic exploration in qualitative research. *International Management Review, 15*(1), 45-55.

Wilson, P. W. (1995). Detective influencing observations in data envelopment analysis. *Journal Of Analysis, 6*, 27-45.

Wilson, W. A. (1973). Herder, folklore, and romantic nationalism. *Journal of Popular Culture, 6*(4), 819-835.

Wilson, W. A. (1975). Folklore and nationalism in modern Finland. *Journal of the Folklore Institute, 12*, 131-155.

Xue, M. M. (2021). Folklore. *Encyclopedia of Vernice, Peace and Culture*, 1-9.

Yan, L., Gao, B. W., & Zhang, M. (2017). A Mathematical Model for Tourism Potential Assessment. *Tourism Management Vol 3*, 355-365.

Yehia, Y. (2019). *The Importance of Tourism on Economies and Businesses.* Michigan: Global Edge: Michigan State University.

University of Education,Winneba http://ir.uew.edu.gh

Yen, D., Jang, J., Wei, L., Morgan, N., & Pritchard, A. (2023). Leveraging folklore and fantasy to promote small destinstions: the case of Visit Wales. *Journal of Policy Research in Tourism, Leisure and Events, 16*(2), 1-15.

Yulianti, S., Ismaya, S. B., Indrajaya, T., Sova, M., & Rosmiati, E. (2023). Empowerment Digiral Markeing Strategy One Time Entrepreneur Micro Application Social Meida in the Village Mekar Jaya, District Skmajaya, Depot City. *East Asian Journal of Multidisciplinary Research, 2*(1), 393-416.

Zhan, J. (2005). Filmic folklore and Chinese cultural identity. *Western Folklore,* 263-280.

University of Education,Winneba http://ir.uew.edu.gh

Appendix 1. Introductory Letter from the Department of Music Education

Ref: SCA/DME/INTR/Vol.1/60 15th September, 2022

.....

.....

.....

.....

Dear Sir/Madam,

LETTER OF INTRODUCTION – BENJAMIN ODURO ARHIN JNR (202122410)

Benjamin Oduro Arhin Jnr is a student pursuing PhD, Arts & Culture at the University of Education, Winneba.

He is currently writing his thesis on ***"Folklore Tourism Potentials and its performance in the Creative Economy of Ghana: The Role of Branding and Perception"*** and therefore needs your assistance to enable him acquire the necessary information for this thesis.

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

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

Thank you

Yours faithfully,

Dr. (Mrs.) Augusta Arko-Mensah
Ag. Head of Department

University of Education,Winneba http://ir.uew.edu.gh

Appendix 2. Participant Interview Consent Form

Title of Research Project: Folklore Business in the Creative Economy of Ghana

Researcher's Name: Benjamin Oduro Arhin Jnr.

Institutional Affiliation: University of Education, Winneba

Purpose of the Study: I am conducting a research study to explore folklore business and its impact on the Ghana's creative economy. It highlights the utilisation of traditional folklore elements in branding strategies within various creative industries, provides insights into how folklore branding contributes to the promotion of Ghanaian cultural identity, fosters economic growth within the creative sector, and informs strategies for sustainable development and international competitiveness. Your participation in this study will involve a 45 minutes interview to discuss Folklore Business in the Creative Economy of Ghana.

What to Expect:

- The interview will be conducted in-person.
- You will be asked to share your thoughts, experiences, and opinions related to the research topic.
- The interview will be audio recorded to ensure accuracy and facilitate data analysis.

Confidentiality and Anonymity:

- All information shared during the interview will be kept confidential.
- Your identity will be protected through the use of pseudonyms or codes.
- Any identifying information will be removed from the transcripts.

University of Education,Winneba http://ir.uew.edu.gh

Voluntary Participation:

- Your participation in this study is entirely voluntary.
- You may withdraw from the study at any time without penalty or consequences.

Risks and Benefits:

- There are no known risks associated with participating in this study.
- Your participation may contribute to a better understanding of folklore business in the creative economy of Ghana and potentially inform best practices, policies and interventions in Ghana.

Consent:

I, _____hereby consent to participate in this study. I understand that:

- I will interviewed for approximately 45min.
- The interview will be audio recorded.
- My identity will be protected through confidentiality and anonymity measures.
- I may withdraw from the study at any time.

Signature: _____ Date: _____

University of Education,Winneba http://ir.uew.edu.gh

Appendix 3. Semi-structured Interview Guide

This interview is intended to obtain data from participants for academic research purposes only. The data obtained will be treated with absolute confidentiality. A random number will be assigned to you to conceal your identity. Only the responsible project supervisors will have access to the information you will share in the interview. This research intends to assess the performance of folklore in the creative economy of Ghana. Your participation in this interview will be of benefit to the general populace of Ghana. However, you are not obliged to participate in the study; you can opt out by not responding to the interview whenever you feel like doing so. To the best of myself my knowledge and that of my supervisors, you are at **NO** risk or discomfort for participating in this interview. Thank you.

1. What is your age?
2. What is your gender?
3. What is your religious affiliation?
4. Do you offer for sale or buy folklore products offered for sale?
5. If yes, where do buy them or offer your product for sale?
6. What is your interest in folklore commercialisation is in Ghana?
7. How do you utilize folklore in your daily life or production?
8. What aspect of folklore do you use in your daily life or production?

University of Education,Winneba http://ir.uew.edu.gh

9. What is your opinion on the law protecting folklore that requires that commercial users of folklore have to write for permission and pay a fee before folklore can be used in any commercial form?

10. What role does folklore play in your community/institution?

11. How relevant is folklore in your creative process?

12. What is your perception of the commercialisation of folklore in Ghana?

13. What is your opinion on branding of folklore in Ghana?

14. Are you or your organization engaged in exporting of folklore materials or products out of Ghana?

15. What role does folklore plays in your community/institution?

16. Do folklore tourism create employments in Ghana?

17. What are folklore usages in the creative economy of Ghana?

18. Who are the folklore usage interest stakeholders in Ghana and do they have any employment capability?

19. How do folklore stakeholders perceive the copyright law on folklore commercialisation in Ghana?

20. What is the performance of folklore exportation in the creative economy of Ghana?

21. How does branding influence folklore performance in the creative economy of Ghana?

22. How does perception influence folklore performance in the creative economy?

University of Education,Winneba http://ir.uew.edu.gh

Appendix 4. Observation Checklist

1. Date:
2. Location: (Region R1-R16)
3. Uses of Folklore (Commercial/Personal)
4. Stakeholder Interest in the Creative Economy (……)
5. Mode of folklore usage in the Creative Economy (……)
6. Folklore tourism (e.g., dance, storytelling, music, rituals, etc.) (……....)
7. Exportation of folklore (Yes / No)
8. Branding of Folklore (……)
9. Perception of Folklore (……)
10. General Impression (……)
11. Collaborations or Partnerships in Folklore Tourism (……)
12. Adherence to the Copyright Law on folklore in Ghana (Yes / No)

University of Education,Winneba http://ir.uew.edu.gh

Appendix 5. Questionnaire

This questionnaire is intended to obtain data from participants for academic research purposes only. The data obtained will be treated with absolute confidentiality. A random number will be assigned to you to conceal your identity. Only responsible project researchers will have access to the information shared. The research intends to assess the performance of folklore in the creative economy of Ghana. Should you need to ask any questions about the research at any time, you can contact the researcher via email at bnoskka@gmail.com or boarhin@uew.edu.gh; or by phone at +233 244 174 395. Your participation in this study will be of benefit to the general populace of Ghana. However, you are not obliged to participate in the study; you can opt out by not responding to the questionnaire whenever you feel like doing so. To the best of our knowledge, you are at **NO** risk or discomfort for participating in this study. Thank you.

1. What is your gender?
    - Male
    - Female
    - Prefer not to say
2. What is your age?

    [ ]
3. Years of experience in the industry

    [ ]

University of Education,Winneba http://ir.uew.edu.gh

4. Religious affiliation
    - Christian
    - Islam
    - African Traditional Religion
    - Other
5. Region of business location
    - Greater Accra Region
    - Ashanti Region
    - Central Region
    - Eastern Region
    - Western North Region
    - Western Region
    - Oti Region
    - Volta Region
    - Bono Region
    - Ahafo Region
    - Bono East Region
    - Northern Region
    - Savannah Region

University of Education,Winneba http://ir.uew.edu.gh

- Upper East Region
- Upper West Region
- North East Region

6. What type of stakeholder are you in terms of folklore tourism?

    a. Content Creator (Intangible aspect of folklore)

    b. Local Consumer

    c. Reproducer/Manufacturer (Tangible aspect of folklore)

    d. State Institution

    e. Tourist

    f. Trade Organisation

    g. Traditional Ruler

7. Which of the following Creative Sector/Domain is your business related to or operates under?

    - Advertising
    - Architecture
    - Art
    - Craft
    - Design
    - Fashion

University of Education,Winneba http://ir.uew.edu.gh

- Film
- Music
- Performing Art (Dance, Drama, Theatre)
- Research and Development
- Software
- Toys and Games (Excluding Video Games)
- TV and Radio
- Computer Games

8. How many people have you employed in your business or establishment?

Question 9 – 19, for the statement below, express your level of agreement or disagreement by choosing the option applicable to you

9. Folklore has tourism potential in impacting economic growth in Ghana

- Strongly Disagree
- Disagree
- Undecided
- Agree
- Strongly Agree

University of Education,Winneba http://ir.uew.edu.gh

10. Folklore contributes to the creative economy of Ghana

    - Strongly Disagree
    - Disagree
    - Undecided
    - Agree
    - Strongly Agree

11. Branding influences folklore tourism potential and its performance in the creative economy of Ghana

    - Strongly Disagree
    - Disagree
    - Undecided
    - Agree
    - Strongly Agree

12. Perception influences folklore tourism potential and its performance in the creative economy of Ghana

    - Strongly Disagree
    - Disagree
    - Undecided
    - Agree

University of Education,Winneba http://ir.uew.edu.gh

- Strongly Agree

13. I use folklore in my creative works

- Strongly Disagree
- Disagree
- Undecided
- Agree
- Strongly Agree

14. I require authorisation to use folklore for business or commercial

- Strongly Disagree
- Disagree
- Undecided
- Agree
- Strongly Agree

15. Perception about folklore in Ghana is good for business

- Strongly Disagree
- Disagree
- Undecided
- Agree
- Strongly Agree

University of Education,Winneba http://ir.uew.edu.gh

16. Government's legal policy on folklore commercialisation in Ghana promote promotes the use of folklore for business

    - Strongly Disagree
    - Disagree
    - Undecided
    - Agree
    - Strongly Agree

17. Branding of folklore in Ghana is good for business

    - Strongly Disagree
    - Disagree
    - Undecided
    - Agree
    - Strongly Agree

18. Government's branding of folklore in Ghana promotes the use of folklore for business

    - Strongly Disagree
    - Disagree
    - Undecided
    - Agree

University of Education,Winneba http://ir.uew.edu.gh

- Strongly Agree

19. How often do you use folklore in your creative works?

- Never
- Rarely
- Occasionally
- Often
- Always

20. Do you have authorisation to use folklore for commercialisation?

- Yes
- No

21. Do National Folklore Board come here to ask for authorisation for commercialising folklore?

- Yes
- No

22. Is your business/establishment registered with license?

- Yes
- No

23. Do you sometimes export your folklore tourism products?

- Yes

University of Education,Winneba http://ir.uew.edu.gh

- No

24. Do some of your customers export your folklore tourism products?

- Yes
- No

25. What is your expected monthly turnover profit? Express your response in Ghana Cedis

26. The table below is the categorisation of the creative economy performance by creative industries' engagement or utilization of folklore tourism, under which of the following category is your business or company belongs to?

Arts and Culture	Design	Media
Photography	Software	Publishing
Visual Arts	Advertising	TV & Radio
Performing Arts	Architecture	Digital media
Arts and Antiques	Interior design	Film and video
Trade	Graphic design	
Craft	Industrial design	
	Fashion	

- Arts and Culture Only
- Design Only
- Media Only
- Arts and Culture, and Design

University of Education,Winneba http://ir.uew.edu.gh

- Arts and Culture, and Media
- Design, and Media
- All the three categories

Question 27 – 32, for the following statements, indicate your level of agreement with them

27. Branding of folklore tourism influences the creative economy of Ghana

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

28. Perception of folklore tourism influences the creative economy of Ghana

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

29. Branding influences the sale of folklore tourism products in Ghana

- Strongly Disagree

University of Education,Winneba http://ir.uew.edu.gh

- Disagree
- Neutral
- Agree
- Strongly Agree

30. Perception influences the sale of folklore tourism products in Ghana
    - Strongly Disagree
    - Disagree
    - Neutral
    - Agree
    - Strongly Agree
31. Copyright Law on the protection of folklore where Ghanaians are NOT exempted from fee payment hinder reproduction of folklore for commercialisation
    - Strongly Disagree
    - Disagree
    - Neutral
    - Agree
    - Strongly Agree

University of Education,Winneba http://ir.uew.edu.gh

32. Copyright Law on the protection of folklore where Ghanaians are NOT exempted from fee payment does not hinder reproduction of folklore for commercialisation

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

33. Branding of folklore tourism in Ghana currently encourages production

- True
- False

34. Perception of folklore tourism in Ghana currently encourages production

- Yes
- No

35. Folklore tourism performance in the Creative Economy of Ghana create employment for the citizenry

- Yes
- No

36. What is the least price range of your folklore product on sale?

- 1 to 10 Cedis

University of Education,Winneba http://ir.uew.edu.gh

- 11 to 20 Cedis
- 21 to 30 Cedis
- 31 to 40 Cedis
- 41 to 50 Cedis
- 51 to 60 Cedis
- 61 to 70 Cedis
- 71 to 80 Cedis
- 81 to 90 Cedis
- 91 to 100 Cedis
- 101 to 150 Cedis
- 151 to 200 Cedis
- 201 to 300 Cedis
- 301 to 350 Cedis
- 351 to 400 Cedis
- 401 to 450 Cedis
- 451 to 500 Cedis
- 501 to 600 Cedis
- 601 to 700 Cedis
- 701 to 800 Cedis

University of Education,Winneba http://ir.uew.edu.gh

- 801 to 900 Cedis
- 901 to 1000 Cedis
- 1001 to 2000 Cedis
- 2001 to 5000 Cedis
- Above 5001 Cedis

Thank you!